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THE MOVING PICTURE WORLD

VOLUME XXXIII

July—September, 1917

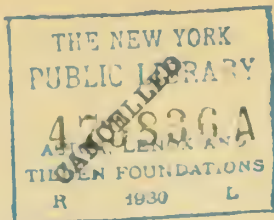
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Amazons, The (5 parts) (Paramount)—Aug. 5; C-1086; R-1081.	Angel of Poverty Row, The (General Film-Selig).	Are Actors People? (General Film-Jaxon).
Ambassador's Diamond (No. 2 of Ultus) (3 parts) (Gaumont).	Angling for Trout (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 15.	Arizona, Grand Canyon of (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.
America's Greatest Wonder (On Conquest Program No. 10) (George Kleine)—Sept. 15.	Animals in Winter (Chapter of Living Book of Nature Series) (Educational-Ditmars)—Aug. 13.	Arrayed With the Enemy (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
America's Merchant Marine, Rebuilding (and Cartoon Comedy) (Pathe-International)—June 24; C-81.	Animals of Australia (Chapter of Living Book of Nature) (Educational-Ditmars)—Sept. 10.	At Bay (No. 14 of "The Gray Ghost") (2 parts) (Universal)—Oct. 1.
American Girl Series (The Ghost of the Desert) (2 parts) (General Film-Kalem)—S-986; C-477.	Animated Weekly No. 77 (Universal)—June 20; S-133; C-257.	At First Sight (5 parts) (Paramount-Famous Players)—July 2; S-134; C-82; R-78.
American War News Weekly No. 9 (Cinema War News Syndicate)—July 1.	Animated Weekly No. 78 (Universal)—June 27; S-843.	Athlete, What Form Means to an (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
	Animated Weekly (Perishing Special) (Universal)—June 29; C-257.	At the Sign of the Kansasoe (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).

Attorney's Affair, An (General Film-Sparkle)—S-1114.
 Auto Intoxication (Paramount-Black Diamond)—July 25.
 Automaniacs (2 parts) (Century Comedies)—Oct. 1; Rev-253.
 Automobile Owner Gets Acquainted With His Automobile (Cameragraph)—June; R-88.
 Awakening of Ruth (5 parts) (K-E-S-E-Edison)—Sept. 17; R-2008.

B

Babbling Tongues (6 parts) (Ivan Film Productions)—Aug. 8; S-1434; C-1389; R-1384.
 Babies of the Farm (Chapter of Livlag Book of Nature) (Educational-Ditmars)—June 25.
 Bab, the Fixer (5 parts) (Mutual Star-Horkheimer)—Aug. 13; S-1117; C-1234; R-1230.
 Bab's Diary (5 parts) (Paramount)—Sept. 24.
 Baby Mine (6 parts) (Goldwyn Pictures Corp.)—Sept. 23.
 Backward Sons and Forward Daughters (2 parts) (Universal-L-KO)—Sept. 3; S-1743; C-1526.
 Back to the Kitchen (Universal-Joker)—Aug. 13; S-1115; C-1087.
 Baggage Man, The (General Film-Jaxon)—S-1261.
 Balloonatics (2 parts) (Century Comedy)—Sept. 1; R-76.
 Bananas and Cocoanuts, Gathering (On Conquest Program No. 3) (K-E-S-E-Edison)—July 30; C-1234.
 Bandit's Double, The (5 parts) (Greater Vitagraph)—Sept. 24.
 Bangs Renigs (General Film-Sparkle).
 Bank Mystery, The (No. 1 of the Gray Ghost) (2 parts) (Universal Special)—July 1.
 Barbary Sheep (5 parts) (Artcraft Pictures Corp.)—Sept. 10; C-2010; R-2004.
 Barker, The (5 parts) (K-E-S-E-Edison)—Aug. 13; S-1265; C-1234; R-1230.
 Bathtub Bandit, The (General Film-Kalem).
 Bathtub Marriage, A (General Film-Ray)—S-1261.
 Battling Bellboy (Universal-Joker)—July 30; S-843; C-814.
 Beach Nuts (Mutual-Cub)—Aug. 16; S-1116; C-1525.
 Beautiful Imposter, The (2 parts) (Universal-Star Featurette)—July 25; S-689; C-658.
 Bees, All About (Brind Educational)—September; R-1532.
 Bees, Getting Acquainted With (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
 Behind the Map (Universal-Joker)—Aug. 20; S-1263; C-1235.
 Behind the Mask (5 parts) (Art Dramas-U. S. Amusement)—Sept. 3; C-2010; R-2005.
 Belle of the Season, The (5 parts) (Metro)—July 25.
 Beloved Adventureess, The (5 parts) (World Film)—July 16; S-540; C-478; R-472.
 Bertie's Bath (General Film-Sparkle).
 Betrayed (5 parts) (Fox Film Corp.)—Sept. 2; S-1746; C-1707; R-1700.
 Betsy Ross (5 parts) (World Film)—Sept. 10; S-1750; R-1859; C-2012.
 Betty, Be Good (5 parts) (Mutual Star-Horkheimer)—July 16; S-536; C-657; R-656.
 Between Man and Beast (2 parts) (General Film-Selig)—S-1575.
 Bill and the Big Stick (On Conquest Program No. 3) (K-E-S-E-Edison)—July 28; C-1234.
 Big Timber (5 parts) (Paramount-Morosco)—July 5; S-295.
 Bing! Bang! (2 parts) (Foxfilm Comedy)—July 9.
 Biography of a Stag (Chapter of Living Book of Nature) (Educational-Ditmars)—July 9.
 Birds of a Far-Off Sea (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
 Bit of Life, A (Goldwin Features)—July.
 Blackboard and Blackmail (2 parts) (Universal-L-KO)—July 30; S-842; C-814.
 Blind Fiddler, The (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
 Blind Man's Holiday (4 parts) (General Film-Broadway Star)—C-2010; S-2042.
 Blood of His Fathers (5 parts) (Art Dramas-Horsley)—Sept. 10.
 Blood Will Tell (Metro-Rolma)—July 16.
 Boasts and Boldness (Greater Vitagraph)—August; C-1086.
 Bobby, Boy Scout (Greater Vitagraph)—Aug. 6; S-1430; C-958.
 Bobby, Movie Director (Greater Vitagraph)—Aug. 13; S-1431; C-813.
 Bobby, Pacifist (Greater Vitagraph)—Aug. 27; S-1431; C-1234.
 Bobby, Philanthropist (Greater Vitagraph)—Aug. 20; S-1431; C-1086.
 Bobby's Pravery (Greater Vitagraph)—August; S-1431; C-1234.
 Bobby's Secret (Greater Vitagraph)—C-1861.
 Bombs and Bandits (2 parts) (Universal-L-KO)—July 2; S-286; C-1087.
 Bond of Fear (5 parts) (Triangle)—C-2011; R-2007.
 Boot and the Loot, The (General Film-Kalem)—C-477; C-2010; R-2007.
 Borrowed Identity (No. 3 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 22.
 Borrowed Plumage (5 parts) (Triangle)—July 29; S-1126; C-258; R-255.

Boulevard Speed Hounds, The (Universal-Neator)—Sept. 10; S-1742; C-1708.
 Bow String, The (No. 2 of the Seven Pearls) (Pathe-Astra)—Sept. 23.
 Box Car Bill Falls in Luck (Cartoon) and in The Heart of India (Universal-Powers)—July 16; S-534.
 Boy Who Cried Wolf (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
 Bragg's Little Poker Game (General Film-Sparkle)—S-1575.
 Brand of Satan, The (5 parts) (World Film)—July 9; S-295; C-258; R-255.
 Brass Girl, The (2 parts) (Universal-Victor)—Aug. 13; S-1116; C-1087.
 Bride's Silence, The (5 parts) (Mutual Star)—Sept. 10; S-1744; C-1708; R-1705.
 Bringing Up Father (Cartoon) and Sardine Fisheries at Monterey (Pathe-International)—Aug. 12; C-1234.
 Bridge of Fancy, The (Episode of Do Children Count? Series) (2 parts) (K-E-S-E-Edison)—Aug. 15.
 Broadway, Arizona (5 parts) (Triangle)—Sept. 30.
 Brook, The (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
 Bunked and Paid For (Filmcraft Corp.)—C-1087.
 Bush Leaguer, The (General Film-Selig)—S-986; C-958.
 Bushranger's Strategy, A (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
 Busting Into Society (Universal-Joker)—Aug. 27; S-1425; C-1390.
 Butterflies, Mounting (Chapter of Living Book of Nature) (Educational-Ditmars)—Aug. 6.
 By Right of Possession (5 parts) (Greater Vitagraph)—July 30; S-992; C-958; R-955.

C

California, How Wheat Is Harvested (Paramount-Burton Holmes)—July 2.
 Camille (8 parts) (Fox-Standard Pictures)—Sept. 30.
 Camping (Paramount-Kleever Comedy)—Sept. 10; S-2048.
 Candy Jag, The (General Film-Ray)—S-285.
 Canning the Cannibal King (Universal-Joker)—July 25; S-690; C-658.
 Captain Kiddo (5 parts) (Pathe-Lasallida)—Aug. 5; S-989; C-959; R-953.
 Captains of Tomorrow (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
 Car of Chance, The (Bluebird)—July 9; S-338; C-477; R-474.
 Casey the Fireman (General Film-Ray)—S-130.
 Caste (5 parts) (Greater Vitagraph)—July 2; S-929; R-253.
 Caught in the Act (2 parts) (Universal-Victor)—July 23; S-689; C-658.
 Caught in the End (Triangle Comedy)—Sept. 30.
 Caught in the Web (No. 7 of the Gray Ghost) (2 parts) (Universal Special)—Aug. 6.
 Ceylon, Seeing, With Ily. Mayer (Universal-Powers)—Aug. 6; S-988.
 Champion of the Law (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
 Champion Baby, The (On Conquest Program No. 12) (George Kleine-Edison)—Sept. 29.
 Character As Revealed in the Face (Terry Human Interest Reel No. 1) (A. Kay Co.)—July.
 Character As Revealed in the Eyes (Terry Human Interest No. 2) (A. Kay Co.)—July; C-658; R-447.
 Charity Castle (5 parts) (Mutual Star American)—Sept. 3; S-1576; C-1708; R-1705.
 Charmer, The (5 parts) (Bluebird)—Aug. 27; S-1580; C-1525; R-1522.
 Cheating His Wife (General Film-Ray)—S-1114; C-958.
 Checkmate (General Film-Selig)—S-532.
 Cheyenne's Pal (2 parts) (Universal Star Featurette)—Aug. 13; C-1087.
 China Awakened (Universal-Powers)—July 2; S-131.
 China, Canton and Shanghai (Paramount-Burton Holmes)—Sept. 17.
 China, Hong Kong and Pearl River (Paramount-Burton Holmes)—Sept. 10; R-1444.
 China, Picturesque Peking (Paramount-Burton Holmes)—Sept. 24.
 China and the Chinese, No. 1 (Educational Films Corp.)—R-87.
 China and the Chinese, No. 2 (Educational Films Corp.)—R-447.
 China and the Chinese, No. 3 (Educational Films Corp.)—July 11; R-783.
 China and the Chinese, No. 4 (Educational Films Corp.)—Aug. 1.
 China, Picturesque Peking (Paramount-Burton Holmes)—Sept. 24.
 Chumps and Chances (Greater Vitagraph)—August; C-1389.
 Chris and The Wonderful Lamp (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
 Cigarette Girl, The (5 parts) (Pathe-Gold Rooster)—July 8; S-266.
 Cine Tonies No. 1 (Inter-Allied Films)—July 14.
 Cine Tonies No. 2 (Inter-Allied Films)—July 21.
 Cinderella Husband, The (Paramount-Kleever)—Aug. 27; C-1708; R-1705.

Circus Sarah (Universal-Joker)—Sept. 17; S-1892; C-1891.
 Clean Up, The (5 parts) (Bluebird)—Aug. 5; S-1120; C-1086; R-1082.
 Clever Dummy, A (2 parts) (Triangle-Keystone)—July 15.
 Climber, The (1 parts) (General Film-Falcon)—S-2042.
 Clodhopper, The (5 parts) (Triangle-Ince)—June 17; S-131; C-82; R-89.
 Close to Nature (5 parts) (Paramount)—Aug. 20.
 Collectors, The (General Film-Jaxon)—S-2042.
 Col. Peppers Mobilized Farm (Cartoon, and Home Life of the Spider) (Universal-Powers)—Aug. 20.
 Colorado, Near Pike's Peak (No. 20 of Know America) (Pathe-Combitone)—Aug. 26.
 Colorado's Scenic Wonders (No. 22 of Know America) (Pathe-Combitone)—Sept. 9.
 Colorado, Southern (No. 13 of Know America) (Pathe-Combitone)—Aug. 12.
 Come Through (7 parts) (Jewel Productions, Inc.)—July; C-82; R-78.
 Commuting (Paramount-Kleever Comedy)—June 18; C-257.
 Coming Out of Maggie (2 parts) (General Film-Broadway Star)—S-380; C-458; R-453.
 Conqueror, The (10 parts) (Fox Standard)—Sept. 16; C-2010; R-2004.
 Conquest Program No. 1 (7 parts) (Subjects: Cbris and The Wonderful Lamp; Luck of Roaring Camp; Skyarking on Ski; He Couldn't Get Up in the Morning; Captains of Tomorrow) (K-E-S-E-Edison)—July 14; S-540; C-477; R-474.
 Conquest Program No. 2 (7 parts) (Subjects: Knights of the Square Table; Farmer Alfalfa and His Wayward Pup; Your Flag and My Flag; Making of 100-ton Gun; What Form Means to an Athlete; Story of the Willow Plate) (K-E-S-E-Edison)—July 21; S-840.
 Conquest Program No. 3 (7 parts) (Subjects: Bill and the Big Stick; Two Kentucky Boys; Climbing Mt. Washington; Gathering Bananas and Cocoanuts) (K-E-S-E-Edison)—July 28; S-850.
 Conquest Program No. 4 (7 parts) (Subjects: The Half-Back; Boy Who Cried Wolf; Playing in Florida; Joy Riders of the Ocean; and Loves Laboratory) (K-E-S-E-Edison)—Aug. 4; S-993; R-1232.
 Conquest Program No. 5 (7 parts) (Subjects: The Little Chevalier; Birds of a Far off Sea; A Vanishing Race; Soldiers of the Sea; Gold and Diamond Mines of South Africa; The Dinosaur and the Baboon) (K-E-S-E-Edison)—Aug. 11; S-1122; C-1289.
 Conquest Program No. 6 (7 parts) (Subjects: The Customary Two Weeks. Story of Plymouth Rock; Grand Canons of Arizona; The Four R's; Nature's Perfect Thread; The Magic of Spring) (K-E-S-E-Edison)—Aug. 18; S-1238; C-1707; R-1702.
 Conquest Program No. 7 (7 parts) (Subjects: T. Haviland Hicks, Freshman; Galloper; Young Salts; The Holy Land; Turning Out Silver Bullets) (K-E-S-E-Edison)—Aug. 25; S-1428.
 Conquest Program No. 8 (7 parts) (Subjects: Princess' Necktie; The Puzzling Lighthouse; In Old England; The Hawk Woodcraft for Boys; Shilling Live Fish; The Blind Fiddler) (K-E-S-E-Edison)—Sept. 1; S-1584; C-2010; R-2007.
 Conquest Program No. 9 (7 parts) (Subjects: Quaint Provincetown; Cape Cod Mass.; Little Red Riding Hood; Kidnapped; Microscope Pond Life; Friends, Rivals and Leo) (George Kleine-Edison)—Sept. 8.
 Conquest Program No. 10 (7 parts) (Subjects: Pled Piper of Hamelin; Aving for Treat; America's Greatest Wonder Year; Conquest Servant; Raising Ostriche in South Africa; A Duke for a Day) (George Kleine-Edison)—Sept. 15.
 Conquest Program No. 11 (7 parts) (Subjects: Man Triumph Over the Mighty Forest; Getting Acquainted with Bees; An Ocean Rescue; The Story That the Kew Tree Tells; Curious Scenes in Far-Off India; Wild Africa) (George Kleine-Edison)—Sept. 22.
 Conquest Program No. 12 (7 parts) (Subjects: Paul Revere's Ride; One Kind of Wildness; Putting the Bee in Herbert; The Hunt for a Spot in India; The Champion Baby) (George Kleine-Edison)—Sept. 29.
 Conselence (5 parts) (Fox Film Corp.)—Sept. 30.
 Contented Woman, A (2 parts) (K-E-S-E-Edison)—Sept. 17.
 Convert of the North, The (General Film-Selig).
 Cook of Canyon Camp, The (5 parts) (Paramount-Morosco)—July 19; S-697; C-657; R-655.
 Corner in Smiths, A (2 parts) (Gen. Film-S&A-Black Cat)—S-286.
 Corruption (6 parts) (Sherman Pictures Corp.)—July; R-475.
 Coqueting Hicins (General Film-Ray)—C-81.
 Counting 'Em Up (General Film-Jaxon)—S-1114.
 Countess Charming (5 parts) (Paramount)—Sept. 24.
 Crazy Py Praxy (Christie)—C-2010; R-2004.
 Crazy Catastrophe, A (Cartoon) (Pathe-International)—Aug. 5; C-814.

Crushing Walls (No. 2 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 15.
 Crystal Gazer, The (3 parts) (Paramount-Lasky)—July 20; S-1117; C-1086; R-1081.
 Crystals in Formation (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 1.
 Cupid's Rival (2 parts) (King Bee Film Corp.)—July 1; C-81.
 Curse of a Flirting Heart, The (Universal-Victor)—Sept. 3; C-1526; R-1577.
 Curse of a Flirting Heart, The (Universal-Victor)—Sept. 3; S-1577; C-1526.
 Customary Two Weeks (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.

D

Danger Underground (No. 5 of the Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 5.
 Dangers of a Bride (2 parts) (Triangle-Mack Sennett-Keystone)—July 1; C-478; R-475.
 Daredevil Dan (Universal-Victor)—July 2; S-131; C-82.
 Darcuevil Deeds of Motion Picture Artists (National Association)—R-1351.
 Dark Deal, A (Universal-Nestor)—July 18; S-534; C-478.
 Dark Room Secret, A (Triangle-Komedy)—Sept. 9.
 Daughter of the Southland (2 parts) (General Film-Selig)—S-842; C-813.
 Defeat of the City, The (4 parts) (General Film-Broadway Star)—S-1575; C-1525; R-1523.
 Deepening Degradation (No. 9 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 8.
 Departmental Case, A (2 parts) (General Film-Broadway Star)—S-352.
 Der Captain Discovers the North Pole (Cartoon) and Nippon's Natural Glories (Pathe-International)—July 8.
 Desperate Chance, The (No. 12 of the Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 23.
 Desperation (No. 14 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Aug. 12.
 Destroyed Documents, The (No. 2 of the Lost Express) (2 parts) (Mutual-Signal)—Sept. 24.
 Devil Dodger (5 parts) (Triangle)—Sept. 23.
 Devilish Crabs (General Film-Jaxon).
 Dice of Death, The (No. 9 of the Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 2.
 Dinosaur and the Baboon (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
 Dipper, The (Filmcraft Corp.)—C-1087.
 Broadway Star)—S-1261; C-1234; R-1232.
 Divorcee, The (5 parts) (Greater Vitagraph)—Aug. 27; S-1582; C-1525; R-1520.
 Divorce Game, The (5 parts) (World Film)—June 25; S-135.
 Do Children Count? Series (The Yellow Umbrella) (2 parts) (K-E-S-E-Edison)—June 27; C-257; R-256.
 Do Children Count? Series (A Place in the Sun) (2 parts) (K-E-S-E-Edison)—July 4; S-137; C-477; R-473.
 Do Children Count? Series (Where Is My Mother?) (2 parts) (K-E-S-E-Edison)—S-292; C-958; R-955.
 Do Children Count? Series (Where Is My Weeps) (2 parts) (K-E-S-E-Edison)—July 18; S-542; C-958; R-1081.
 Do Children Count? Series (The Uneven Road) (2 parts) (K-E-S-E-Edison)—July 25; S-605; C-958; R-1085.
 Do Children Count? Series (The Season of Childhood) (K-E-S-E-Edison)—Aug. 1; S-849.
 Do Children Count? Series (The Little White Girl) (K-E-S-E-Edison)—Aug. 8; S-1124; C-1234; R-1232.
 Do Children Count? Series (The Bridge of Fancy) (2 parts) (K-E-S-E-Edison)—Aug. 15; S-1124; C-1389; R-1385.
 Do Children Count? Series (The Kingdom of Hope) (2 parts) (K-E-S-E-Edison)—Aug. 22; S-1265; C-1708.
 Dog Catcher's Love (2 parts) (Triangle-Mack Sennett-Keystone)—June 24; S-134; C-82; R-80.
 Dog in the Manger, A (2 parts) (K-E-S-E-Edison)—Aug. 6; S-1124; C-1525.
 Doing His Bit (Cartoon) and Algeria, Old and New (Universal-Powers)—Aug. 13.
 Dolly Doings (Mo-Toy Dolls) (Peter Pan Film Corp.)—July.
 Domestic Hound, A (2 parts) (Foxfilm Comedy)—Aug. 18; S-1430; C-1707.
 Don't Lose Your Coat (2 parts) (Gen. Film-S&A-Black Cat)—S-1575; C-1389.
 Double Deception, The (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
 Double Floor, The (No. 8 of the Gray Ghost) (2 parts) (Universal Special)—Aug. 20.
 Double Standard, The (5 parts) (Butterfly)—July 23; S-846; C-958; R-957.
 Double Suspicion (2 parts) (Universal-Bison)—July 9; S-290; C-257.
 Down by the Sea (Christie)—July 16; S-696; R-1084.
 Down to Earth (5 parts) (Aercraft)—S-1584; C-1234; R-1229.
 Dream of Egypt (2 parts) (Universal Star Featurette)—Sept. 3; S-1577; C-1526.
 Duke for a Day, A (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 15.
 Duplicitly of the Hargraves, The (4 parts) (General Film-Broadway Star)—S-2043.

Durand of the Bad Lands (5 parts) (Fox Film Corp.)—Aug. 11; S-1270; C-1389; R-1385.
 Dynamite Special, The (2 parts) (Universal-Bison)—Sept. 24; C-2011; S-2044.

E

Edge of the Law, The (5 parts) (Butterfly)—Sept. 24.
 Efficiency Edgar's Courtship (5 parts) (K-E-S-E-Edison)—Sept. 3; S-1428; C-1589; R-1384.
 Egged On (Paramount-Kleber Komedy)—Aug. 20; S-1746; C-1526.
 Embittered Love (No. 12 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 29; R-652.
 Embroidery Making, and Cartoon Comedy (Pathe-International)—Sept. 16; C-2011.
 Empty Gun, The (3 parts) (Universal-Gold Seal)—Sept. 3; S-1577.
 Enemies of the Garden (Episode of the Living Book of Nature) (Educational-Ditmars)—Sept. 24.
 England, In Old (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
 Even Break, An (5 parts) (Triangle)—Aug. 5; S-1126; R-1083.
 Every Girl's Dream (5 parts) (Fox Film Corp.)—Aug. 25; S-1581; C-1770; R-1707.
 Exile (5 parts) (Paramount)—Sept. 17.
 Eye for an Eye, An (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
 Eye of Envy (5 parts) (Art Dramas-Horsley)—July 30; S-1269; C-1086; R-1084.

F

Fading of Local Color (Educational)—Sept. 19.
 Fallen Star, A (Triangle Komedy)—Sept. 2.
 Fall of the Romanoffs, The (6 parts) (Selznick-Brenon)—C-2011; R-1850.
 Farmer Alfalfa and His Wawayard Pup (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
 Fatal Ring, The (No. 1), The Violet Diamond) (2 parts) (Pathe-Astra)—July 8; S-296; C-257; R-254.
 Fatal Ring, The (No. 2, The Crushing Walls) (2 parts) (Pathe-Astra)—July 15; S-594; C-477.
 Fatal Ring, The (No. 3, Borrowed Identity) (2 parts) (Pathe-Astra)—July 22; S-695; C-477; R-472.
 Fatal Ring, The (No. 4, Warning of the Ring) (2 parts) (Pathe-Astra)—July 29; S-846; R-652.
 Fatal Ring, The (No. 5, Danger Underground) (2 parts) (Pathe-Astra)—Aug. 5; C-814; R-811.
 Fatal Ring, The (No. 6, Rays of Death) (2 parts) (Pathe-Astra)—Aug. 12; S-990; R-953.
 Fatal Ring, The (No. 7, The Signal Lantern) (2 parts) (Pathe-Astra)—Aug. 19; C-1086.
 Fatal Ring, The (No. 8, The Switch in the Safe) (2 parts) (Pathe-Astra)—Aug. 26.
 Fatal Ring, The (No. 9, The Dice of Death) (2 parts) (Pathe-Astra)—Sept. 2; S-1428; C-1390.
 Fatal Ring, The (No. 10, The Perilous Plunge) (2 parts) (Pathe-Astra)—Sept. 9; S-1585.
 Fatal Ring, The (No. 11, The Short Circuit) (2 parts) (Pathe-Astra)—Sept. 16; S-1747; C-1708.
 Fatal Ring (No. 12, The Desperate Chance) (2 parts) (Pathe-Astra)—Sept. 23; S-1901; C-2011.
 Fate and the Child (Chapter 2 of the Great Stanley Secret) (4 parts) (Mutual Special-N. American)—July 30.
 Feathers, Fine, and Cartoon Comedy (Pathe-International)—Aug. 19; C-1390; R-1531.
 Flies of Rebellion (5 parts) (Bluebird)—July 2; S-135; C-257; R-254.
 Fight, The (No. 4 of the Gray Ghost) (2 parts) (Universal Special)—July 22.
 Fighting Trail, The (No. 1, The Priceless Ingredient) (2 parts) (Greater Vitagraph)—R-1860.
 First American Apartment House and Nature's Theatricals (Educational-Bruce)—Aug. 29; R-1366.
 Fish, Shipping Live (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
 Fisheries, Sardine, at Monterey, and Cartoon Comedy (Pathe-International)—Aug. 12; C-1234.
 Five-Foot Ruler, A (2 parts) (Universal-Victor)—Aug. 20; S-1262; C-1235.
 Five Little Widows (2 parts) (Universal-Nestor)—July 2; S-131.
 Flame of the Yukon, The (7 parts) (Triangle-Ince)—July 1; S-293; C-478; R-475.
 Flame of Youth, The (5 parts) (Butterfly)—June 18; C-82.
 Flaming Meteor, The (No. 11 of the Gray Ghost) (2 parts) (Universal Special)—Sept. 10; S-1743.
 Flirting with Death (5 parts) (Bluebird)—Sept. 24.
 Fly Co. The (2 parts) (King Bee)—Sept. 1; S-2048.
 Flying Colors (5 parts) (Triangle)—Sept. 23; R-1877; C-2011; S-2050.
 Flying Trip Through the Hawaiian Islands (Lyman H. Howe)—July; R-448.
 Follow the Girl (5 parts) (Butterfly)—Aug. 6; S-993; C-1086; R-1083.

Food Gamblers, The (5 parts) (Triangle)—Aug. 5; S-1268; R-1082.
 Fools for Luck (5 parts) (K-E-S-E-Edison)—Oct. 8; C-1861; R-1856.
 Forbidden Patns (5 parts) (Paramount-Lasky)—July 12; C-82; R-78.
 For the Freedom of the World (8 parts) (I. M. Lowry & F. J. Castle)—R-2004.
 For France (5 parts) (Greater Vitagraph)—Sept. 17; C-2010; R-2005; S-2050.
 Fountain of Trouble, The (Universal-Joker)—Sept. 24; C-2011; S-2044.
 Four R's, The (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.
 Fourteenth Man, The (Christie)—July 9; R-1084.
 French Towns, Old, and Hands in the Dark (2 parts) (Universal Star Featurette)—Aug. 21.
 Friends, Romans and Leo (On Conquest Program No. 9) (George Kleine-Edison)—Sept. 8.
 Fresh Air (General Film-Sparkle)—S-1114.
 From Cactus to Kale (2 parts) (Universal-LKO)—Sept. 10; S-1743; C-1709.
 Furnished Room, The (2 parts) (General Film-Broadway Star)—S-1575; C-1389.

G

Gale of Verse, A (Universal-Joker)—Sept. 3; S-1577; C-1526.
 Gall and Golf (Greater Vitagraph)—September; C-1707.
 Getting the Coin (General Film-Jaxon)—S-1261.
 Ghost of Old Morro (5 parts) (K-E-S-E-Edison)—June 25; S-136; C-81; R-79.
 Ghost of the Desert (Episode of the American Girl Series) (2 parts) (General Film-Kalem)—C-277.
 Gift of the Magi (2 parts) (General Film-Broadway Star)—S-688.
 Girl in the Frame, The (Mutual-LaSalle)—July 3; S-133; C-81.
 Girl in the Limousine, The (Universal-Imp)—July 4; S-131; C-82.
 Girl Without a Soul, The (5 parts) (Metro-Rolfe)—Aug. 13; S-1430; C-1708; R-1700.
 Girl Who Couldn't Grow Up (5 parts) (Mutual Star)—Sept. 17; S-1893.
 Goat, The (2 parts) (King Bee)—Aug. 15.
 Gold and Diamond Mines of South Africa (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
 Golden Heart, The (2 parts) (Universal Star Featurette)—Aug. 20; S-1264.
 Golden Idiot, The (5 parts) (K-E-S-E-Edison)—July 23; S-695; C-813; R-811.
 Golden Lotus, The (5 parts) (World-Brady International)—June 25; S-136.
 Golden Rule Kate (5 parts) (Triangle)—Aug. 12; S-1268; C-1390; R-1231.
 Goldie Locks and the Three Bears (Mo-Toy Dolls) (Peter Pan Film Corp.).
 Gold Mining, and Sweden's Waterways (Pathe)—July 15.
 Good Liar, A (Cartoon) and In Monkey Land (Universal-Powers)—July 30.
 Goodness Gracious (2 parts) (Greater Vitagraph Favorite)—Sept. 17.
 Grafters, The (5 parts) (Triangle)—Aug. 26; S-1586; C-1526; R-1521.
 Greater Law, The (5 parts) (Bluebird)—July 16; S-847; C-637; R-654.
 Great Offensive, The (Cartoon) and Training Police Horses (Pathe-International)—July 1.
 Great Stanley Secret, The (No. 1, The Gypsy's Trust) (4 parts) (Mutual Special)—July 23; S-692.
 Great Stanley Secret, The (No. 2, Fate and the Child) (4 parts) (Mutual Special)—July 30; S-845.
 Green Eyes and Bullets (Christie)—C-2010; R-2006.
 Gray Ghost, The (No. 1, The Bank Mystery) (2 parts) (Universal Special)—July 1.
 Gray Ghost, The (No. 2, The Mysterious Message) (2 parts) (Universal Special)—July 8; S-132; C-82.
 Gray Ghost, The (No. 3, The Warning) (2 parts) (Universal Special)—July 15; S-287; C-258.
 Gray Ghost, The (No. 4, The Fight) (2 parts) (Universal Special)—July 22; S-536; C-478.
 Gray Ghost, The (No. 5, Plunder) (2 parts) (Universal Special)—July 29; S-690; C-814.
 Gray Ghost, The (No. 6, The House of Mystery) (2 parts) (Universal Special)—Aug. 6; S-842; C-814.
 Gray Ghost, The (No. 7, Caught in the Web) (2 parts) (Universal Special)—Aug. 13; S-987; C-959.
 Gray Ghost, The (No. 8, The Double Floor) (2 parts) (Universal Special)—Aug. 20; S-1116.
 Gray Ghost, The (No. 9, The Pearl Necklace) (2 parts) (Universal Special)—Aug. 27; S-1263; C-1235.
 Gray Ghost, The (No. 10, Shadows) (2 parts) (Universal Special)—Sept. 3; C-1390.
 Gray Ghost, The (No. 11, The Flaming Meteor) (2 parts) (Universal Special)—Sept. 10; S-1743; C-1709.
 Gray Ghost, The (No. 12, The Poisoned Ring) (2 parts) (Universal Special)—Sept. 17; S-1893; C-1862.
 Gray Ghost, The (No. 13, The Tightening Snare) (2 parts) (Universal Special)—Sept. 24; C-2011; R-2045.

Gray Ghost, The (No. 14, At Bay) (2 parts) (Universal Special)—Oct. 1; C-2011.
 Grey Lady, The (No. 3 of Ultras) (3 parts) (Gaumont).
 Great Fights in Motion Pictures (National Association)—R-1531.
 Guardian, The (5 parts) (World Film)—Aug. 27; S-1433; C-1526.
 Guns, Making 100-Ton (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
 Gypsy's Trust, The (No. 1 of the Great Stanley Secret) (4 parts) (Mutual Special)—July 23.

H

Half-Back, The (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4; C-1234.
 Hammon Eggs Reminiscences (Cartoon) and Land of Light and Gloom (Universal-Powers)—July 23; S-690.
 Hands in the Dark, and Old French Towns (2 parts) (Universal Star Featurette)—Aug. 27; S-1426; C-1390.
 Hard, Hard Road to Adventure (Educational-Bruce)—Aug. 13.
 Happy Hooligan Gets the Razoo (Cartoon) and Making a Marine Officer (Pathe-International)—Sept. 9.
 Happy Hooligan in the Zoo (Cartoon) and From Rookie to Regular (Pathe-International)—Sept. 9.
 Hash (Filmercraft Corp.)—C-1087.
 Hashimura Togo (5 parts) (Paramount)—Aug. 19; C-1390; R-1386.
 Hate (7 parts) (Fairmount Film Corp.)—June; R-77.
 Hater of Men (5 parts) (Triangle-Ince-Kay-Bee)—June 24; S-293.
 Hatton of Headquarters (Universal-Imp)—July 9; S-287.
 Haunted Pajamas, The (Metro-Yorke)—June 11; C-813; R-809.
 Haunted House, The (5 parts) (Triangle)—Sept. 16; S-2049.
 Hawaiian Nuts (Universal-Joker)—Sept. 17; S-1892; C-1861.
 Hearst-Pathe News No. 49 (Pathe-International)—June 10; S-140.
 Hearst-Pathe News No. 50 (Pathe-International)—June 17; S-138.
 Hearst-Pathe News No. 51 (Pathe-International)—June 17; S-295.
 Hearst-Pathe News No. 52 (Pathe-International)—June 24; S-296.
 Hearst-Pathe News No. 53 (Pathe-International)—June 24; S-542.
 Hearst-Pathe News No. 54 (Pathe-International)—July 1; S-544.
 Hearst-Pathe News No. 55 (Pathe-International)—July 1; S-694.
 Hearst-Pathe News No. 56 (Pathe-International)—July 8; S-694.
 Hearst-Pathe News No. 57 (Pathe-International)—July 8; S-845.
 Hearst-Pathe News No. 58 (Pathe-International)—July 15; S-845; C-814.
 Hearst-Pathe News No. 59 (Pathe-International)—July 15; S-989.
 Hearst-Pathe News No. 60 (Pathe-International)—July 22; S-989; C-958.
 Hearst-Pathe News No. 61 (Pathe-International)—July 22; S-1124.
 Hearst-Pathe News No. 62 (Pathe-International)—July 29; S-1126.
 Hearst-Pathe News No. 63 (Pathe-International)—July 29; S-1270.
 Hearst-Pathe News No. 64 (Pathe-International)—Aug. 5; S-1271.
 Hearst-Pathe News No. 65 (Pathe-International)—Aug. 5; S-1427.
 Hearst-Pathe News No. 66 (Pathe-International)—Aug. 12; S-1427.
 Hearst-Pathe News No. 67 (Pathe-International)—Aug. 12; S-1555.
 Hearst-Pathe News No. 68 (Pathe-International)—Aug. 19; S-1585; C-1708.
 Hearst-Pathe News No. 69 (Pathe-International)—Aug. 19; S-1747; C-1708.
 Hearst-Pathe News No. 70 (Pathe-International)—Aug. 26; S-1746.
 Hearst-Pathe News No. 71 (Pathe-International)—Aug. 26; S-1898.
 Hearst-Pathe News No. 72 (Pathe-International)—Sept. 2; S-1898.
 Hearst-Pathe News No. 73 (Pathe-International)—Sept. 2; S-2047.
 Hearst-Pathe News No. 74 (Pathe-International)—Sept. 9; S-2047.
 Hearst-Pathe News No. 75 (Pathe-International)—Sept. 9.
 Hearst-Pathe News No. 76 (Pathe-International)—Sept. 16.
 Hearst-Pathe News No. 77 (Pathe-International)—Sept. 16.
 Hearst-Pathe News No. 78 (Pathe-International)—Sept. 23.
 Hearst-Pathe News No. 79 (Pathe-International)—Sept. 23.
 Hearst-Pathe News No. 80 (Pathe-International)—Sept. 30.
 Hearts and Flour (2 parts) (Universal-L-KO)—July 9; S-286; C-258.
 Hearts and Harpoons (General Film-Sparkle)—S-2042.
 He Couldn't Get Up in the Morning (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.

He Fell on the Beach (Christie)—June 25; S-293; R-1084.
 He Had 'Em Buffaloed (Universal-Joker)—July 16; S-534; C-478.
 Henry's Ancestors (Metro-Drew)—Sept. 17.
 Her Donkey Love (Tri-laugie)—Aug. 26.
 Her Double Cross (5 parts) (Paramount)—Sept. 17.
 Her Economic Independence (Metro-Drew)—Aug. 13.
 Her Excellency, The Governor (5 parts) (Triangle)—July 6; C-258; R-255.
 Her First Game (Metro-Drew)—Aug. 20.
 Her Heart's Desire (General Film-Selig)—S-1424; C-1389.
 Her Merry Mix-Up (Christie)—Aug. 7; S-1433.
 Her Peignoir (Gen. Film-Sparkle)—S-1421.
 Her Perilous Ride (Gen. Film-Selig)—S-1262; C-1234.
 Her Salvation (Gen. Film-Selig)—S-1575; C-1525.
 Hidden Spring, The (5 parts) (Metro-Yorke)—July 16; C-1086; R-956.
 High Speed (5 parts) (Butterfly)—July 16; S-528; C-657; R-655.
 His Baby Doll (Triangle Comedy)—Sept. 16.
 His Curiosity (Metro-Drew)—Sept. 21.
 His Cool Nerve (Triangle Comedy)—Aug. 12; C-1708.
 His Ear for Music (Metro-Drew)—Aug. 6.
 His Fatal Move (Triangle Comedy)—July 22.
 His Final Blowout (2 parts) (Foxfilm Comedy)—June 25; S-137; C-477.
 His Foot-Hill Folly (Triangle Comedy)—Sept. 2.
 His Hidden Talent (Triangle Comedy)—Aug. 19.
 His Merry Mix-up (Christie)—Aug. 7.
 His Perfect Day (Triangle Comedy)—Aug. 5.
 His Precious Life (2 parts) (Triangle-Keystone)—Sept. 9.
 His Saving Grace (Triangle Comedy)—Sept. 30.
 His Speedy Finish (Triangle Comedy)—June 17; C-658.
 His Trial (Terry Cartoon Burlesque) (A Kay Co.)—July.
 His Sudden Rival (Triangle Comedy)—July 15.
 His Taking Ways (Triangle Comedy)—Sept. 23.
 His Thankless Job (Triangle Comedy)—July 8.
 His Uncle Dudley (2 parts) (Triangle Keystone)—Aug. 5.
 His Unconscious Conscience (Triangle Comedy)—Sept. 16.
 His Unpolished Self (4 parts) (General Film-Falcon)—S-1740.
 His Wedding Night (2 parts) (Paramount-Arbuckle)—Aug. 20; C-1526; R-1523.
 His Widow's Might (Triangle Comedy)—July 29.
 Honor System, The (10 parts) (Fox-Standard)—Aug. 26.
 Horse, The Ancestor of the (Chapter of Living Book of Nature) (Educational-Ditmars)—Aug. 20.
 Horses, Training Police, and Cartoon Comedy (Pathe-International)—July 1.
 Hostage, The (5 parts) (Paramount)—Sept. 10; C-2011; R-2005; S-2049.
 Hotel Disgrace, A (Triangle Comedy)—Aug. 12.
 House of Mystery (No. 6 of the Gray Ghost) (2 parts) (Universal-Special)—Aug. 6.
 House of Mystery (2 parts) (General Film-Selig)—C-1707.
 House of Scandal (Triangle Comedy)—July 15.
 Hula Hula Land (2 parts) (Triangle-Keystone)—Sept. 16.

I

I Believe (7 parts) (Sherman Pictures Corp.)—June; C-82; R-79.
 Idolators (5 parts) (Triangle)—Sept. 9; S-1748; C-1708; R-1707.
 Immigrant, The (2 parts) (Mutual-Chaplin)—June 22; S-291.
 In After Years (General Film-Selig)—C-1707; S-1891.
 In Bed—In Bad (Paramount-Kleever)—Sept. 21; S-2049.
 India, Curious Scenes in Far-Off (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
 India, In the Heart of, and Cartoon Comedy (Universal-Powers)—July 16; S-531.
 India, In the Rocks of, and Cartoon Comedy (Universal-Powers)—July 9; S-287.
 India, The Land of Light and Gloom, and Cartoon Comedy (Universal-Powers)—July 27.
 India, Healthiest Spot in (On Conquest Program No. 12) (George Kleine-Edison)—Sept. 29.
 Innocent Sinner, The (5 parts) (Fox Film Corp.)—July 22; S-818; C-958; R-953.
 Innocent Villain, An (Triangle Comedy)—July 22.
 In the African Jungle (2 parts) (General Film-Selig)—S-532.
 In the Clutches of Milk (Universal-Victor)—Sept. 10; S-1741; C-1708.
 In the Hanging Glacier Country (Educational)—R-1844.
 In the Talons of an Eagle (General Film-Selig)—S-136.
 In Slumberland (5 parts) (Triangle)—July 22; S-1126; C-814; C-1087.
 In the Wake of the Huns (3 parts) (Pathe)—Sept. 23; C-2011.
 In Japaland (Peter Pan Film Corp.)—September.
 Iron Ring, The (5 parts) (World Film)—Aug. 7; S-990; C-959; R-952.

Iris (5 parts) (Pathe-Heppworth)—Aug. 26; C-1235; R-1228; S-2016.
 Iska Worrish (Cartoon) and How a Phonograph Lee'd It Made (Pathe-International)—Aug. 5.
 It Happened to Adele (5 parts) (Pathe Gold Reel-Thanhouner)—July 15; S-544; C-257; R-254.
 Ivan the Terrible (Export and Import Film Co.)—July.
 Italian Battlefront, The (5 parts) (Fort Pitt Corp.)—R-1201.

J

Jamaica, the Land of Springs (Educational)—R-1066.
 Janitor's Vengeance, A (Triangle Comedy)—July 1.
 Jack and the Beanstalk (10 parts) (Fox Standard)—Sept. 2; S-1439; C-1086; R-1082.
 Japan, Nippon's Natural Glories, and Cartoon Comedy (Pathe-International)—July 8; S-477.
 Japan, the Religious, and Sweden, Along the Baltic (Pathe)—Aug. 19.
 Japan, the Floral, and Triple Divide Mountains (Pathe)—Sept. 10; R-1844.
 Jerry at the Waldorf (Mutual-Cub)—July 12; S-241; C-657.
 Jerry on the Farm (Mutual-Cub)—Aug. 23; S-1791; C-1525.
 Jerry on the Railroad (Mutual-Cub)—Aug. 9; S-981.
 Jerry's Big Deal (Mutual-Cub)—Sept. 27; S-2045.
 Jerry's Big Stunt (Mutual-Cub)—Aug. 2; S-844.
 Jerry's Eugenic Marriage (Mutual-Cub)—Aug. 20; S-127.
 Jerry's Gentle Nursing (Mutual-Cub)—July 5; S-133.
 Jerry's Hopeless Tangle (Mutual-Cub)—June 28; C-257.
 Jerry's Red Hot Trail (Mutual-Cub)—June 21; C-81.
 Jerry's Star Bout (Mutual-Cub)—July 19; S-523.
 Jerry Tries Again (Mutual-Cub)—Sept. 6; S-1575.
 Jerry's Whirlwind Finish (Mutual-Cub)—Sept. 13; S-1575.
 Jimmie and Jam (Peter Pan Film Corp.)
 Jimmie, the Soldier Boy (Peter Pan Film Corp.)
 Jimmy Dale, Alias the Grey Seal (No. 16, The Victory) (2 parts) (Mutual-Monmouth)—July 6; S-123.
 John Tom Little Bear (2 parts) (General Film-Broadway Star)—S-1421; C-1707.
 Jolly Tars (General Film-Jaxon)
 Joy of Fate (Triangle Comedy)—July 8.
 Joy Riders of the Ocean (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
 Jungle Treachery (2 parts) (Universal-Bison)—Aug. 27; S-1426; C-1390.
 Jury of Fate, The (5 parts) (Metz-Rolfe)—Aug. 6; S-1271; C-1525; R-1519.
 Just What Bobby Wanted (Greater Vitagraph)—C-1525.

K

Kangaroos and Their Allies (Chapter of Living Book of Nature) (Educational-Ditmars)—Sept. 3.
 Kentucky Ciderella, A (5 parts) (Bluebird)—June 25; C-81; R-75.
 Kicked Out (2 parts) (Universal-Victor)—July 9; S-287; C-257.
 Kid Is Clever, The (5 parts) (Fox Film Corp.)—July 22.
 Kidnapped (On Conquest Program No. 9) (George Kleine-Edison)—Sept. 8.
 Kingdom of Hope, The (Episode of Do Children Count? Series) (2 parts) (K-E-S-E-Edison)—Aug. 22.
 Kissing Butterfly, The (Mutual-LaSalle)—July 17; S-536; C-477.
 Kiss for Susie A (5 parts) (Paramount-Morocco and Palms)—Aug. 2.
 Kitchen Romance, A (M-toy Dolls) (Peter Pan Film Corp.)—C-1087.
 Kitebrella (Universal-Joker)—July 9; S-286; C-258.
 Knights of the Square Table (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21; C-958; R-955.
 Know America, No. 13 (Cattle Raising) (Pathe-Combltone)—June 24; R-87.
 Know America (No. 14, Here and There in Texas) (Pathe-Combltone)—July 1; R-87.
 Know America (No. 15, Through Central Texas) (Pathe-Combltone)—July 8; C-81; R-247.
 Know America (No. 16, Southern Texas) (Pathe-Combltone)—July 22; C-178; R-750.
 Know America (No. 17, Eastern Texas) (Pathe-Combltone)—July 29.
 Know America (No. 18, Stray Shots in the Lone Star State) (Pathe-Combltone)—Aug. 5.
 Know America (No. 19, Southern California) (Pathe-Combltone)—Aug. 12; C-450; R-1065.
 Know America (No. 20, Near Pike's Peak Colorado) (Pathe-Combltone)—Aug. 26.
 Know America (No. 21, Central Colorado) (Pathe-Combltone)—Sept. 2; C-1290.
 Know America (No. 22, Colorado's Scenic Wonders) (Pathe-Combltone)—Sept. 9.

L

L X Clue (General Film-Selig)—S-812; C-813.
 Lady Barnacle (5 parts) (Metro-Columbia)—June 4; C-477; R-474.

- Lady of the Photograph (5 parts) (K-E-S-E-Edison)—Aug. 21; S-1265; C-1707; R-1523.
- Lair of the Wolf, The (5 parts) (Butterfly)—Aug. 20; S-1432; C-1525.
- Land of Light and Gloom and Cartoon Comedy (Universal-Powers)—July 23.
- Land of Long Shadows (5 parts) (K-E-S-E-Essanay)—June 18; C-81.
- Land that Does Not Wiggle Much (Educational-Bruce)—Sept. 5; R-1366.
- Last of the Carnabys (5 parts) (Pathe-Astra)—July 22; S-695; C-477; R-471.
- Last of the Night Riders (2 parts) (Universal-Bison)—Sept. 11; S-1892; C-1562.
- Last of the Troubadours (2 parts) (General Film-Broadway Star)—S-2044.
- Late Lamented, The (2 parts) (Triangle-Keystone)—Sept. 23.
- Laundry Mix-up, A (General Film-Ray)—S-552; C-477.
- Law of the Land, The (5 parts) (Paramount)—Aug. 12; C-1390; R-1353.
- Law North of '65 (2 parts) (General Film-Selig)—Sept. 9.
- Les Miserables (8 parts) (Pathe)—Sept. 9.
- Lesson in Jealousy, A (Greater Vitagraph)—Sept. 24.
- Let's We Forget (Metro-Drew)—July 9; C-657.
- Liar, The (6 parts) (Purkall Film Co.)—July 10.
- Lifted Veil, The (5 parts) (Metro)—Sept. 10.
- Light in Darkness (5 parts) (K-E-S-E-Edison)—July 9; S-292.
- Like Babes in the Wood (2 parts) (Universal-Victor)—Aug. 6; S-888; C-959.
- Limb of Satan (3 parts) (Universal-Gold Seal)—July 9; S-290; C-258.
- Little American, The (5 parts) (Artcraft)—July 2; S-542; C-477; R-471.
- Little Chevalier, The (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
- Little Dutchess, The (5 parts) (World Film)—Aug. 20; S-1270; C-1390; R-1229.
- Little Fat Rascal, The (2 parts) (Universal-LKO)—Aug. 6; S-988; C-959.
- Little Miss Optimist (5 parts) (Paramount)—Aug. 26; S-1584; C-1526; R-1522.
- Little Pirate, The (5 parts) (Butterfly)—Sept. 10; S-1745; C-1861; R-1856.
- Little Red Riding Hood (Mo-Toy-Dolls) (Peter Pan Film Corp.)—August.
- Little Red Riding Hood (On Conquest Program No. 9) (George Kleine-Edison)—Sept. 8.
- Little Samaritan, The (5 parts) (Art Drama-Errograph)—Aug. 27; C-1707; R-1523.
- Little Soldier Girl, The (5 parts) (Paramount-Famous Players)—June 28; S-695; C-657; R-652.
- Little Specks in Garnered Fruit (2 parts) (General Film-Broadway Star)—C-813; R-812.
- Little Terror, The (5 parts) (Bluebird)—July 30; R-957.
- Little White Girl, The (Episode of Do Children Count? Series) (2 parts) (K-E-S-E-Essanay)—Aug. 8.
- Living Book of Nature Series (The Orang Apprentice) (Educational-Ditmars)—June 18; S-144; R-217.
- Living Book of Nature Series (Babies of the Farm) (Educational-Ditmars)—June 25; S-1433.
- Living Book of Nature Series (The Pigmy Circus) (Educational-Ditmars)—July 2; S-540; R-447.
- Living Book of Nature Series (Biography of a Stag) (Educational-Ditmars)—July 9; R-1532.
- Living Book of Nature Series (The Life of a Moat) (Educational-Ditmars)—July 16; S-847; R-783.
- Living Book of Nature Series (Wolves and Their Allies) (Educational-Ditmars)—July 23; R-1065.
- Living Book of Nature Series (Water Fowl) (Educational-Ditmars)—July 30; R-1211.
- Living Book of Nature Series (Mounting Butterflies) (Educational-Ditmars)—Aug. 6; R-1211.
- Living Book of Nature Series (Animals in Winter) (Educational-Ditmars)—Aug. 13; R-1067.
- Living Book of Nature Series (Ancestors of the Horse) (Educational-Ditmars)—Aug. 20; R-1087.
- Living Book of Nature Series (Orang Volunteers) (Educational-Ditmars)—Aug. 27.
- Living Book of Nature Series (Kangaroos and Their Allies) (Educational-Ditmars)—Sept. 3.
- Living Book of Nature (American Deer) (Educational-Ditmars)—June 11; R-88.
- Living Book of Nature (Animals of Australia) (Educational-Ditmars)—Sept. 10.
- Living Book of Nature (Enemies of the Garden) (Educational-Ditmars)—Sept. 24.
- Living Book of Nature (The Smaller Monkeys) (Educational-Ditmars)—Sept. 17.
- Lone Wolf, The (8 parts) (Selznick)—July; C-278; R-474.
- Lonesome Luke Loses Patients (2 parts) (Pathe-Rollin)—Sept. 9; C-1708; R-1703.
- Lonesome Luke, Mechanic (2 parts) (Pathe-Rollin)—Aug. 19; C-1086.
- Lonesome Luke's Wild Women (2 parts) (Pathe-Rollin)—Sept. 2; C-1390; R-1357.
- Lonesome Luke, Messenger (2 parts) (Pathe-Rollin)—Aug. 5.
- Lonesome Road, The (2 parts) (General Film-Broadway Star).
- Long Green Trail, The (2 parts) General Film-S. & A. Black Cat)—S-987; C-1234.
- Long Trail, The (5 parts) (Paramount-Famous Players)—July 23; S-991; C-958; R-954.
- Looking 'Em Over (Universal-Nestor)—Sept. 3; S-1580.
- Lorelei of the Sea (6 parts) Marine Film Corp.)—August; C-1708; R-1701.
- Lost a Cook (2 parts) (Triangle-Keystone)—Aug. 12.
- Lost Express (No. 1, The Lost Express) (2 parts) (Mutual-Signal)—Sept. 17; S-1745; C-2011; R-2003.
- Lost Express, The (No. 2, The Destroyed Documents) (2 parts) (Mutual-Signal)—Sept. 24; S-1893; C-2011; R-2003.
- Lost Express, The (No. 3, "The Wreck at the Crossing") (2 parts) (Mutual-Signal)—Oct. 1; S-2045.
- Lost in Transit (5 parts) (Paramount)—Sept. 3; C-1861; R-1858.
- Lost Paradise (5 parts) (K-E-S-E-Essanay)—Sept. 10.
- Love and Logs (2 parts) (Fox Film Comedy)—July 23; S-848.
- Love Chase, A (Triangle Comedy)—Aug. 19.
- Love and Lunch (Cartoon, and New York Giant Barge Canal (Pathe-International)—July 15.
- Love Letters (General Film-Jaxon).
- Love that Lives, The (5 parts) (Paramount)—July 9; R-924.
- Love of Madge O'Mara (General Film-Selig)—S-1262; C-1234.
- Love Rhyme of Ikey Schoenstein, The (2 parts) (General Film-Broadway Star)—S-286; C-657.
- Love Scenes from Great Screen Plays (National Association)—R-1351.
- Love Slacker, The (Universal-Nestor)—Aug. 6; S-988; C-959.
- Love's Laboratory (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
- Love That Lives, The (5 parts) (Paramount-Famous Players)—July 9; S-697; C-657; R-654.
- Love's Victory (General Film-Selig)—S-689; C-477.
- Luck of Roaring Camp (On Conquest Program No. 1) (K-E-S-E-Edison)—July 14.
- Lure of the Circus, and Sierra Winter Sports (2 parts) (Universal-Bison)—Sept. 3; S-1577; C-1526.
- Lust of the Ages (7 parts) (Ogden Pictures Corp.)—August; S-1583; C-1390; R-1521.

M

- Madcap Madge (5 parts) (Triangle-Ince-Kay-Beel)—June 24; S-134.
- Mad Lover, The (5 parts) (Pathe-Rapf)—August; C-950; R-952.
- Mad Stampedee, The (Universal-Big U)—July 2; S-431.
- Maelstrom, The (5 parts) (Greater Vitagraph)—June 18; S-135.
- Magic of Motive Power (2 parts) (General Film-Selig)—S-689; R-782.
- Magic of Spring, The (On Conquest Program No. 6) (K-E-S-E-Edison)—Aug. 18.
- Magnificent Meddler, The (5 parts) (Greater Vitagraph)—June 4; S-137.
- Mainspring, The (4 parts) (General Film-Falcon)—S-1261; C-1389; R-1524.
- Making a News Picture (Pathe)—Aug. 5; C-814.
- Making Marine Officers, and Cartoon Comedy (Pathe-International)—Sept. 2; R-1844.
- Man, A, A Gull and A Lion (General Film-Selig)—S-1262; C-1234.
- Man and Beast (5 parts) (Butterfly)—June 25; C-477; R-476.
- Man Hater, The (5 parts) (Triangle)—Sept. 2; S-1587.
- Man of His Word, A (4 parts) (General Film-Falcon)—C-1707.
- Man's Man, A (7 parts) (Triangle-Paralta)—C-2011; R-2008.
- Man Proposes (Mutual-LaSalle)—July 31; S-845; C-813.
- Man Who Was Afraid, The (5 parts) (K-E-S-E-Essanay)—July 2; S-137; C-257; R-253.
- Man Without a Country, A (6 parts) (Jewel Producing Co.)—C-2010; R-2003.
- Man's Triumph Over the Mighty Forests (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
- Marathon Maniacs (Universal-Victor)—Sept. 17; S-1892; C-1862.
- Marble Heads (Universal-Joker)—Sept. 24; C-2011; S-2044.
- Mark of Stingaree, The (Episode of The Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
- Marriage Market, The (5 parts) (World Film)—Sept. 10; S-1750.
- Married By Accident (Universal-Nestor)—July 30; S-844; C-811.
- Martinache Marriage, The (4 parts) (General Film-Falcon)—S-1424; C-1523; R-1524.
- Mary Jane's Pa (5 parts) (Greater Vitagraph)—Aug. 13; C-1234; R-1228.
- Mary Morland (5 parts) (Mutual Star-Powell)—July 9; S-291.
- Masked Heart, The (5 parts) (Mutual Star-American)—July 2; S-133; C-257; R-256.
- Massachusetts, Provincetown (On Conquest Program No. 9) (Kleine-Edison)—Sept. 8.
- Master of His Home (5 parts) (Triangle)—Aug. 12; C-959; R-957.
- Master Spy, The (Episode of Perils of the Secret Service) (3 parts) (Universal-Gold Seal)—Sept. 24; C-2011; S-2043.
- Match in Quarantine, A (Mutual-LaSalle)—July 24; S-692; C-657.
- Matchmaker, The (Metro-Drew)—July 2.
- Matrimonial Accident, A (Triangle Comedy)—Aug. 5.
- Max, The Heart Breaker (2 parts) (Pathe)—July 1.
- Mazamas and the Three Sisters (Educational Films Corp.)—August; C-959; R-1211.
- Meet My Wife (Universal-Victor)—July 9; S-287; C-258.
- Melissa of the Hills (5 parts) (Mutual Star-American)—July 23; S-692; C-813; R-811.
- Men of the Desert (5 parts) (K-E-S-E-Essanay)—Sept. 24; R-1700; C-1861; R-2048.
- Message of the Mouse, The (5 parts) (Greater Vitagraph)—July 9; S-538; C-477; R-473.
- Microscopic Pond Life (On Conquest Program No. 9) (George Kleine-Edison)—Sept. 8.
- Midnight Bell, A (2 parts) (K-E-S-E-Selig)—Sept. 3; S-1746; C-1707.
- Midnight Man, The (5 parts) (Butterfly)—Aug. 13; S-1119; C-1234; R-1229.
- Military Madness (General Film-Jaxon)—S-130.
- Millionaire, The (2 parts) (King Bee)—Aug. 1; S-847.
- Millstone, The (5 parts) (Art Dramas-Errograph)—July 23.
- Minding the Baby (Universal-Nestor)—July 9; S-534; C-258.
- Miss Deception (5 parts) (Art Dramas-Van Dyke)—July 9; S-850; C-813; R-655.
- Miss Nobody (5 parts) (Pathe-Astra)—Aug. 19; S-1428; C-1440; R-1387.
- Miss Robinson Crusoe (5 parts) (Metro)—July 30; S-1119; C-1590; R-1228.
- Mister Boh Bakker Roping Mountain Lions in Montana (Bakker)—July; R-247.
- Mister Opp (5 parts) (Bluebird)—Aug. 20; S-1580; C-1389; R-1388.
- Mister Parker, Hero (Metro-Drew)—July 23; C-1986; C-958.
- Miss Madam Manager (Universal-Joker)—Aug. 20; S-1263; C-1235.
- Mixed Color Scheme, A (General Film-Kleine)—S-1831; C-81.
- Mixed Nuts (General Film-Sparkle)—S-2042.
- Model Marauder, A (Episode of The Further Adventures of Stingaree) (General Film-Kalem).
- Monkey Land, In (Ditmars) and A Good Liar (Cartoon) (Universal-Powers)—July 30; S-843.
- Monkey Love, and In the Rocks of India (Universal-Powers)—July 9; S-287.
- Monkeys, The Smaller (Chapter of Living Book of Nature) (Educational-Ditmars)—Sept. 17.
- Monterey, Trip Around the Bay of (Educational)—R-1066.
- Moon, Photographing the (Pathe-International)—R-1211.
- Mother O' Mine (5 parts) (Bluebird)—Sept. 3; C-1707; R-1702.
- Moth, Life of a (Chapter of Living Book of Nature) (Educational-Ditmars)—July 16.
- Mother Instinct, The (5 parts) (Triangle)—July 15; C-814; R-812.
- Motherhood (7 parts) (Minerva Motion Picture Co.)—July; C-258; R-448.
- Motor-Boating (Paramount-Kleever Comedy)—July 30; C-958.
- Motive Power, Magic of (General Film-Selig)—C-477.
- Mount Hood, To the Summit of (Paramount-Burton Holmes)—July 30.
- Mount Washington, Climbing (On Conquest Program No. 3) (K-E-S-E-Edison)—July 28; S-850; C-1234.
- Mountain Dew (5 parts) (Triangle)—Sept. 16; C-2011; R-2008; S-2049.
- Move Over (Universal-Nestor)—Aug. 20; S-1262; C-1235.
- Mugsy in Society (General Film-Ray)—S-285.
- Mugsy in Bad (General Film-Ray)—S-532.
- Music Hath Charms (Metro-Drew)—Sept. 3; C-1861.
- Mutual Weekly No. 130 (Mutual)—June 27; S-133.
- Mutual Weekly No. 131 (Mutual)—July 4; S-292.
- Mutual Weekly No. 132 (Mutual)—July 11; S-538; C-657.
- Mutual Weekly No. 133 (Mutual)—July 18; S-595; C-813.
- Mutual Weekly No. 134 (Mutual)—July 25; S-845.
- Mutual Weekly No. 135 (Mutual)—Aug. 1; S-983.
- Mutual Weekly No. 136 (Mutual)—Aug. 8—S-1117.
- Mutual Weekly No. 137 (Mutual)—Aug. 15; S-1264.
- Mutual Weekly No. 138 (Mutual)—Aug. 22; S-1576; C-1861.
- Mutual Weekly No. 139 (Mutual)—Aug. 29; S-1576; C-1861.
- Mutual Weekly No. 140 (Mutual)—Sept. 5; S-1744.
- Mutual Weekly No. 141 (Mutual)—Sept. 12; S-1893; C-2010.
- Mutual Weekly No. 142 (Mutual)—Sept. 19—S-2046.
- Mutual Weekly No. 143 (Mutual)—Sept. 26.
- Mysterious Messare, The (No. 2 of the Gray Ghost) (2 parts) (Universal Special)—July 8.
- Mysterious Miss Terry (5 parts) (Paramount)—Aug. 19; R-1521.

Mysterious Mr. Tiller (5 parts) (Bluebird)—Sept. 17; C-2010; S-2007.
Mystery of the Counterfeit Tickets (No. 15 of The Railroad Raiders) (Mutual-Signal)—July 16.

N

Nassau, Tropical (Paramount-Burton Holmes)—Aug. 20; R-1531; S-1898.
Nature's Theatricals and First America Apartment House (Educational)—Aug. 29; R-1366.
Nature's Perfect Spiaaer (Oa Coquest Program No. 6) (K-E-S-E-Edison)—Aug. 18; R-1844.
Nearly a Husbaad (Geaeral Film-Kleiae)—C-81.
Nearly a Queea (Universal-Joker)—Sept. 10; S-1743; C-1709.
Neglected Wife, The (No. 8, Releatless Fate) (2 parts) (Pathe-Balboa)—July 1; S-140.
Neglected Wife, The (No. 9, Deepening Degradation) (2 parts) (Pathe-Balboa)—July 8; S-296; R-77.
Neglected Wife, The (No. 10, A Velled Iatrigue) (2 parts) (Pathe-Balboa)—July 15; S-544; C-257; R-254.
Neglected Wife, The (No. 11, Reckless Indescretion) (2 parts) (Pathe-Balboa)—July 22; S-695; C-477.
Neglected Wife, The (No. 12, Embittered Love) (2 parts) (Pathe-Balboa)—July 29; S-846; R-652.
Neglected Wife, The (No. 13, Revoltig Pride) (2 parts) (Pathe-Balboa)—Aug. 5; C-814; R-811.
Neglected Wife, The (No. 14, Desperation) (2 parts) (Pathe-Balboa)—Aug. 12; S-990; R-953.
Neglected Wife, The (No. 15, A Sacrifice Supreme) (Pathe-Balboa)—Aug. 19; C-1086.
Neptune's Naughty Daughter (2 parts) (Century Comedies)—Nov. 1; R-473.
New York's Giant Barge Canal, and Cartoon Comedy (Pathe International)—July 15; S-657.
Night Cap, The (Uaiversal-Nestor)—Aug. 27; S-1426; C-1390.
Night of Enchantment, The (General Film-Sparkle)—S-986.
Noble Crook, A (2 parts) (Triangle-Keystone)—C-1526.
North of Fifty-three (5 parts) (Fox Film Corp.)—Sept. 23.
Norway (Paramount-Burton Holmes)—Sept. 3; R-1687.
No Story (2 parts) (Geaeral Film-Broadway Star)—S-150.
Not Too Thin to Fight (Universal Victor)—July 2; S-131; C-82.

O

Ocean Recluse, Aa (Oa Conquest Program No. 11) (George Kleiae-Edison)—Sept. 22.
Odd Trick, The (Universal-Imp)—July 9; C-258.
Officer, Call a Cop (Universal-Joker)—Sept. 3; S-1577; C-1526.
Officer Jerry (Mutual-Cub)—Sept. 20; S-1745.
Of One Blood (5 parts) (K-E-S-E-Sellg)—Sept. 17.
Oh! Pop (Paramount-Kleer Comedy)—July 2; S-134.
Oh, Doctor (2 parts) (Paramount-Arbuckle)—Sept. 30.
O My, the Teat Mover (Universal-Joker)—Aug. 6; S-988; C-959.
One Hour (6 parts) (M. H. Hoffman)—C-2010; R-2055; S-2051.
One Bride Too Maay (2 parts) (Universal-Victor)—July 16; S-534; C-478.
On the Border (Cartooa) and Fine Feathers (Pathe-International)—Aug. 19.
On the Level (5 parts) (Paramout)—Sept. 10.
On the Square Girl, The (5 parts) (Pathe-Astra)—July 29; S-845; C-657; R-652.
One Kind of Wireless (On Coquest Program No. 12) (George Kleiae-Edison)—Sept. 29.
One Touch of Nature (5 parts) (K-E-S-E-Edison)—July 30; S-695; C-958; R-955.
Open Places (5 parts) (R-E-S-E-Essanay)—Aug. 20; S-1265; C-1390.
Onlon Magnate's Revenge, The (General Film-Kalem).
Orang Apprentice, The (Chapter of Living Book of Nature) (Educational-Ditmars)—June 18.
Orang Volunteers (Chapter of the Living Book of Nature) (Educational-Ditmars)—Aug. 27.
Order of the Court, An (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Oregon, Catching and Canning Salmon (Paramount-Burton Holmes)—July 23.
Oregonian Niagara, An (Paramout-Burton Holmes)—July 16.
Ostrich Raising in South Africa (On Conquest Program No. 10) (George Kleiae-Edison)—Sept. 15.
Our Boys (2 parts) (General Film-Essaaay)—S-986.
Our National Parks (Pathe)—Sept. 16; C-1708; R-1844.
Out Again, In Again (Universal-Joker)—Aug. 13; S-1115.
Outcast (6 parts) (Mutual-Empire)—Sept. 10; S-1745; C-1526; R-1522.
Over the Fence (Pathe-Rolin)—Sept. 9; C-1526.

P

Pants (5 parts) (K-E-S-E-Essanay)—Sept. 10; S-1553; C-1525; R-1520.
Paper Hanger's Revenge (Universal-Victor)—July 9; S-257; C-257.
Paper, Print, The Manufacture of (E. I. S. Motion Picture Corp.)—R-1066.
Paramount-Bray Pictograph No. 72 (Paramount-Bray)—June 18; R-87.
Paramount-Bray Pictograph No. 73 (Paramount-Bray)—June 25; S-255.
Paramount-Bray Pictograph No. 74 (Paramount-Bray)—July 2; R-244.
Paramount-Bray Pictograph No. 75 (Paramount-Bray)—July 9; R-447.
Paramount-Bray Pictograph No. 76 (Paramount-Bray)—July 16; S-802; R-782.
Paramount-Bray Pictograph No. 77 (Paramount-Bray)—July 23.
Paramount-Bray Pictograph No. 78 (Paramount-Bray)—July 30; S-1118; R-1065.
Paramount-Bray Pictograph No. 79 (Paramount-Bray)—Aug. 6; R-1211.
Paramount-Bray Pictograph No. 80 (Paramount-Bray)—Aug. 13; S-1444; R-1211; R-1366.
Paramount-Bray Pictograph No. 81 (Paramount-Bray)—Aug. 20; S-1434.
Paramount-Bray Pictograph No. 82 (Paramount-Bray)—Aug. 27.
Paramount-Bray Pictograph No. 83 (Paramount-Bray)—Sept. 4; R-1845.
Paramount-Bray Pictograph No. 84 (Paramount-Bray)—Sept. 11.
Paramount-Bray Pictograph No. 85 (Paramount-Bray)—Sept. 18.
Paramount-Bray Pictograph No. 86 (Paramount-Bray)—Sept. 25.
Pareutage (7 parts) (F. J. Seng-Henley)—June; R-78.
Patriot, The (Metro-Drew)—Aug. 27; C-1708; R-1845.
Patsy (5 parts) (Fox Film Corp.)—July 1; S-137; C-477; R-473.
Paul Revere's Ride (On Conquest Program No. 12) (George Kleiae-Edison)—Sept. 29.
Pawncroyst's Heart, A (2 parts) (Triangle-Keystone)—Aug. 19; S-1556; C-1390; R-1357.
Pay Me (5 parts) (Jewel Productions, Inc.)—Aug. 27; S-1131; C-1389; R-1387.
Peaceful Flat, A (General Film-Ray)—S-688; C-813.
Pearl Necklace, The (No. 9 of the Gray Ghost) (2 parts) (Universal Special)—Aug. 27.
Peedler, The (5 parts) (Art Dramas-U. S. Amusement)—July 2; S-850; C-657; R-656.
Peg o' the Sea (5 parts) (Art Dramas-Vaa Dyke)—Sept. 17.
Peggy, the Will o' the Wisp (5 parts) (Metro-Rolfe)—July 9; C-58; R-812.
Peggy, The Will o' the Wisp (5 parts) (Metro-Rolfe)—July 9; C-958; R-812.
Peaay Philanthropist, The (5 parts) (Wholesale Films Corp.)—Sept. 3.
Perils of Pauline, The (General Film-Jaxoa)—S-532.
Perils of the Secret Service (The Master Spy) (3 parts) (Universal-Gold Seal)—Sept. 24.
Perilous Leap, The (3 parts) (Universal-Gold Seal)—Sept. 10; S-1742; C-1708.
Perilous Plunge, The (No. 10 of the Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 9.
Pete's Pants (2 parts) (General Film-S. & A. Black Cat)—D-987; C-1086.
Phantom Shotgun, The (4 parts) (General Film-Falcon)—S-1124; C-1707.
Photograph. How a Record is Made, and Cartoon Comedy (Pathe-International)—Aug. 5.
Photographing the Moaa, and Cartoon Comedy (Pathe-International)—August; C-958.
Pied Piper of Hamelin (On Coquest Program No. 10) (George Kleiae-Edison)—Sept. 15.
Pigmy Circus, The (Chapter of The Living Book of Nature) (Educational-Ditmars)—July.
Pigmy Circus (Chapter of the Living Book of Nature) (Educational-Ditmars)—July 2.
Pigs and Pearls (Mutual-LaSalle)—Aug. 7; S-989; C-958.
Pinched (Pathe-Rolin)—Sept. 23; C-2011.
Pioneer Days (2 parts) (General Film-Sellg)—S-1740; C-1525; R-1687.
Place in the Sun, A (Episode of Do Children Count Series) (2 parts)—July 4.
Plans and Pajamas (Greater Vitagraph)—C-2010.
Planter, The (10 parts) (F. M. Manson)—Aug. 27; S-1270; C-959; R-955.
Play Ball (General Film-Jaxon)—S-1575.
Playing in Florida (On Conquest Program No. 4) (K-E-S-E-Edison)—Aug. 4.
Ploughing the Clouds (General Film-Jaxon)—S-688.
Plow Woman, The (5 parts) (Butterfly)—July 2; S-690; C-257; R-256.
Pluader (No. 5 of the Gray Ghost) (2 parts) (Universal Special)—July 29.
Poisoned Cup, The (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
Poisoed Ring, The (No. 12 of the Gray Ghost) (2 parts) (Universal Special)—Sept. 17.
Polly Ann (5 parts) (Triangle)—Sept. 9; R-1857; C-2011; S-2049.
Polly of the Circus (8 parts) (Goldwyn Pictures Corp.)—Sept. 9; R-1857.
Politics in Pumpkin Center (Geaeral Film-Kalem)—S-1891; R-1858.

Poor Peter Pious (Universal Nestor)—July 2; S-131; C-82.
Poster, Making War, and Cartoon Comedy (Pathe-International)—Sept. 9; C-1526.
Prairie Chicken, A (Universal-L-KO)—Sept. 17; S-1892; C-1861.
Price of Pride, The (5 parts) (World Film)—July 2; S-291; C-82; R-76.
Priceless Ingredient, The (No. 1 of The Fighting Trail) (2 parts) (Greater Vitagraph).
Pride and the Mau (5 parts) (Mutual Star)—July 30; S-845; C-358; R-354.
Princess Necklace, The (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
Props, Drops and Flops (2 parts) (Universal-L-KO)—Aug. 27; S-1426; C-1390.
Public Be Damned, The (5 parts) (Select Picture Corp.)—July; C-258; R-255.
Pulman Mystery, The (3 parts) (Universal-Gold Seal)—Sept. 7; S-1893; C-1861.
Punishment, The (Universal-Big U)—July 9; S-531.
Puss in Boots (Mo-Toy Dolls) (Peter Pan Film Corp.)—August; C-2011.
Putting the Bee in Herbert (On Conquest Program No. 12) (George Kleiae-Edison)—Sept. 29.

R

Rag Baby, A (2 parts) (K-E-S-E-Sellg)—July 9; S-292; R-471.
Railroad Raiders, The (No. 12, A Fight for a Franchise) (2 parts) (Mutual-Signal)—June 27; C-81.
Railroad Raiders, Tho (No. 13, The Road Wrecker) (2 parts) (Mutual-Signal)—July 2; C-257.
Railroad Raiders, The (No. 14, The Trap) (2 parts) (Mutual-Signal)—July 9.
Railroad Raiders, The (No. 15, The Mystery of the Counterfeit Tickets) (2 parts) (Mutual-Signal)—July 16; S-526; C-657.
Rainbow Girl, The (5 parts) (Mutual Star)—Sept. 17; S-1745; C-2011.
Range Boss, The (5 parts) (K-E-S-E-Essanay)—July 16; S-512; C-657; R-654.
Rasputin the Black Monk (6 parts) (World)—R-2008; C-2012.
Rays of Death (No. 6 of the Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 12.
Rebecca of Sunnybrook Farm (5 parts) (Artcraft)—Sept. 3; S-1895; C-1861; R-1855.
Reckless Indiscretion (No. 11 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 22.
Red, White and Blow, The (Mutual-Cub)—July 26; S-691.
Reed Case, The (5 parts) (Butterfly)—July 9; S-290; C-813; R-655.
Reel Life No. 60 (Mutual-Gaumont)—June 21; C-81; R-247.
Reel Life No. 61 (Mutual-Gaumont)—Juac 28; C-257; R-447.
Reel Life No. 62 (Mutual-Gaumont)—July 5; S-133.
Reel Life No. 63 (Mutual-Gaumont)—July 12; C-657; R-783; S-291.
Reel Life No. 64 (Mutual-Gaumont)—July 19; C-813; R-1065.
Reel Life No. 65 (Mutual-Gaumont)—July 26; S-692; C-958.
Reel Life No. 66 (Mutual-Gaumont)—Aug. 2; S-844; C-1086.
Reel Life No. 67 (Mutual-Gaumont)—Aug. 9; S-989; R-1266.
Reel Life No. 68 (Mutual-Gaumont) Aug. 16; S-1116.
Reel Life No. 69 (Mutual-Gaumont)—Aug. 23; S-1264.
Reel Life No. 70 (Mutual-Gaumont)—Aug. 30; S-1427; C-1525; R-1531.
Reel Life No. 71 (Mutual-Gaumont)—Sept. 6; S-1576; C-1708; R-144.
Reel Life No. 72 (Mutual-Gaumont)—Sept. 13; S-1576; C-1708; R-144.
Reel Life No. 73 (Mutual-Gaumont)—Sept. 20; S-1744; C-1861.
Reel Life No. 74 (Mutual-Gaumont)—Sept. 27; S-1896.
Relincarnation of Karma (2 parts) (Greater Vitagraph-Favorite)—Sept. 24.
Rejuvenator, The (Paramount-Black Diamond)—July 23.
Relentless Fate (No. 8 of the Neglected Wife) (2 parts) (Pathe-Balboa)—July 1.
Reputation (5 parts) (Mutual Star-Goodrich)—Sept. 3; C-1708.
Rescue, The (5 parts) (Bluebird)—July 23; S-817; C-813; R-809.
Rest Cure, The (General Film-Jaxon)—S-265.
Retreat of the Germans at the Battle of Arras (10 parts) (Pathe-British War Pictures)—August; C-1390; R-1386; R-1688.
Revoltig Pride (No. 13 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Aug. 5; C-1814.
Rhyme Reels, Walt Mason's (four single-reel subjects) (Filmcraft Corp.)—R-962.
Richard the Brave (5 parts) (Greater Vitagraph)—July 23; S-832; C-813; R-810.
Ride for Life A (General Film-Jaxon)—S-139.
Right Man, The (2 parts) (Universal Star Featurette)—Sept. 17; S-1892; C-1862.
Right of Might, The (2 parts) (General Film-Sellg)—S-130.
Right of Way Casey (3 parts) (Universal-Gold Seal)—July 30; S-844; C-814.
Risks and Roughnecks (Greater Vitagraph)—C-2010.
Road Between, The (5 parts) (Art Dramas-Erbograph)—June 25; S-850; R-255.

Road Wrecker, The (No. 13 of the Railroad Raiders) (2 parts) (Mutual-Signal)—July 2.
 Romany Rose, A (2 parts) (Universal Star Featurette)—Sept. 24; C-2011; S-2044.
 Romeo and Juliet (Statuette Cartoon) (Educational)—R-1845.
 Rookie to Regular and Cartoon Comedy (Pathe-International)—Sept. 9.
 Rough Stuff (2 parts) (Universal-L-KO)—Aug. 13; S-1115; C-1087.
 Rubbing It In (Metro-Drew)—Sept. 10.
 Runaway, The (5 parts) (Mutual-Star)—Sept. 24; S-2046.
 Runaway Colt, A (2 parts) (K-E-S-E-Selig)—July 25; S-848; R-474.
 Rushin Dancers, The (Universal-Nestor)—Aug. 13; S-1115; C-1087.
 Russian Revolution, The (3 parts) (J. Frank Brockliss).
 Russian Revolution and Behind the Battle Line in Russia (6 or more parts) (Skobeloff Committee)—R-1688.
 Rustlers Frame-up at Big Horn (Ultra Films, Inc.).

8

Sacrifice Supreme, A (No. 15 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Aug. 19.
 Sands of Sacrifice (5 parts) (Mutual-Star)—Sept. 24; S-2046.
 Sawdust Ring, The (5 parts) (Triangle)—July 15; S-1126; C-658; R-653.
 Scandal Everywhere (Universal-Victor)—Aug. 27; S-1425; C-1390.
 School Days (Mo-toy Dolls) (Peter Pan Film Corp.)—July.
 Season of Childhood (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—Aug. 1.
 Second Mrs. Tanqueray (5 parts) (Greater Vitagraph)—Aug. 6; S-1120; C-1086; R-1080.
 Secret of the Night, The (3 parts) No. 5 of Ultrus (3 parts) (Gaumont).
 Secret of Black Mountain (4 parts) (Gen. Film-Falcon)—S-2042.
 Secret Trap, The (5 parts) (Klotz & Strelmer).
 Seeds of Redemption (2 parts) (Universal-Rex)—July 2; S-132.
 Seeing Things (Paramount-Klever)—Sept. 3; C-2011; S-2048.
 Seeing Things (Universal-Nestor)—July 25; S-690; C-657.
 Self-Made Widow, A (5 parts) (World Film)—July 23; S-697; C-658; R-651.
 Selig-World Library No. 1 (General Film-Selig)—R-1532.
 Selig-World Library No. 2 (General Film-Selig)—R-1532.
 Selig-World Library No. 3 (General Film-Selig)—R-1532.
 Selig-World Library No. 4 (General Film-Selig)—R-1532.
 Selig-World Library No. 5 (General Film-Selig)—R-1532.
 Selig World Library No. 6 (General Film-Selig).
 Selig World Library No. 7 (General Film-Selig)—S-285.
 Selig World Library No. 8 (General Film-Selig)—S-680.
 Selig World Library No. 9 (General Film-Selig)—S-680.
 Selig World Library No. 10 (General Film-Selig)—S-812.
 Selig World Library No. 11 (General Film-Selig)—S-986.
 Selig World Library No. 12 (General Film-Selig)—S-1114.
 Selig World Library No. 13 (General Film-Selig)—S-1262.
 Selig World Library No. 14 (General Film-Selig)—S-1214.
 Selig World Library No. 15 (General Film-Selig)—S-1740; C-1525; R-1687.
 Selig-World Library No. 16 (General Film-Selig)—R-1844; C-1707; S-1891.
 Selig World Library No. 17 (General Film-Selig)—C-1861.
 Selig-World Library No. 18 (General Film-Selig)—C-2010; S-2043.
 Selig-World Library No. 19 (General Film-Selig).
 Senussi, Among the (Educational Films Corp.)—July 25.
 Service of Love, A (2 parts) (General Film-Broadway Star)—C-81.
 Seven Keys to Baldpate (5 parts) (Artcraft)—Aug. 12; R-1704.
 Seven Pearls, The (No. 1, The Sultan's Necklace) (2 parts) (Pathe-Astra)—Sept. 16; S-1585; C-1526; R-1520.
 Seven Pearls, The (No. 2, The Bow String) (2 parts) (Pathe-Astra)—Sept. 23; S-1748; R-1520.
 Seven Pearls, The (No. 3, The Air Peril) (2 parts) (Pathe-Astra)—Sept. 30; C-1861; S-2017.
 Seventy and Seven (2 parts) (General Film-S&A-Black Cat)—C-813.
 Shadows (No. 10 of "The Gray Ghost") (2 parts) (Universal)—Sept. 3.
 Shanghaied Jonah, A (2 parts) (Triangle Keystone)—Sept. 2.
 Shells and Shivers (Greater Vitagraph)—C-813.
 She Needed a Doctor (2 parts) (Triangle-Keystone)—July 22.
 Short Circuit, The (No. 11 of the Fatal Ring) (2 parts) (Pathe-Astra)—Sept. 15.

Short Skirts and Deep Water (Universal-Joker)—Sept. 10; S-1743; C-1708.
 Show Down, The (5 parts) (Bluebird)—Aug. 13; S-1264; C-1389; R-1231.
 Sierras, In the (Paramount-Burton Holmes)—July 9.
 Signal Lantern, The (No. 7 of the Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 10.
 Sign of the Cucumber (2 parts) (Universal-L-KO)—July 25; S-478; C-689.
 Silent Sellers, The (5 parts) (Metro)—Sept. 24.
 Silent Witness, The (7 parts) (M. H. Hoffman Authors Producing Co.)—Sept.; S-1746; C-1707; R-1523.
 Sirens of the Sea (5 parts) (Jewel Productions, Inc.)—Aug.; S-1582; C-1707; R-1703.
 Siren, The (5 parts) (Fox Film Corp.)—June 24; S-137; C-257.
 Six Shooter Justice (3 parts) (Universal-Gold Seal)—July 16; S-534; C-478.
 Skidding Hearts (2 parts) (Triangle-Mack-Sennett-Keystone)—June 17; S-133.
 Skinner's Baby (5 parts) (K-E-S-E-Essanay)—Aug. 6; S-849; C-1086; R-1081.
 Skirts (Christie)—July 23; S-991; R-1084.
 Skylarking on Skis (On Conquest Program No. 1) (K-E-S-E-Essanay)—July 14.
 Slacker, The (7 parts) (Metro Special)—Aug.; S-1118; R-956.
 Slips and Slackers (Greater Vitagraph)—C-1707.
 Smokey Love Affair, A (Christie)—Aug. 14; S-1433.
 Smoldering Spark, The (2 parts) (General Film-Selig)—S-1114.
 Snows of Many Years (Educational)—R-1844.
 Soap Suds and Sirens (2 parts) (Universal-L-KO)—Sept. 24; S-2044.
 Soft Tenaertoot, A (2 parts) (Fox Film Corp.)—July 23; S-1118; C-1389.
 Soldier of the Legion, A (3 parts) (Universal-Gold Seal)—July 23; S-688; C-657.
 Soldiers of Chance (5 parts) (Greater Vitagraph)—Sept. 3; S-1582; C-1707; R-1701.
 Soldiers of the Sea (On Conquest Program No. 5) (K-E-S-E-Essanay)—Aug. 11.
 Sole Survivor, The (2 parts) (General Film-Selig)—S-1425; C-1389.
 Sole Mates (Triangle Comedy)—July 29.
 Some Barrier (Cartoon Burlesque) (A. Kay Co.)—July.
 Soul of Satan, The (5 parts) (Fox Film Corp.)—Aug. 18; S-1420.
 Soul Herder, The (3 parts) (Universal-Bison)—Aug. 6; S-690; C-658; R-79.
 Souls Adrift (5 parts) (World Film)—Aug. 13; S-1124; C-1081.
 Souls in Pawn (5 parts) (Mutual Star-American)—Aug. 6; S-988; C-1086; R-1085.
 Some Boy (5 parts)—June 16; C-81; R-75.
 Some Nurse (Universal-Joker)—July 16; S-534; C-478.
 Son of the Hills, A (5 parts) (Greater Vitagraph)—June 25; S-138; C-81; R-75.
 Souhrette, The (Universal-Joker)—July 25; S-690; C-658.
 Spain, Madrid to Madeira (Paramount-Burton Holmes)—Aug. 27; S-1584; R-1532.
 Speed Demons (General Film-Jaxon)—S-2042.
 Spider, Home Life of, and Cartoon Comedy (Universal-Powers)—Aug. 20; S-1262.
 Spindle of Life (5 parts) (Butterfly)—Sept. 17; S-1896; C-2012; R-2004.
 Sports, Sierra Winter, and Lure of the Circus (2 parts) (Universal-Bison)—Sept. 3.
 Spy, The (General Film-Sparkle)—S-986.
 Spy, The (10 parts) (Fox-Standard)—Aug. 19; R-1082.
 Squaring It (3 parts) (Universal-Bison)—Aug. 20; S-1264; C-1235.
 Squaw Man's Son, The (5 parts) (Paramount-Lasky)—July 26; S-1117; C-1086; R-956.
 Stag Party, The (General Film-Sparkle)—S-1740.
 Star Boarder, The (2 parts) (King Bee)—Sept. 15.
 Star Dust (2 parts) (General Film-S&A-Black Cat)—S-1740; C-1525.
 Stingaree, Further Adventures of (Arrayed with the Enemy) (2 parts) (General Film-Kalem)—S-286; C-81; R-77.
 Stingaree, Further Adventures of (A Model Marauder) (2 parts) (General Film-Kalem)—S-812; C-813; R-810.
 Stingaree, Further Adventures of (A Double Deception) (2 parts) (General Film-Kalem)—S-532; C-477; R-473.
 Stingaree, Further Adventures of (An Eye for an Eye) (2 parts) (General Film-Kalem)—S-286; C-477; R-473.
 Stingaree, Further Adventures of (The Poisoned Cup) (2 parts) (General Film-Kalem)—S-532; C-657; R-652.
 Stingaree, Further Adventures of (The Mark of Stingaree) (2 parts) (General Film-Kalem)—S-986; C-958; R-954.
 Stingaree, Further Adventures of (An Order of the Court) (2 parts) (General Film-Kalem)—S-1261; C-1234; R-1231.
 Stingaree, Further Adventures of (At the Sign of the Kangaroo) (2 parts) (General Film-Kalem)—S-1261; C-1234; R-1231.
 Stingaree, Further Adventures of (Through Fire and Water) (2 parts) (General Film-Kalem)—S-1424; C-1389; R-1386.
 Stingaree, Further Adventures of (A Bush-ranger's Strategy) (2 parts)—S-1740; C-1525; R-1522.
 Stingaree, Further Adventures of (The Stranger

at Dumcreiff) (2 parts)—S-1741; C-1707; R-1703.

Stingaree, Further Adventures of (A Champion of the Law) (2 parts) (General Film-Kalem)—R-1858; S-2043.
 Stinger Stung, The (Universal-Joker)—July 30; S-843; C-814.
 Stolen Story, The (4 parts) (General Film-Falcon)—S-1575; C-1525; R-1524.
 Stolen Treaty, The (5 parts) (Greater Vitagraph)—July 16; S-852; C-657; R-651.
 Stop! Luke! Listen! (2 parts) (Pathe-Rolin)—July 15; C-257.
 Stormy Knight, A (5 parts) (Bluebird)—Sept. 10; C-1861; R-1858; S-2050.
 Story the Keg Told Me, The (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
 Story of Plymouth Rock (On Conquest Program No. 6) (K-E-S-E-Essanay)—Aug. 18.
 Story of the Willow Plate (On Conquest Program No. 2) (K-E-S-E-Essanay)—July 21.
 Straight Shooting (5 parts) (Butterfly)—Aug. 27; S-1432; C-1525; R-1519.
 Stranger at Dumcreiff, The (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
 Strange Transgressor, The (5 parts) (Triangle-Ince-Kay-Bee)—July 8; S-848; C-82; R-80.
 Street Cars and Carhunkles (2 parts) (Universal-L-KO)—Aug. 20; S-1235.
 Streets of Illusion, The (5 parts) (Pathe-Astra)—Aug. 12; C-1086; R-1086; S-2046.
 Strictly Business (2 parts) (General Film-Broadway Star)—S-286; C-657.
 Submarine Eye, The (8 parts) (Williamson Bros.)—June; S-134.
 Successful Failure, A (5 parts) (Triangle)—July 22.
 Sudden Jim (5 parts) (Triangle)—July 22; S-1126; C-658; R-653.
 Suit and a Sutor, A (General Film-Kleine)—C-81.
 Sultan's Necklace, The (No. 1 of the Seven Pearls) (2 parts) (Pathe-Astra)—Sept. 16.
 Sultan's Wife, The (2 parts) (Triangle-Keystone)—Sept. 30.
 Summer Boarding (Paramount Klever Comedy)—Aug. 13; S-1272.
 Sunset Trail, The (5 parts) (Paramount)—Sept. 17.
 Surf Scandal (2 parts) (Universal-L-KO)—July 16; S-534; C-478.
 Susie the Sleepwalker (Paramount-Black Diamond)—Aug. 6; C-1234.
 Susie's Scheme (Paramount-Black Diamond)—Sept. 17.
 Sweden, Along the Baltic, and Japan the Religious (Pathe)—Aug. 19.
 Sweden's Waterways and Placer Gold Mining (Pathe)—July 15; C-257; R-447.
 Switch in the Safe, The (No. 8 of The Fatal Ring) (2 parts) (Pathe-Astra)—Aug. 26.

T

Taking Their Medicine (Universal Nestor)—Sept. 24; C-2011; S-2044.
 Tale of the Tuh, The (Standard Sanitary Mfg. Co.)—R-88.
 Tanks, The (Happy Hooligan Cartoon) and Embroidery Making (Pathe-International)—Sept. 16; C-2011.
 Tar Heel Warrior, The (5 parts) (Triangle)—Sept. 30.
 Tears and Smiles (5 parts) (Pathe-Lasallida)—Sept. 2; S-1746; C-1708; R-1702.
 Ten of Diamonds (5 parts) (Triangle)—Sept. 2; S-1586; C1768; R-1706.
 Terry Human Interest Reel No. 1 (A. Kay Co.)—July; C-79.
 Terry Human Interest Reel No. 2 (A. Kay Co.)—July; R-473.
 Texas, Eastern (No. 17 of Know America) (Pathe-Combitione)—July 29.
 Texas, Here and There In (No. 14 of Know America) (Pathe-Combitione)—July 1.
 Texas, Southeastern (No. 16 of Know America) (Pathe-Combitione)—July 22.
 Texas, Stray Shots in the Lone Star State (No. 18 of Know America) (Pathe-Combitione)—Aug. 5.
 Texas Sphinx, The (2 parts) (Universal-Bison)—Sept. 10; S-1744; C-1700.
 Texas, Through Central (No. 15 of Know America) (Pathe-Combitione)—July 8.
 Their Compact (7 parts) (Metro)—Sept. 17.
 Their Domestic Deception (Triangle Comedy)—Aug. 26.
 Their Domestic Deception (Triangle Comedy)—Aug. 26.
 They're Off (5 parts) (Triangle)—Aug. 19; S-1434.
 Think It Over (5 parts) (Art Dramas, U. S. Amusement)—Aug. 13; S-1420; C-1389; R-1232.
 Thirst (2 parts) (Triangle-Keystone)—July 29.
 Three Women of France (2 parts) (Universal-Rex)—July 9; S-290; C-253.
 Three Button Mystery, The (No. 6 of Ultrus) (3 parts) (Gaumont).
 Those Terrible Telegrams (General Film-Sparkle)—S-1201.
 Through Fire and Water (Episode of the Further Adventures of Stingaree) (2 parts) (General Film-Kalem).
 Through the Eyes of the World (General Film-Selig)—S-285.
 Through the Eyes of the World (General Film-Selig)—S-285.

Tides of Fate (5 parts) (World Film)—Sept. 3; S-1748; C-1526; R-1519.
 Tightening Snare, Tho (No. 13 of The Gray Ghost) (2 parts) (Universal Special)—Sept. 24.
 Tinkeltbottom Passes Through (Educational-Bruce)—Sept. 12.
 Tinkeltbottom's Finish (Educational-Bruce)—Sept. 26.
 Time Locks and Diamonds (5 parts) (Triangle-Ince-Kay-Bee)—July 8; S-848; C-478; R-475.
 To Honor and Obey (5 parts) (Fox Film Corp.)—July 15; S-696; C-814; R-812.
 Toll of Sin, The (2 parts) (General Film-Sellig)—S-984.
 Toodies (General Film-Sparkle).
 To the Highest Bidder (2 parts) (Universal-Star Featurette)—Sept. 10; S-1741; C-1708.
 To the Death (5 parts) (Metro)—Aug. 27; S-1272; C-1861; R-1859.
 Tough Luck (General Film-Jaxon)—S-1424.
 Tours Around the World No. 31 (Mutual-Gaumont)—June 5; R-87.
 Tours Around the World No. 34 (Mutual-Gaumont)—June 24; R-447.
 Tours Around the World No. 35 (Mutual-Gaumont)—July 3; S-133.
 Tours Around the World No. 36 (Mutual-Gaumont)—July 10; S-290; C-657; R-783.
 Tours Around the World No. 37 (Mutual-Gaumont)—July 17; C-813; R-1065.
 Tours Around the World No. 38 (Mutual-Gaumont)—July 24; S-691; C-958.
 Tours Around the World No. 39 (Mutual-Gaumont)—July 31; S-844; C-1086; R-1212.
 Tours Around the World No. 40 (Mutual-Gaumont)—Aug. 7; S-988; R-1366.
 Townsend Mystery, The (No. 1 of Ultus) (3 parts) (Gaumont).
 Toy of Fate, A (Triangle Comedy)—July 8.
 Trail of the Shadow, The (5 parts) (Metro)—July 2; C-637; R-651.
 Training Police Horses, and Cartoon Comedy (Pathe)—July 1; C-257.
 Training Our Khaki-Clad Heroes (2 parts) (General Film-Sellig).
 Traitor's Fate, The (No. 4 of Ultus) (3 parts) (Gaumont).
 Transgression (5 parts) (Greater Vitagraph)—Aug. 20; S-1431; C-1389; R-1386.
 Trap, The (No. 14 of the Railroad Raiders) (2 parts) (Mutual-Signal)—July 9.
 Trials and Tribulations (2 parts) (General Film-Sellig)—S-285.
 Trip to Chinatown, A (2 parts) (K-E-S-E-Sellig)—Aug. 20; S-1265; C-1325.
 Trip to the Moon, A (Mo-toy Dolls) (Peter Pan Film Corp.)—R-784.
 Triple Cross, The (General Film-Jaxon).
 Triple Divide Mountains (Glacier Park) and Japan The Floral (Pathe)—Sept. 16. C-1708; R-1844.
 Triple Entente (General Film-Sparkle).
 Triumph (5 parts) (Bluebird)—Sept. 3; R-1705; S-1897; C-1861.
 True Love and Fake Money (Filmcraft Corp.)—C-1087.
 Trunk Route, The (General Film-Sparkle).
 Twelve Cylinder Speed of the Leisure Class (General Film-Essanay) (2 parts)—C-1707; S-1891.
 Twitching Hcur, The (Universal-Joker)—July 2; S-131; C-82.
 Two Crooks (2 parts) (Triangle-Keystone)—Aug. 26.
 Two Kentucky Boys (On Conquest Program No. 3) (K-E-S-E-Edison)—July 30; C-1234; R-1085.
 Two Laughs (2 parts) (General Film-S&A-Black Cat).
 Two Little Inaps (5 parts) (Fox Film Corp.)—July 8; S-294; C-657; R-654.

U

Ultus (No. 1, The Townsend Mystery) (3 parts) (Gaumont)—C-81.
 Ultus (No. 2, The Ambassador's Diamond) (3 parts) (Gaumont)—C-81.
 Ultus (No. 3, The Gray Lady) (3 parts) (Gaumont)—C-81.
 Ultus (No. 4, The Traitor's Fate) (3 parts) (Gaumont)—C-81.
 Ultus (No. 5, The Secret of the Night) (3 parts) (Gaumont)—C-81.
 Ultus (No. 6, The Three Button Mystery) (3 parts) (Gaumont)—C-81.
 Ultus (No. 7, The Three Button Mystery) (3 parts) (Gaumont)—C-81.
 Under Handicap (7 parts) (Metro-Yorke)—Sept. 8; R-1858; C-2010.
 Under False Colors (5 parts) (Pathe-Than-houser)—Sept. 23; C-2011; R-2004.
 Uneven Road, The (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—July 25.
 Untamed, The (2 parts) (Universal Star Featurette)—Aug. 6.
 U. S. Navy (5 parts) (J. Frank Brockliss).
 Universal Current Events No. 6 (Universal)—June 23; S-133.

Universal Current Events No. 7 (Universal)—June 30; S-287.
 Universal Current Events No. 8 (Universal)—July 7; S-536.
 Universal Current Events No. 9 (Universal)—July 14; S-691.
 Universal Current Events No. 10 (Universal)—July 21; S-844.
 Universal Current Events No. 11 (Universal)—July 28; S-987; C-959.
 Universal Current Events No. 12 (Universal)—Aug. 4; S-1115; C-1087.
 Universal Current Events No. 13 (Universal)—Aug. 10; S-1262; C-1235.
 Universal Current Events No. 14 (Universal)—Aug. 17; S-1426.
 Universal Current Events No. 15 (Universal)—Aug. 24; S-1580.
 Universal Current Events No. 16 (Universal)—Sept. 3; S-1741; C-1526.
 Universal Current Events No. 17 (Universal)—Sept. 10; S-1891; C-1861.
 Universal Current Events No. 18 (Universal)—Sept. 17; C-2011; S-2045.
 Universal Current Events No. 19 (Universal)—Sept. 21.
 Universal Current Events No. 20 (Universal)—Sept. 28.
 Universal Screen Magazine No. 22 (Universal)—June 4; R-87.
 Universal Screen Magazine No. 24 (Universal)—June 18; R-247.
 Universal Screen Magazine No. 25 (Universal)—June 25; R-447.
 Universal Screen Magazine No. 26 (Universal)—July 2; S-132; R-783.
 Universal Screen Magazine No. 27 (Universal)—July 9; S-287.
 Universal Screen Magazine No. 28 (Universal)—July 16; S-536.
 Universal Screen Magazine No. 29 (Universal)—July 23; S-691; R-1065.
 Universal Screen Magazine No. 30 (Universal)—July 30; S-844; R-1211.
 Universal Screen Magazine No. 31 (Universal)—Aug. 6; S-987; C-1211; R-1366.
 Universal Screen Magazine No. 32 (Universal)—Aug. 13; S-1115; R-1531.
 Universal Screen Magazine No. 33 (Universal)—Aug. 20.
 Universal Screen Magazine No. 34 (Universal)—Aug. 27.
 Universal Screen Magazine No. 35 (Universal)—Sept. 3; S-1427.
 Universal Screen Magazine No. 36 (Universal)—Sept. 10; S-1744.
 Universal Screen Magazine No. 37 (Universal)—Sept. 17; S-1892; R-1844.
 Universal Screen Magazine No. 38 (Universal)—Sept. 24; S-2045.
 Untamed, The (2 parts) (Universal Star Featurette)—Aug. 6; S-987; C-959.

V

Vamp of the Camp, The (Universal-Joker)—Aug. 6; S-988; C-959.
 Vanishing Race, A (On Conquest Program No. 5) (K-E-S-E-Edison)—Aug. 11.
 Varmint, The (5 parts) (Paramount)—Aug. 5; S-1272; C-1390; R-1230.
 Veiled Intrigue, A (No. 10 of the Neglected Wife series) (2 parts) (Pathe-Balboa)—July 15.

Vengeance vs. Mercy (General Film-Sellig).
 Ventures, The (2 parts) (General Film-Broadway Star)—S-842; C-1234.
 Vernon, The Bountiful (2 parts) (General Film-Essanay)—S-987; C-1234.
 Victor of the Plot (2 parts) (General Film-Sellig)—C-2010; S-2043.
 Victory (No. 16 of Jimmy Dale, Alias the Grey Seal) (2 parts) (Mutual-Monmouth)—July 6.
 Villain, The (2 parts) (King Bee)—July 15; S-293.
 Violet Diamond, The (No. 1 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 8.
 Voice That Led Him (General Film-Sellig)—C-2010; S-2043.

W

Wandering Boy and the Wayward Parents (General Film-Essanay)—S-1740; C-1961; R-1856.
 War and Woman (5 parts) (Pathe-Thanhouser)—Sept. 9; S-1900; C-1861; R-1855.
 Warm Reception, A (Triangle Comedy)—Sept. 9.
 Warning of the Ring (No. 1 of the Fatal Ring) (2 parts) (Pathe-Astra)—July 29.
 Warning, The (No. 3 of "The Gray Ghost") (2 parts) (Universal)—July 15.
 Warrior, The (7 parts) (General Enterprises, Inc.)—July; C-844; R-811.
 Water Cure, The (General Film-Sparkle).
 Water Fowl (Chapter of Living Book of Nature) (Educational-Filmars)—July 30.
 Web, The (2 parts) (Universal Star Featurette)—July 16; S-534; C-478.

Weo Lady Betty (5 parts) (Triangle)—Aug. 19; S-1586.
 Welcome Home (Universal-Nutor)—Sept. 18; S-1892; C-1862.
 West Is West (Ultra Film Inc.)—July.
 What Money Can't Buy (5 parts) (Paramount-Lasky)—July 16; S-852; C-813; R-850.
 What Transpires After the Wind-Up (General Film-Essanay)—C-2010.
 What Tho Best People Aro Not Dolug (General Film-Essanay).
 What of Your Boy (3 parts) (Cameragraph Film Mfg. Co.)—July.
 When Bobby Broke His Arm (Greater Vitagraph)—C-1707.
 When False Tongues Speak (5 parts) (Fox Film Corp.)—Sept. 9; S-1897; C-2010; R-2000.
 When Lula Danced the Lula (Mutual-LaSalle)—July 10; S-234; C-257.
 When Sorrow Weeps (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—July 18.
 When True Lovo Dawns (5 parts) (World Brady-International)—July 16; S-696; C-178; R-472.
 When You and I Were Young (5 parts) (Art Dramas-Apollo)—July 16; C-813.
 Where Is My Mother? (Episode of Do Children Count? series) (2 parts) (K-E-S-E-Essanay)—July 11.
 Where Is My Nightie? (General Film-Sparkle).
 Where Are My Trousers (2 parts) (Universal-Victor)—July 30; S-843; C-814.
 Whirlwind of Whiskers, A (General Film-Kalem)—C-2010; R-2007.
 Whither Thou Goest? (5 parts) (Klotz & Strlemer)—June; S-134; C-82; R-76.
 Whose Baby? (2 parts) (Triangle-Mack Sennett-Keystone)—July 8; C-258; R-255.
 Whose Hoslery? (General Film-Sparkle).
 Who Was the Other Man? (5 parts) (Butterfly)—Sept. 3; S-1581; C-1707; R-1701.
 Why They Left Home (Universal-Joker)—Aug. 27; S-1425; C-1390.
 Widow's Might, The (Mutual-LaSalle)—Aug. 14; S-1117; C-1234.
 Wife Number Two (5 parts) (Fox Film Corp.)—July 29; S-901; C-1086; R-1080.
 Wife on Trial, A (5 parts) (Butterfly)—July 30; S-846; C-1086; R-1084.
 Wife's Suspicion, A (3 parts) (Universal-Gold Seal)—Aug. 13; S-1116; C-1087.
 Wild Arnika (On Conquest Program No. 11) (George Kleine-Edison)—Sept. 22.
 Wild Injuns (General Film-Jaxon)—S-2042.
 Winning Pair, The (3 parts) (Universal-Gold Seal)—Aug. 27; S-1425; C-1390.
 Winning the Steppchildren (Greater Vitagraph-Favorite)—Sept. 17.
 Wilts and Fits (Paramount-Black Diamond)—July 9.
 Wolves and Their Allies (Chapter of the Living Book of Nature)—July 23; S-991.
 Woman in White, The (5 parts) (Pathe-Gold Rooster-Thanhouser)—July 1; S-140; C-81; R-77.
 Woman Who Would Not Pay, The (2 parts) (Universal Star Featurette)—July 30; S-844; C-814.
 Woman Beneath, The (5 parts) (World Film)—Sept. 24; C-2012; R-2003; S-2051.
 Woman's Work in War Time (2 parts) (A Kay Co.-S. S. Co.)—R-1688.
 Won In a Cabaret (Christie)—July 30; S-1118.
 Woodcraft for Boys (On Conquest Program No. 8) (K-E-S-E-Edison)—Sept. 1.
 Wooden Shoes (5 parts) (Triangle)—Aug. 20; S-1434; C-1380; R-1387.
 Worries and Wobbles (Greater Vitagraph)—C-1380.
 Would You Believe It? (2 parts) (General Film-S&A-Black Cat)—S-286.
 Wrath of Love, The (5 parts) (Fox Film Corp.)—Aug. 4; S-1118.
 Wreck at the Crossing, The (No. 3 of "The Lost Express") (2 parts) (Mutual-Signal)—Oct. 1.
 Wrong Man, The (2 parts) (Universal-Bison)—July 4; S-132; C-82.
 Wrong Mr. Fox, The (Paramount-Klever)—July 16; C-813; R-655.
 Wrong Wrights (General Film-Sparkle).

Y

Yankee Way, The (5 parts) (Fox Film Corp.)—Sept. 16; S-2050.
 Yellowstone, Geyers of (Paramount-Burton Holmes)—Aug. 6.
 Yellowstone, Wonders of (Paramount-Burton Holmes)—Aug. 13.
 Your Boy and Mine (Universal-Victor)—Sept. 21; C-2011; S-2044.
 Your Obedient Servant (On Conquest Program No. 10) (George Kleine-Edison)—Sept. 15.
 Young Patriot, The (3 parts) (Universal-Gold Seal)—July 2; S-131; C-82.
 Your Flag and My Flag (On Conquest Program No. 2) (K-E-S-E-Edison)—July 21.
 Youth (5 parts) (World Film)—July 30; S-848; C-814; R-811.

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in the **MOTIOGRAPH**.

A Louisiana Theatre Syndicate says:

"Your new projector has just been installed, and we are greatly pleased, so much so, that we have decided to replace our other projectors with Motiographs.

"We had a good many ask last night what make of projector certain reels were run on, saying it was the best projection they had ever seen."

THE MOTIOGRAPH IS GUARANTEED TO
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—SERVICE IS THE KEY NOTE OF YOUR
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Write for Literature.

The ENTERPRISE OPTICAL Mfg. Co.

574 West Randolph St.
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MOVING PICTURE WORLD

THE FILM
INDEX

EXHIBITORS'
GUIDE



Artcraft

the name that stands for the
ultimate in motion picture
production and distribution.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Produced by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres.

Jesse L. Lasky, Vice Pres.

Cecil B. DeMille, Dir. Gen.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Over one hundred (100) performances at the **GLOBE THEATRE**, New York, and still running.

The Survival of the Fittest.

From the New York American
 "The Lincoln Cycle" Rich in Humor and Human Interest



THE Lincoln pictures at the Strand Theatre, with Benjamin Chapin impersonating Abraham Lincoln, make a vastly entertaining photodrama, aside from their patriotic or historical interest. They are rich in humor—as any Lincoln film or story should certainly be—have a very human, swift-moving plot and show intimately the background of the great President's life.

Of the four features that make up "The Lincoln Cycle," it is difficult to tell which is more enjoyable, more significant as a character study. "My Mother" shows the spiritual influence of Nancy Hanks in moulding the mental and moral nature of a mischievous and rather pugnacious little "Abe." With her death begins the harsher but none the less im-

portant influence of "My Father." There was never a very clear understanding between this father and son, but, as Lincoln once said, "My father taught me to fight, that at times half-way measures must be thrown aside, and that to strike hard then became a sacred duty."

"Myself" gives glimpses of the President at Washington before the Civil War was fought and outlines the simple but sturdy Lincoln principles of life. "The Call to Arms" is tense with scenes of action and emotion at the White House, though at the same time it shows the President's home life and love of his little sons, Tad and Willie.

Altogether, "The Lincoln Cycle" is a delight. Mr. Chapin's characterization is so vital it seems the living Lincoln moves before our eyes. At no time in the country's history could the production of these pictures be more opportune,

for Lincoln the man and the national ideal is in the mind of every American during this period of storm and stress, when patriotism needs the stimulus of history and the people look to Lincoln-like leaders for guidance in a world war.

A high school boy may a few months hence become a national figure. Never has a period offered greater opportunity for American youths of character and integrity. The simple, humble beginnings of Lincoln are thus peculiarly an incentive and an inspiration.

So "The Lincoln Cycle" is a picture for boys and girls, as well as their parents, to see and enjoy. Its success at the Strand Theatre has already been so great Mitchell H. Mark, of the Strand management, and Mr. Chapin have engaged the Globe Theatre for a special run for "The Lincoln Cycle," beginning Monday, June 4.

Address: Benjamin Chapin, Globe Theatre, New York



Little Mary McAlister

The Youngest Sergeant
in the U. S. Army

now is starring in Essanay's
startling series on

DO CHILDREN COUNT?

Do They?

ASK THE MOTHERS!

You will find that this winsome child actress will count with your patrons. Only 6 years old, she has been commissioned recruiting sergeant by Capt. F. R. Kenney, U. S. A., for her Red Cross and Recruiting work.

SHE COUNTS!

Look over these magnetic titles
Each play independent.

- | | |
|-------------------------------|-----------------------------------|
| 1. <i>The Guiding Hand</i> | 7. <i>When Sorrow Weeps</i> |
| 2. <i>The Wonderful Event</i> | 8. <i>The Uneven Road</i> |
| 3. <i>Steps to Somewhere</i> | 9. <i>The Season of Childhood</i> |
| 4. <i>The Yellow Umbrella</i> | 10. <i>The Little White Girl</i> |
| 5. <i>A Place in the Sun</i> | 11. <i>The Bridge of Fancy</i> |
| 6. <i>Where Is My Mother</i> | 12. <i>The Kingdom of Hope</i> |

Written by Charles Mortimer Peck

Essanay
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



Dist. U.S. Pat. 1907



Dist. U.S. Pat. 1907

**If You Are Not on
the Mailing List of
the Moving Picture
Weekly—Get On!**

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres.

"The Largest Film

WATCH for "The GRAY GHOST"

"THE VOICE"

**Many Exhibitors Have Made a
Clean-up by Heeding
Its Call.**

From Canada, south to the border, from Portland, Me., to Portland, Ore., Exhibitors have listened to the call of "The Voice On the Wire," the Universal's popular mystery serial, founded on the novel of the same name, written by Eustace Hale Ball. And to everyone that has listened to the call has come an unprecedented serial success for sixteen consecutive weeks. Ben Wilson and Neva Gerber have scored individually and the company make a collective hit. For these sufficient reasons this splendid production, directed by Stuart Paton, is being booked for repeat showings all over the country. It has every element a popular serial should have—mystery, thrills, suspense, swift action, a love story—and each episode winds up with a punch. Book now thru your nearest Universal Exchange.

LAUGHTER PAYS

**Comedians' Antics Cashed In
by Wise Showmen.**

Universal Comedies, including Nestors, L-KO's and Jokers, afford Exhibitors the opportunity of giving a "Comedy Night" that can be equaled from no other source. Nestors, with Ed-
die Lyons, Lee Moran and Edith Roberts, present parlor comedy that easily tops anything on the market. L-KO's, with a huge bunch of daredevil comedians and a host of pretty girls, offer stunt comedy of the



William Francy—
Universal Comedies

hilarious kind. Jokers, with William Francy, Gale Henry, and their merry crew, give you the fresh, funny foolishness that makes folks happy. The combination is irresistible, and makes a box-office attraction that gets the crowds and the coin.

ALWAYS ANIMATED

**Popular Universal News Weekly
Always Filled With Live
Subjects.**

Like the hundred-yards sprinter, the editors of the Universal Animated Weekly are on their toes at every minute of the day's work. Nothing of gen-



Allied Ambassadors at Princeton's 170th Commencement Day.

eral interest to the vast army of fans who want to see the world's greatest news events on the screen ever escapes them, and the result is that "Animated Night" in thousands of theaters gets the crowds, even if that happens to be what was formerly the duller day of the week. If any Exhibitor has a day when nothing seems to get the business, let him give the Animated a trial and he will learn of a sure cure for a very expensive ill.

A MASK OF MYSTERY

**"The Purple Mask" Serial Mys-
tifies Audiences and Magnet-
izes the Coin.**

From the underworld of Paris to the highest strata of society runs the swift action of "The Purple Mask," in which

the two most popular serial stars on earth, Grace Cunard and Francis Ford, have made the big hit of their successful career. Mystery and suspense, huge sets, and strange locations, mark "The Purple Mask" as one of the most notable serials of the year. It has not only been getting the money for thousands, but hundreds of wise Exhibitors are taking advantage of its popularity by re-booking it and making a second clean-up. Write your nearest Universal Exchange about "The Purple Mask" today.

NOTHING QUITE SO POPULAR

**Say Exhibitors Regarding Uni-
versal Current Events.**

Every Program Exhibitor knows that there is no more popular subject in moving pictures than the news weekly, and when the Universal released a new one under the highly informative title of "Current Events," its success was instantaneous. It is right up to the minute, released every week, and supplies a want long felt by progressive Exhibitors. Each week sees an increase in the number of prints needed to supply the demand, and this increase is due entirely to the freshness and up-to-date quality of the subjects included in each week's release of "Current



Latest Autogun—Universal Current Events.

Events." Shoot a trial order in to your nearest Universal Exchange for the current release, and you will place a standing order soon.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

**The FILM NEWS
Printed here will
Lead any Exhibitor,
to Sure Success**

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed from a **SAT. EVE. POST STORY**

Greater than Ever

Universal Beats Its Own Supreme Standard in Supplying Snappy Short Subjects for Hot Weather Audiences.

Here's help to bolster up a weak feature or to strengthen your general program. Powerful dramas—startling melodramas—exceedingly funny comedies. Higher quality and greater quantity than you will find no matter how carefully you comb the open market. This is a strong statement, but it can be proven.

UNIVERSAL RELEASES

For the Week of July 16

GOLD SEAL—"SIX SHOOTER JUSTICE"—(Three-Reel Western)—Harry Carey.
NESTOR—"A DARK DEED"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"SURF SCANDAL"—(Two-Reel Comedy)—Dan Russell and Gladys Varden.
UNIVERSAL ANIMATED WEEKLY—No. 81.

CLEO MADISON FEATURE—"THE WEB"—(Two-Reel Underworld Drama)—Cleo Madison.

JOKER—"SOME NURSE"—(One-Reel Comedy)—Gale Henry and Milton Sims.
VICTOR—"ONE BRIDE TOO MANY"—(Two-Reel Comedy)—Matt Moore and Jane Gail.

UNIVERSAL SCREEN MAGAZINE—No. 28.

UNIVERSAL CURRENT EVENTS—No. 10.

JOKER—"HE HAD 'EM BUFFALOED"—(One-Reel Comedy)—William Franey.
UNIVERSAL SERIAL—"THE GRAY GHOST"—(Episode No. 4, "The Fight")—Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.

POWER'S—"BOXCAR BILL FALLS IN LUCK"—(Comedy Cartoon) and "IN THE HEART OF INDIA"—(Educational) Split Reel.

Just read over the list and let your pencil check any one you come to first—you are sure to pick a winner because there isn't a "flivver" in the lot. We have taken extra care to protect you and your good reputation for showing pictures that sparkle with life, love and human achievement.

Send your selections to any Universal Exchange.

Keeping Ahead of the Times

Just as the Universal Animated Weekly and the Universal Current Events cover the day's news in the manner of a great daily newspaper, so the Universal Screen Magazine gives to the movie fans throughout the country a great popular magazine in moving pic-



One Man Aeroplane Gun—Universal Screen Magazine

ture form. The range of subjects is such as to please every patron, young and old, of both sexes. Something for the housewife; for the business man; for the tradesman; for the kids; for young people, eager to see and learn (and be entertained at the same time); with many topics of general interest that make the Screen Magazine unique in its field. This is a one-reel feature that you can book with the positive assurance that it will "draw."

POPULAR PUPS PROVE PULLERS

Vincent Colby made a ten-strike with his funny pups long before they were presented in moving picture form as "Seven Cutey Pups" by the ever progressive Universal. Wherever post cards are sold Colby's pups have made friends, and millions upon millions of these cards have been sold throughout the country. This one-reel feature will prove as popular in your house, Mr. Exhibitor Reader, as they have in hundreds of others. While in reality this is a comic animated cartoon, the treatment of the drawing and the titles, and, in fact, the entire story is so different from anything you have ever seen that you cannot judge "Seven Cutey Pups" by anything you have ever seen. Get a look at this at your nearest Universal Exchange and you will be sure to book it.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!



'Twill Sweep the whole

The First and Only Serial Ever Filmed from a **SATURDAY EVENING POST** Story

Based on the famous Saturday Evening Post story "LOOT" by Arthur Somers Roche, the thrilling plot of "THE GRAY GHOST" is already familiar to or has been read by over ten million (10,000,000) people. There is a ready made audience awaiting you among the thousands of Saturday Evening Post readers in your section.

10,000,000 PEOPLE **Have Read This Big Story**

This is the Sat. Eve. Post's own estimate, based on five readers to each of the more than two million copies in circulation. Crammed with incident, mystery, thrills and suspense, featuring four brilliant serial stars, the supreme serial success of the season is

"The GRAY"

Book thru an



Country

**4 Brilliant
Serial Stars**

Priscilla Dean, Eddie Polo

Emory Johnson, Harry Carter

Communicate immediately with your nearest Universal Exchange and arrange for booking. Ask for a copy of the free advertising campaign book which will put this serial over for you in a big way. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



any of our 73 Universal Exchanges

THE UNIVERSAL FILM MFG. CO. Presents

"Come T



**Direct
Bookings
Considered
in All
Unsold
State
Rights
Territory**

George Bronson Howard's Mightiest Melodrama

Through

"One is appalled by so much cleverness. . . . 'COME THROUGH' is all that is claimed for it—and then some. Audience kept on edges of seats for two hours."

—*New York Tribune*.

"The Universal came through last night with 'COME THROUGH,' a thrilling seven-reel drama with a punch and dash that should make it a huge success."

—*New York World*.

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout."

—"ZIT," *New York Journal*.

"At the Broadway Theatre the latest and best crook play of the films is 'COME THROUGH.' It fairly vibrates with thrills."

—*New York Evening Telegram*

"Vivid and thrilling screen story."

—*New York Evening World*.

"Come Through" State Rights (now selling)

Present an Unusual Business Opportunity

"COME THROUGH"

—is George Bronson Howard's greatest thriller, done in 7 magic reels of the tensest kind of drama action you've ever witnessed on any screen.

"COME THROUGH"

—offers State Rights Buyers a wonderful opportunity to get the big money with this production. It must be seen to be fully appreciated. Specially attractive posters and advertising props.

"COME THROUGH"

—should be seen by every State Rights Buyer in the country and every Exhibitor. It's without doubt one of the greatest suspense dramas ever filmed, and will draw the big money, particularly on 2-, 3- or 4-day bookings. Wire or write for State Rights territory, prices, bookings, etc., to the STATE RIGHTS DEPT of the—

UNIVERSAL

1600 Broadway

FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

New York



Butterfly Pictures
Present

Jack Mulhall and Fritz Ridgeway

in
a story packed with pep, zip, go and
heart-quickenning action

"High Speed"

Directed by Geo. Sargent
Produced by the Universal Film Mfg Co.
Carl Laemmle, Pres.
Book through any Butterfly Exchange or
write direct to Universal Film Mfg Co. 1600 Bway, N.Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Breathless
Excitement
makes a
return
engagement
attraction

of



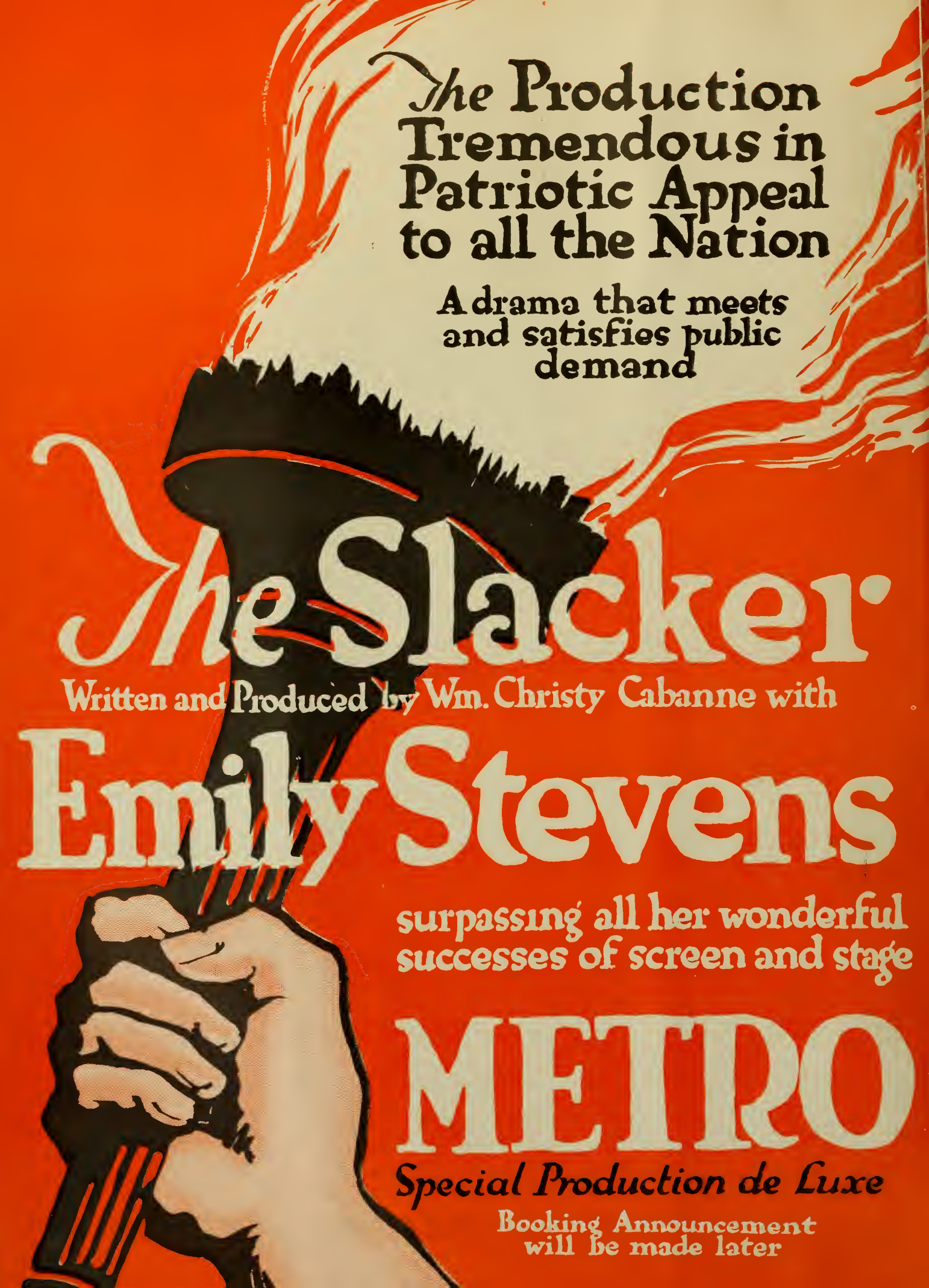
PEGGY, *The* WILL O' THE WISP

in which
B. A. ROLFE
presents

MABEL TALIAFERRO

Five Reels of
M E T R O
wonderplay
by
Katharine Kavanaugh
Directed by
Tod Browning

*Released
on the*
METRO
PROGRAM
JULY 9.

A stylized illustration of a hand holding a torch. The hand is rendered in a simple, bold style with black outlines. The torch's head is black with a red band. Bright orange and yellow flames erupt from the top of the torch, filling the upper right portion of the poster. The background is a solid, vibrant red.

*The Production
Tremendous in
Patriotic Appeal
to all the Nation*

**A drama that meets
and satisfies public
demand**

The Slacker

Written and Produced by Wm. Christy Cabanne with

Emily Stevens

**surpassing all her wonderful
successes of screen and stage**

METRO

Special Production de Luxe

**Booking Announcement
will be made later**

VICTOR MOORE



in Klever

Komedies

Proclaimed by press and exhibitors the brightest class and funniest single reel comedies ever produced.

All these have been shown at the Strand, N. Y.

"Oh, Pop"

"Moving"

"Flivvering"

"Commuting"

"Some Doctor"

"He got there after all"

"Bungalowing"

"Invited Out"

"The Honeyless Honeymoon"

"The Wrong Mr. Fox"

Don't fail to have these sterling little pictures with a *big feature star*, drawing business and pleasing patrons for you.

"Open booking" at all *Paramount* Exchanges



KLEVER PICTURES, INC.

220 West 42nd St., New York City

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada



Here is the biggest and quickest
Playing all this week as the feature attrac

Throughout the country—the world in fact—the people—rich and poor—cry, “Give us food—lest we perish.”

Our nation is at war. Our Allies look to us for FOOD. The struggle of the Ages will be won or lost on the American Farms.

Meanwhile the American people bend to the soil. The earth God bequeathed gives forth its fruit. But still the cry—“Food, give us Food.”

And far across the waters of the earth from distant shores, the echo reverberates, “Food, give us Food, lest we no longer have strength to withstand our enemies.”

The Motion Picture—the powerful sunlight
and the causes.

Charles Richman

.... I

“THE PUBLIC

In five tremendous parts—

HERBERT

food administrator of the U. S. A. and chairman of the Commission on Food Administration, Washington, D. C., last Monday. He not only endorsed its revealing condition. “Every person in America should see it,” he said.

HAROLD EDEL

Managing Director of the Strand Theatre, N. Y., saw the first thousand feet of this picture and exclaimed: “It’s a knockout. I’ll play it all next week as the feature.”

State Rights clean-up in film history *tion at the Strand Theatre, New York City*

Why is this so?

There is food aplenty—but the FOOD TRUST—the most criminal combination in America's business history—is grinding the masses in its insatiable desire for PROFITS.

Herbert Hoover, food administrator of the U. S. A., and chairman of the Commission for Relief in Belgium, publicly assailed the FOOD TRUST before the U. S. Senate last week, stating: "In the last five months \$250,000,000 has been extracted from the American consumer in excess of normal profits of manufacturers and distributors.

drama — has exposed the Food speculators
The picture is

and Mary Fuller

N

BE DAMNED"

Directed by S. E. V. TAYLOR

HOOVER

on for Relief in Belgium, saw this picture at a private exhibition in
lations but declared its timeliness would go far to correct an out-
aid.

"THE PUBLIC BE DAMNED" will be sold on the State Rights plan. Don't write—
call in person or telephone to the

PUBLIC RIGHTS FILM CORPORATION

485 FIFTH AVENUE, NEW YORK

Paramount



Pictures

Paramount

Paramount's greatest *boosters* are the several million men, women and children who declare — by their attendance in more than five thousand theaters in America — that Paramount Pictures are the most *consistently* entertaining type of amusements offered on the screen.

The Paramount stars are not only the best known — but, collectively, they represent the *greatest* aggregation of artists appearing under one *management* in the world's history.

Generally speaking, exhibitors in America may be divided into two classes — those who always *have* played Paramount Pictures, and those who *are* going to.

Paramount's greatest boast is that 92 per cent of the *first* one thousand exhibitors in America to play Paramount pictures are on the Paramount Books today.

Think what *this* means!

It means that Paramount **distribution** is as great as *Paramount Pictures* and *Paramount Stars* and the great Paramount **organization**.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.



Distribution

The secret of Paramount's successful distribution lies in this short business principle—*insistence* that the man (*exhibitor*) who sells you product *makes* as much *money* as you do from each individual transaction!

With the inauguration on

August 5th, 1917

of the "Selective Star Series System" of distribution, Paramount puts into effect a plan whereby exhibitors will make more money—*greater profit*—than ever before.

The "Selective Star Series System" offers him this guarantee—since he can choose for himself the pictures and the stars he *knows*—by past profits—are the ones his patrons *want* to see.

The exhibitors of America, having had the opportunity to study the "Selective Star Series System" are *endorsing* it with hundreds of contracts daily.

Are you among them?

If not, apply to yourself another short business principle—DO IT NOW!

Write, wire or *call* at any branch office for particulars. The nearest Paramount exchange will send a representative.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

FATTY ARBUCKLE

Presented by Jos. M. Schenck

**Third Paramount-Arbuckle
Comedy**

A vast, fast and exciting screamer

"Fatty" is at his best—better than his best. There's not a quiet minute.

Have you already booked

THE "ROUGH HOUSE"

Then be glad, for you will have the happiest, biggest, boosting audience that ever came to see a comedy.

Released June 25th

at all Paramount Exchanges. Sold on the principle of absolute and unqualified "open booking."

Available to any and every motion picture Exhibitor in the country.

Be sure to see this profit producer.

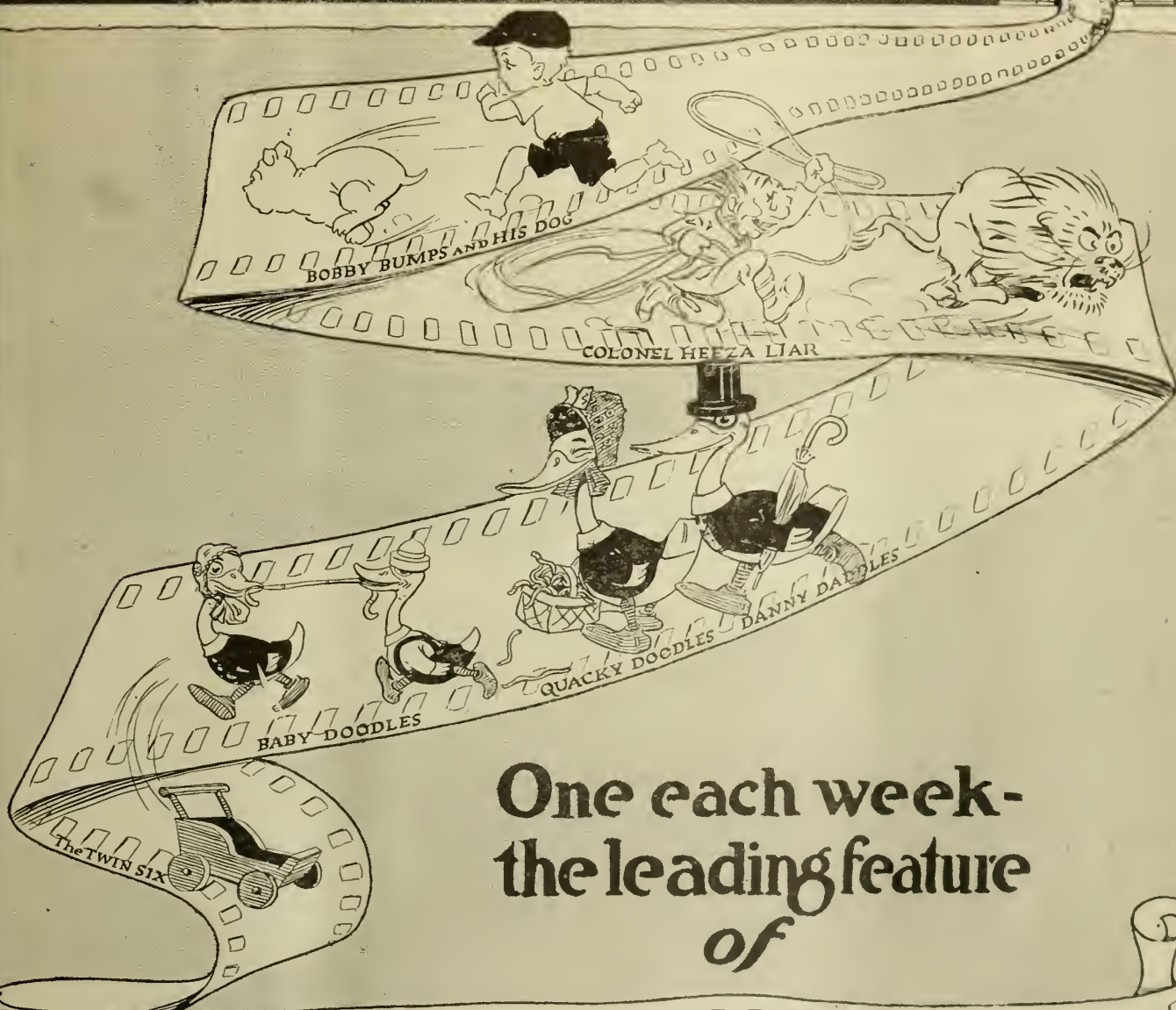




BRAY

ANIMATED

CARTOONS



One each week-
the leading feature
of

Paramount-BRAY-*Pictographs*

RELEASED THROUGH THE PARAMOUNT EXCHANGES

Paramount*Pictures*

Wait!

for the

Paramount **Serial**

Released in
September

Up to the Standard of

PARAMOUNT PICTURES

15 Episodes
30 Parts

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE OF FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corp.
A. J. Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. DeMille, Dir. Gen.



Clara Kimball Young



ANNOUNCEMENT

CLARA KIMBALL YOUNG
announces the formation of HER OWN company, and will immediately begin producing Pictures of Quality—Pictures in keeping with the name of CLARA KIMBALL YOUNG.

CLARA KIMBALL YOUNG
for the FIRST-TIME will head HER-OWN individual company, and for the FIRST-TIME will be able to select HER-OWN supporting players—HER-OWN directors—HER-OWN plays, stories and scenarios, and for the FIRST-TIME say how CLARA KIMBALL YOUNG pictures are to be distributed.

CLARA KIMBALL YOUNG
has no affiliations whatsoever. For the FIRST-TIME the "open door" means the latch string is out to every reputable exchange and exhibitor. No bolts—no back-fires—no recoils!

Eight or more Pictures a year—further details right along.

First release on or about August 15th.

All inquiries direct to

Clara Kimball Young
(PERSONALLY)

At
Fort Lee, New Jersey

SELZNICK PICTURES



HERBERT BRENON
presents

THE LONE WOLF

by
LOUIS JOSEPH VANCE

HAZEL DAWN
(AS LUCY SHANNON)

BERT LYTELL
(AS "THE LONE WOLF")

METROPOLITAN
BROADWAY THEATER

NEW YORK

PRESENTATIONS
STUDEBAKER THEATER

CHICAGO

SUNDAY JULY 1st

SELZNICK PICTURES

YOU NEED THESE TO GET SUMMER BUSINESS

NORMA TALMADGE in "POPPY"

Broke all records for Marcus Loew.

HERBERT BRENON'S "THE LONE WOLF"

Broadway run begins July 1.

ROBERT WARWICK in
"THE SILENT MASTER"

Thrilling thousands now.

CLARA KIMBALL YOUNG in
"THE EASIEST WAY"

Her greatest picture.

"THE BARRIER,"
by **REX BEACH**

A story of love and
strong men.

ANOTHER OPEN DOOR ARRIVAL

For the present, the only
exchanges which will handle the
Hobart Henley thought film of
real life,

"PARENTAGE"

are the **SELZNICK EXCHANGES** in
New York and Chicago

**SELZNICK OPEN DOOR BOOKING
AND DISTRIBUTION
IS REVOLUTIONIZING
THE PICTURE BUSINESS**

SELZNICK  PICTURES

The Mountain Girl
Reaches The Summit

CONSTANCE
TALMADGE

(The Mountain Girl in Griffith's Intolerance)

Is now a

SELZNICK
STAR

In

"THE LESSON"

By Virginia Terhune Van DeWater

Direction

CHARLES GIBLYN

PROGRAM
FOOTHILLS

SELZNICK
PEAK



EXQUISITE

JUNE CAPRICE IN PATSY

A DAINTY TALE OF THRILLS AND ADVENTURE



KEEP YOUR BOOKS OPEN FOR BIG FOX SURPRISE PICTURES

WILLIAM FOX PRESENTS

NEW FOX POLICY TO BE ANNOUNCED JULY 15

Goldwyn Pictures

These Are The Things That Goldwyn Knew

FROM the beginning, Goldwyn had little or no trouble shaping and agreeing on the basic policy of this organization. We had certain definite knowledge on which we could work.


1. We knew that the Goldwyn policy must embody those things of which exhibitors approved.
2. We knew that exhibitors desired a staple, sane policy of open bookings.
3. We knew that exhibitors demanded improved productions—an increase in the *quality* of pictures.
4. We knew exhibitors preferred to conduct business with us through our own branches, instead of through regional franchise middlemen.
5. And we also knew that exhibitors desired new refinements, new ideas, new skill, new stories—in fact, *an entirely new type of productions*.

Knowing all of these things to be desired, Goldwyn has done them. And that is all there was to the shaping of the Goldwyn policy. . . . Our twenty-five branches are now open in the United States and Canada and our managers are ready to discuss contracts with exhibitors.

ADVISORY BOARD:

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ROI COOPER MEGRUE
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures



A Year's Time, A Million Dollars and Faith

ALL of these elements have been put into the twelve Goldwyn productions that will be completed in advance of our first release in September.

A year's time in which to do our work well; time in which to make pictures slowly and carefully; time in which to organize our distribution and build up in *your minds the confidence and trust that our methods deserve to inspire.*

\$1,000,000 in completed pictures to prove to all exhibitors in advance of booking that Goldwyn Pictures, each and everyone, will be splendidly made and tremendously powerful productions.

And the FAITH that can be found only in the hearts and minds of men and women who know what they are doing; who know HOW to do big things well; who have the foresight and imagination to see that the motion pictures of the present and the future must be bigger and better and finer than any other pictures have ever been before.

We feel that few exhibitors will care to sign contracts for any other pictures *until they have first seen the Goldwyn productions.* Trade showings in 25 branch offices throughout North America in July.

**Goldwyn Pictures
Corporation**



16 East 42nd Street, New York City
Telephone: Vanderbilt 11

BLUEBIRD PHOTOPLAYS INC PRESENT
VIOLET MERSEDEAU
"THE LITTLE TERROR"

A REFRESHING STORY
OF THE KALEIDOSCPIC
EVENTS IN THE LIFE OF

A MISCHIEVOUS CIRCUS
WAIF — DIRECTED
BY — REX INGRAM



MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 7, 1917

SERIAL "FANTOMAS" IN BIG NEWSPAPERS AID TO BOX-OFFICE

SUNDAY newspapers all over the country are now beginning the publication of the fiction version of the Gaumont series of motion picture stories entitled "Fantomas," the film version of which was made by Gaumont and is now available at Mutual Exchanges everywhere.

Wide Spread Publicity.

The story, "Fantomas," is appearing now in such papers as the New York Sunday World, the Cleveland Plain Dealer, the New Orleans States, the Ft. Wayne Journal-Gazette, the Minneapolis Journal, the Salt Lake City Telegram, the St. Louis Post Dispatch, the Tacoma Ledger, the Seattle Post Intelligencer, the Los Angeles Tribune and the Columbus State Journal. It is a story that abounds in mystery and the solution of a sensational series of crimes, together with the capture of the master criminals. Statistics prove that mystery stories are the favorite form of fiction. Hundreds of thousands of people are reading the story. Exhibitors can appeal to this vast army of readers by playing the "Fantomas" series now. On the screen the exciting incidents related in the story are even more thrilling.

Mutual Exchanges Will Co-Operate.

Every Mutual Exchange stands ready to co-operate in the heartiest fashion with any exhibitor booking "Fantomas." The majority of exhibitors will prefer to run "Fantomas" right now while the newspapers are printing the fiction version. Any Mutual Exchange can quote exhibitors prices, open dates, and supply the needed accessories in the way of paper, announcement slides, etc.

Mutual Press Sheets— Are You Using Them?

With each Mutual Star Production the publicity department of the Mutual Film Corporation is issuing a special press sheet in colors as an aid to the exhibitors running that particular subject. These press sheets contain music cues, press stories, advertising and banner catch lines, specimen advertising set-ups, synopsis of the stories for use in theatre programs, and countless other exhibitor aids. To get full value from each attraction booked the exhibitor should make use of all the helps offered. The press sheet costs the exhibitor nothing. It is his for the asking. Press sheets on any subject can be secured from your nearest Mutual Exchange.

Star Productions for July

Write or visit your nearest Mutual
Exchange for release dates.

Title.	Lead.
The Masked Heart.	William Russell
Mary Moreland..	Marjorie Rambeau
Betty Be Good....	Jackie Saunders
Melissa of the Hills.....	
.....	Mary Miles Minter

Margarita Fischer Starts New Picture

Having completely recovered from the serious illness which confined her to a bed in St. Joseph's Hospital for a fortnight, Margarita Fischer has started work on her next Mutual Picture, "Little Miss Missionary" is its title. J. Edward Hungerford, the famous novelist, is the author of the new story. Most of the action is laid in a Hopi Indian village, and some most unusual stage settings and effects are promised. "Little Miss Missionary" is the fifth of the Fischer Series of Mutual Pictures. Those released and now showing are "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and "The Devil's Assistant." Bookings on the entire Fischer Series can be made at your nearest Mutual Exchange.

"Reel Life" Is Adding Department of Wit

By special arrangement with "Life," America's leading weekly of wit, humor and satire, the Mutual weekly featurette called "Reel Life," will add a new department consisting of jokes from the pages of the periodical, presented in animated form. This arrangement marks the beginning of a new epoch for the lighter side of motion pictures. It is also worthy of note that what may be called a consolidation of interests, is formed between the most popular magazine of its class and America's foremost producer of single reel novelty films. The first animated contributions from "Life" will appear in "Reel Life" No. 62, released through all Mutual Exchanges on Thursday, July 5th. The first jokes to reach the screen are entitled "Hands Up!" and "A Saving Grace." They will be found enjoyable by every single spectator, but doubly so by the hundreds of thousands who read "Life" weekly.

WILLIAM RUSSELL IN "THE MASKED HEART" —A ROMANTIC STORY

"THE MASKED HEART" is the next William Russell picture. It is five acts in length and is a romantic drama of a type wholly different from anything that Mr. Russell has done to date. It will be released through all Mutual Exchanges the week of July 2nd. Like other Russell pictures, it was made at the studios of the American Film Company, Inc.

The Mysterious Unknown.

A beautiful masked woman—a veritable mysterious unknown—plays a prominent part in the story and is the cause of many of Mr. Russell's tribulations in the role of Philip Greycourt. As the story runs, Philip meets the mysterious masked stranger at a masquerade ball. He rescues her from the embrace of a drunken dancer, and is granted permission to see her home in a taxicab. When the taxi stops at its destination—the Hotel Egbert—Philip is made to promise he will not seek to follow her from the taxi and reluctantly consents. After a romantic farewell the mysterious lady disappears within the portals of the hotel without having lifted her mask and without revealing her identity. Philip is so enamoured of her that he ignores the promise not to follow her farther and returns to the hotel only to learn with dismay that she has passed directly through the lobby and entered another taxi on the opposite side. Philip vows then and there to find her again and learn her real identity. Ere he does so events of the most surprising sort occur—events that make "The Masked Heart" an exceptionally interesting story.

Directed by Edward Sloman.

Edward Sloman, who produced previous Russell-American subjects, staged "The Masked Heart," and to those who have witnessed his masterly productions on the screen this fact alone is an assurance of quality. Bookings on the entire series of William Russell pictures may be made at Mutual Exchanges everywhere. Other subjects in this series are: "My Fighting Gentleman," "High Play," "The Frame-Up" and "Shackles of Truth."

Newest Chaplin Film Is Packing Theatres

Capacity houses are the rule at every theatre showing Charlie Chaplin's latest offering—"The Immigrant." One and all are agreed that it is the highest laugh getter on the screen today. "The Immigrant" and ten other Mutual-Chaplin Specials can be booked now at any Mutual Exchange.



AMERICAN FILM COMPANY, Inc.

Presents

WILLIAM RUSSELL

IN

"THE MASKED HEART"

A TALE OF LOVE AND INTRIGUE

A most unusual story of romance. In five acts. Directed by Edward Sloman. Released the week of July 1st.

"Few photo plays possess the gripping fascination that characterizes this remarkable production," says the *Clarksburg, West Virginia Exponent* of "High Play," a recent William Russell production. "Photographically speaking and from the point of stage direction, the piece is a studio triumph."

The plays of the new William Russell Series are playing to capacity business the country over. These Russell Pictures are picked by shrewd exhibitors as the best box-office tonic on the market. If you want to see a waiting line in front of *your* theatre arrange right now to play the whole Russell Series. You can book them at the nearest Mutual Exchange.

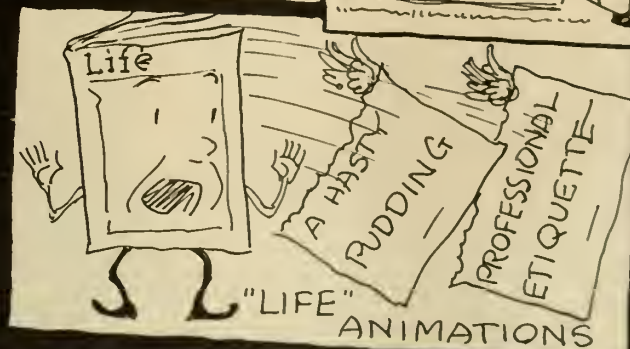
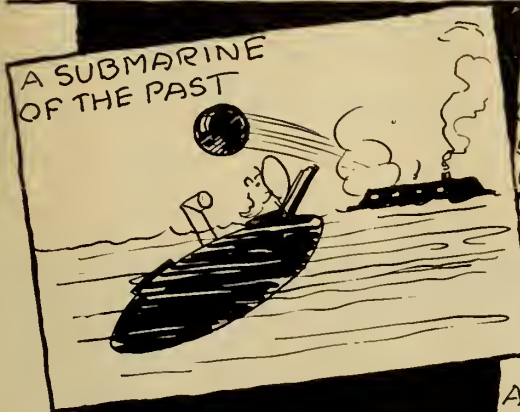
Now Playing:—"My Fighting Gentleman," "High Play," "The Frame-up," "Shackles of Truth" and "The Masked Heart." *Coming:*—"Pride and the Man."

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freuler, President



MUTUAL

REEL LIFE N^o 63 — released July 12thTOURS around the WORLD N^o 36 — released July 10th

Another
"FANTOMAS"
story is running in
Sunday Newspapers
Millions of people
are again reading
about the World's
greatest criminal

Book "FANTOMAS"
5 complete episodes
at your Mutual branch

SOME EGYPTIAN TOWNS

HAVANA
CUBAAIGUES-MORTES, FRANCE —
A CITY OF THE CRUSADES

LONDON

Gaumont Co.

FLUSHING, N.Y.

PARIS



CUB COMEDIES

maintain a consistent high standard of excellence week in and week out, featuring

GEORGE OVEY

JERRY'S GENTLE NURSING

Released July 5th

In which Jerry, after skillfully landing a "grand stand" rescue, is taken into the bosom of a wealthy family, becoming the personal attendant of his benefactor. Having achieved this position, he begins a whirlwind campaign as a trouble starter and family fight promoter, making the old man and everybody else in the afflicted household perfectly miserable. He even "queers" himself with the pretty daughter.

**Cub Comedies are single reel features, released
Thursdays through the Mutual Film Corporation**

DAVID HORSLEY PRODUCTIONS

MACK SENNETT

PRESENTS

MABEL NORMAND

IN

"MICKEY"



**The Little Girl You
Will Never Forget**

**Date and Method
of Release
Announced Later**

**MABEL NORMAND
FEATURE FILM CO.**

**Longacre Building
New York City**

TRIANGLE PLAYS

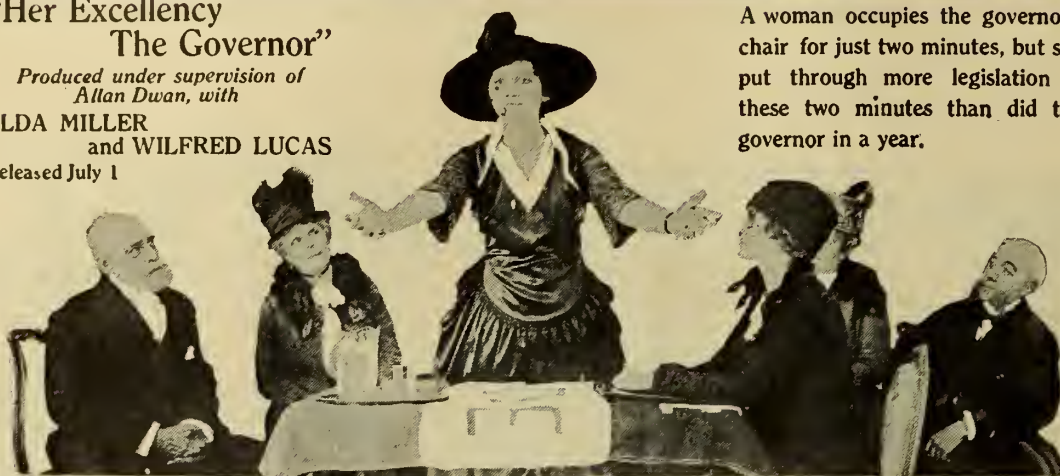
"Her Excellency The Governor"

*Produced under supervision of
Allan Dwan, with*

ELDA MILLER
and WILFRED LUCAS

Released July 1

A woman occupies the governor's chair for just two minutes, but she put through more legislation in these two minutes than did the governor in a year.



TRIANGLE

*A Perfect Balance of Cast, Story
and Production*

"The Flame of the Yukon"

by Monte M. Katterjohn

STARRING

DOROTHY DALTON

Released July 1

"The Flame" is the Carmen of Alaska, queen of the dance halls during the Gold-Mad days on the Yukon.



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KEYSTONE COMEDIES



GET
IN LINE!

If You're Not Wearing the
KEYSTONE SMILE

Try the Following Prescription:

June 24

"A DOG CATCHER'S LOVE"

Slim Summerville, Glen Cavender and Peggy Pearce

July 1

"DANGERS OF A BRIDE"

Gloria Swanson and Bobby Vernon

July 8

"WHOSE BABY"

Juanita Hansen, Jay Dwiggins, Martha Trick, Robt. Milliken and Fritz Schade

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DOUGLAS FAIRBANKS

If there is one person in the world that can rope the hearts of America, it is Douglas Fairbanks.

He has caught the indefinable spirit of a great people.

He typifies and expresses that freedom which America feels is characteristic of Americans.

It will pay you to let your people enjoy it.



Story by
H. B. Carpenter

Scenario by
Anita Loos

Directed by
John Emerson

Released June 24th

'WILD AND WOOLLY'

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Nathan Zussman, Pres.; Jesse L. Lasky, Jr., Pres.; Charles B. DeMunn, Director General



Mary Pickford

"The Little American"

THIS tremendous and timely spectacle will make the roars of earlier triumphs simmer down to mere echoes of a forgotten past in the glamour of a bigger day.

Released July 2nd.



ARTCRAFT PICTURES CORPORATION

29 SEVENTH AVE.

NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ALPH ZUKOR, Pres., JESSE L. LASKY, Vice Pres. CIL B. DE VILLE, Dir. General



MEANS FOUR



IN ONE

CHICAGO, 1917

NATIONAL ASSOCIATION OF M.P. INDUSTRY
M.P. EXHIBITORS LEAGUE OF AMERICA
F·I·L·M CLUB OF AMERICA
SOCIETY OF M.P. ENGINEERS
ALL CONVENED UNDER ONE ROOF
THE COLISEUM, JULY 12^{TO} 22

MEANS FOUR



IN ONE

THANHOUSER, 1917

FREDERICK WARDE
FLORENCE LA BADIE
GLADYS LESLIE
JEANNE EAGELS
ALL CONVENED IN ONE ALL-STAR BRAND
THANHOUSER-PATHÉ GOLD ROOSTER PLAYS

SEE YOUR PATHE EXCHANGE

Pathé

Mystery of the Double Cross

Starring Mollie King

Everywhere, in thousands of theatres, audiences are asking the true identity of the girl of the "Double Cross." Everywhere they are puzzling over the "Mysterious Stranger." It is this element of mystery, combined with rapid action, sensational incidents, feature production, excellent casts, and real box office stars that makes Pathé serials the best box office attractions for every theatre large or small. Book them and see your receipts increase!

Produced by Astra
under the direction of Wm. Parke



Pathé

Announcing a new serial with

Pearl White

the greatest box office attraction of today

THE FATAL RING

A great star, one who always makes a lot of money for exhibitors, a great cast which includes **WARNER OLAND** whose work in "Patria" made him the leading "heavy" of the screen, a great story by Fred Jackson and Geo. B. Seitz and great production by Astra make "The Fatal Ring" a superlative attraction. It has the qualities of the greatest successes of the past and a lot no serial ever had before.

Released July 8

Booking now

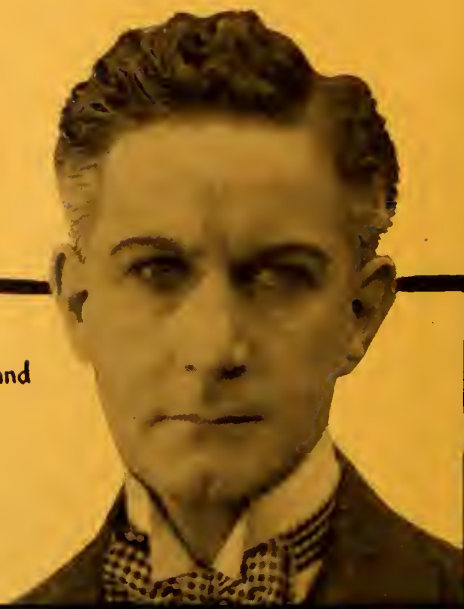
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Pathé



The
Wife



The
Husband

Pantages books
The Neglected Wife
for full week runs in Portland,
Seattle, San Francisco and Los Angeles.

You will find that the most successful exhibitors everywhere show Pathé serials. That's the reason why many of them are successful.

Produced by Balboa



The
Crooked
Promoter



The
Magazine
Editor



Pathé

**Ruth
Roland**
star of
The Neglected Wife



The Other Woman and the Wife

Pathé

The best in every state,
photographed in the best
way and a treat for every
class of audience - The
Pathé-Combitone Series

Know America

These pictures are a revelation to those who only know the old style scenics. Toned by the F.W. Hochstetter process.

One reel three times a month.



Harry Myers and Rosemary Theby

favorites with all who love
refined, legitimate comedy,
are the featured players in the

Myers-Theby Comedies

One reel every week.
Ask the nearest Pathé
office to show you one.



Pathé



No organization in the country has as many famous cartoonists as the Hearst. Their work is syndicated among newspapers all over the country. In consequence "Jerry", "Krazy Kat", "Bringing up Father", "Happy Hooligan", "Joys and Grooms" and the original "Katzenjammers" are known and liked by millions of persons all over the country. That means that the

International Animated Cartoons

by the Hearst Cartoonists are real box office attractions.

Split with a first class scenic one reel every week.

Cartoonist
No. 2

Walt Hoban
Creator of
"Jerry"



An average of 10 exhibitors a day are writing to our Omaha office for information concerning

Our fighting forces

Los Angeles, Seattle, Boston, Atlanta - every section of the country reports the same interest in this patriotic, timely, truthful and instructive two reel picture. Every branch of the army and navy that will soon be fighting for Democracy is shown. A great attraction -

**Book
It.**



Pathé



Announcing
Gladys Hulette
the youthful and engaging star
who is climbing faster than
any player in the business in
the Gold Rooster Play

The Cigarette Girl

Exhibitors, critics and theatre patrons have been unanimously enthusiastic over Miss Hulette. She has given the screen something new, something of rare charm, something of the very spirit of youth. In this latest play there are thrills and dramatic action a-plenty but sweet innocence and charm as well.

Produced by Astra
Directed by Wm. Parke

"Miss Hulette is a very youthful star who is coming to the front very rapidly. Her parts are deep in human interest and humor and the bring-tears-to-your-eyes brand of appeal."

St. Louis Globe-Democrat

Announcing
Florence La Badie
in the Gold Rooster Play

The Woman in White

adapted from the famous book
by Wilkie Collins, celebrated
for his ability to write ultra-
dramatic stories. "The Woman
in White" is a fast moving story
of love and villainy, of faithful
friendship and unspeakable
treachery. Beautifully pro-
duced by Thanhouser.



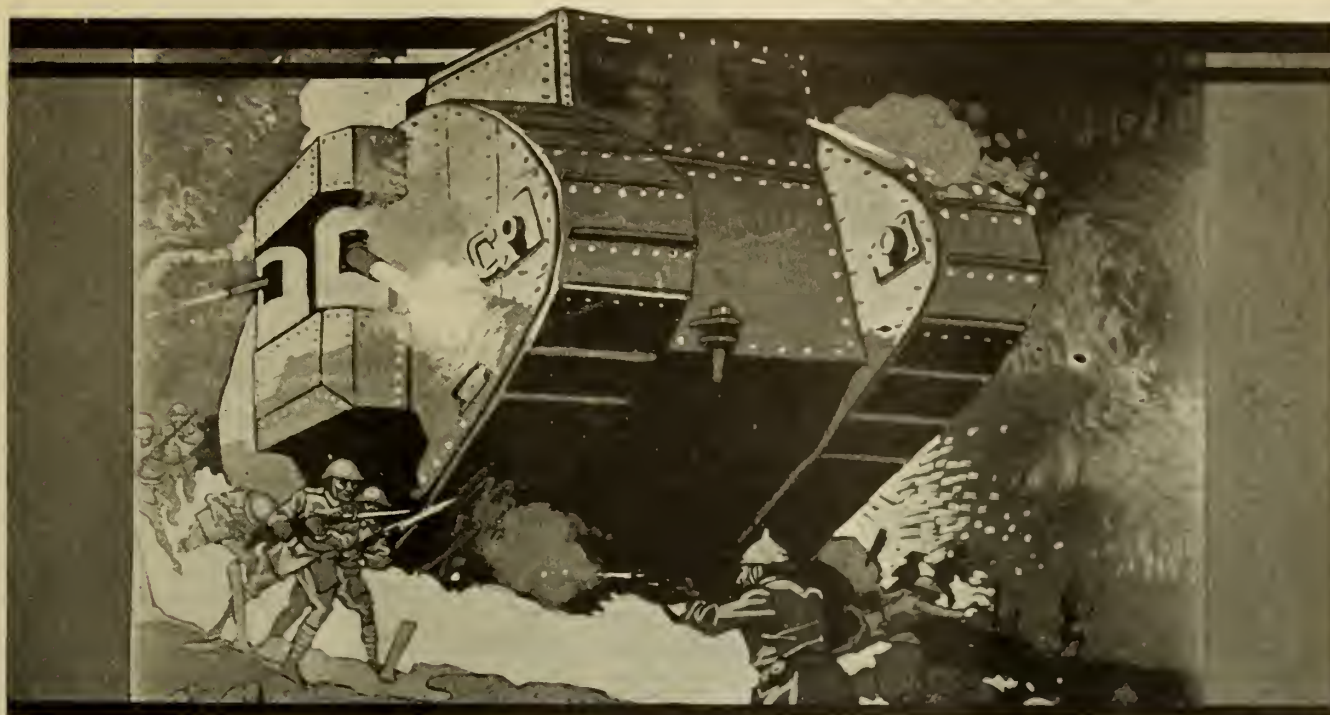
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Positively there has never been a picture made that will draw the crowds and at such high prices as will this phenomenally interesting and instructive picture. Over 90,000 persons paid to see it in one week at New York's famous Strand Theatre, with thousands turned away, thus breaking the Strand's house record. At Carnegie Hall, N. Y. the picture played to \$50,000.00 for one performance and the nation's most famous men and women thronged to see it. A big New York Theatre man said he would have paid \$10,000.00 for one week's rental had he realized the big drawing power of this five-reel feature

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Regun Theatre
66-67 WEST 114th STREET
East of Lenox Ave.
NEW YORK

June 13th, 1917

Ivan Film Prod. Inc.
130 West 46th St.
City.

Gentlemen:—

We are delighted to be able to say that we have shown "ONE LAW FOR BOTH" to by far the biggest audience that our theatre has ever catered to. Although having run this picture for an entire week, beginning Monday, June 4th, we have been overwhelmed with so many requests to show it again that we shall repeat "ONE LAW FOR BOTH" Saturday and Sunday, June 23rd, and 24th.

Wishing you all success, we are
very truly yours,

REGUN THEATRE

Assurance

30.

TELEPHONE MARKET 4751

THE STRAND
RIGHT IN THE
HEART OF
NEWARK,
N.J.

Strand Theatre

NEWARK, N. J.

June 23rd, 1917.

Ivan Film Productions, Inc.,
New York City.

Gentlemen:

I wish to compliment you on the success with which your stupendous production, "ONE LAW FOR BOTH," has met in Newark.

Considering this is the hottest week we have yet had and the fact that the prices for admission in our houses are double those charged in all other theatres in the city of Newark, we are delighted to be able to say that this is the biggest business we have ever done at this season of the year with any picture.

We trust to have the pleasure in the very near future of playing other of your Super Productions, as those we have played so far have always accorded the greatest satisfaction.

With all good wishes for your continued success, I am

Cordially yours,

J. B. Mc Nally
Mgr. Strand Theatre

TEL. 8010 WILLIAMSBURG

Lee Avenue Theatre

LEE AVENUE EXHIBITION CO., INC.
28-27 LEE AVENUE

Brooklyn, N. Y.

June 23, 1917

Merit Film Corporation,
130 West 46th St.,
New York City.

Gentlemen:

Please book "One Law for Both" for three days.
July 14, 15, 16.

We are more than satisfied with the business done for the entire week ending today.

The production certainly advertised itself - having played to capacity (1400 seats) reaching its highest record tonight.

Wishing you all success,

Yours very truly,

James H. Prof

WORD FROM

Unquestioned Every showing IVAN AB SPECTACULAR

ONE LAW

Strikes the high STATE RIGHT BIGGEST EXHIBITOR'S

Ivan Film

130 West 46TH St.

THE FRONT

leadership

Record-breaker

RAMSON'S

DRAMA.

FOR BOTH

mark wherever played

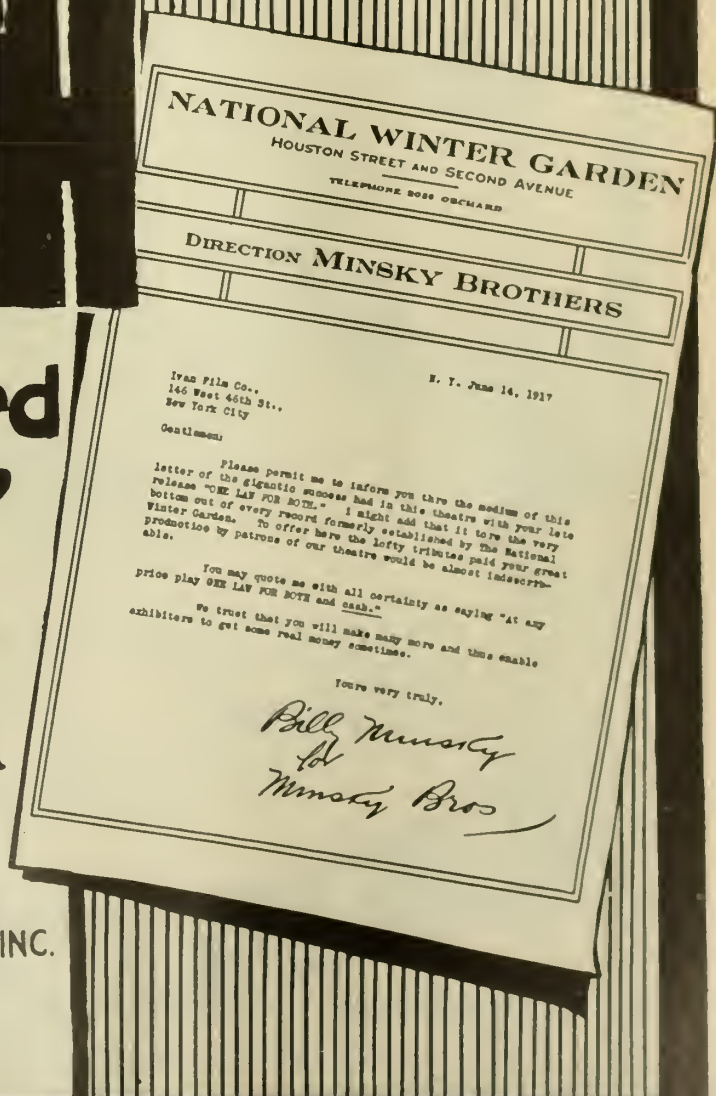
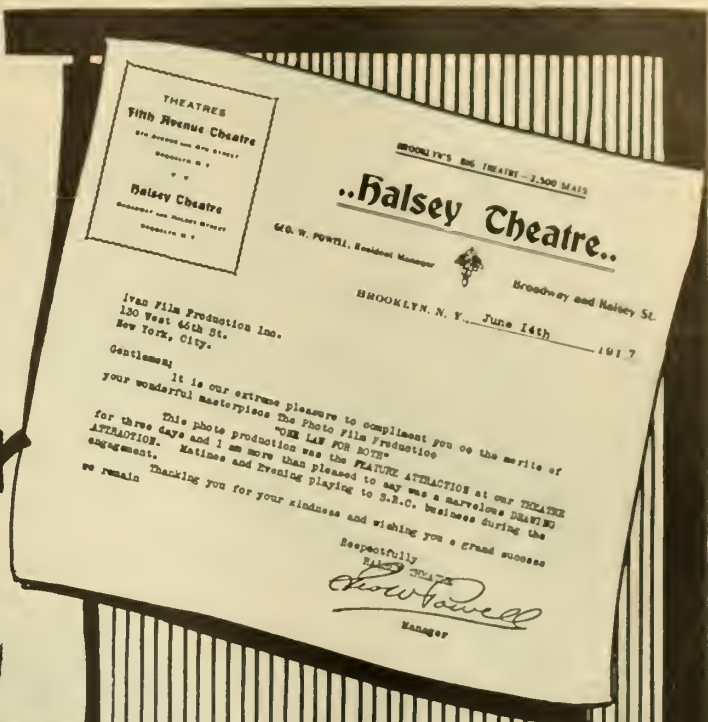
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OPPORTUNITY

BONNANZA

Productions INC.

New York City

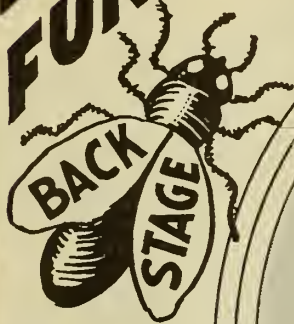




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FUNNIEST MAN ON THE CONTINENT



DIRECTION
**ARVID E.
GILLSTROM**



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WM. SIEVERS
New Grand Central T.
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State of Missouri

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Powerful Photoplay Version of the Cohan & Harris Dramatic Success
Produced by Essanay — Directed by James Young
Elmer L. Reizenstein, Author

PICTURE PLAYED TO POSITIVE CAPACITY AT

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Over 200 First National houses controlled by First National Exhibitors will show "On Trial."

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Garden Theatre
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EXCHANGE
Philadelphia
Eastern Pa.

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announces that

George Loane Tucker

invites offers for

The United States and Canada

or any part thereof

FOR HIS

MOST UNUSUAL PHOTODRAMA



Produced under the direction of

George Loane Tucker

**THE CONSENSUS OF OPINION AT
THE TRADE SHOWING AT THE
RIALTO THEATRE ON THURSDAY
WAS:**

"A TREMENDOUS STORY"

"A MARVELOUS THOUGHT"

"A WONDERFUL MORAL"

**"AN EXTRAORDINARY PRODUCTION OF
A GIGANTIC SUBJECT"**

**THIS IS A PICTURE ABSOLUTELY OUT
OF THE ORDINARY AND A SURE BOX
OFFICE ATTRACTION**

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Cosmofotofilm Co. INC. 220 West 42nd St.

**"Redemption Movie sold out-
Hundreds turned away"**
—New York World

Julius Steger's Production of

"REDEMPTION"
with **EVELYN NESBIT**
and her son **RUSSELL THAW**

A story from life depicted with relentless truth
Now playing Fifth Week in New York to full capacity
At Dollar Scale of Prices

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Putnam Building

1493 Broadway

Sixth Floor

WILLIAM A. MOONEY and ROBERT BOLLING
PRESENT**The Most Enthralling Photo Drama of Today**

HATE

 NEW YORK EVENING JOURNAL WEDNESDAY, JUNE 20, 1917

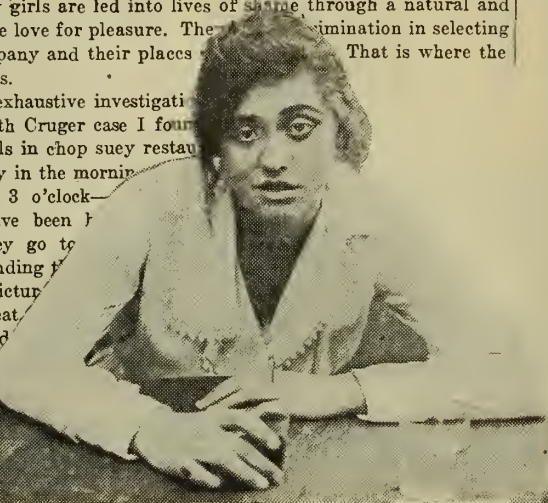
DRINK LURES YOUNG GIRLS, SAYS MRS. HUMISTON

By MRS. GRACE HUMISTON.

Many girls are led into lives of shame through a natural and wholesome love for pleasure. The elimination in selecting their company and their places is the danger. That is where the danger lies.

In my exhaustive investigation in the Ruth Cruger case I found young girls in chop suey restaurants early in the morning at 2 and 3 o'clock—should have been in bed. They go to bed after attending to moving pictures, nothing to eat, reduced to a realization of the danger taken too late.

I learned who had known to her. She had to be sent for, and other little consequences.



*A Question
that has been
Perplexing
the Medical
Scientists
and
Sociologists
of the World*

*A
Gigantic
Box-Office
Attraction
Suspense!
Surprise!
and
Thrills!*

Story By
J. WALTER MEADE

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CAMPAIGN**

Directed By
WALTER RICHARD STAHL


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FAIRMOUNT FILM CORPORATION



**PARALTA
PLAYS** INC

**J. WARREN
KERRIGAN**
in
"A MAN'S MAN"

PPETER B. KYNE'S play of romance staged in the unknown places where civilization and savagery lock in the death struggle; where men of iron hearts are moulded by a woman's tenderness; where Knave and Knight cross the barrier to confront each other in the great reckoning; where nobility and courage throw down the gage to evil and intrigue and the gun-brand leaves its scared and indelible impress upon the brow of a scoundrel.

**HERE'S A PLAY
OF LOVE AND LIFE,
DANGER AND DARING**

THE PARALTA PLAN

FURNISHES each Paralta Plan Exhibitor with 24 big feature Paralta Plays a year.

Assures to each Paralta Plan Exhibitor all Paralta Plays in which Bessie Barriscale, J. Warren Kerrigan and other Paralta Stars appear.

Gives each Paralta Plan Exhibitor exclusive control of the showing of these productions in a defined exhibiting territory.

Charges each Paralta Plan Exhibitor only a "rock-bottom" price, which is made fixed and unalterable in his Paralta Exhibiting Franchise Agreement.

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WE ABOLISH ADVANCE DEPOSIT SYSTEM

NOTICE TO EXHIBITORS

When the system of advance deposits was introduced into our business to guarantee contracts I announced

1. That these sums would be held in a separate trust fund, apart from our business bank accounts, and that they would be withdrawn from time to time when earned by film rentals.
2. That a cash discount of six per cent. upon the amount deposited would be allowed.

These agreements have been kept. The unearned advance deposits of the K-E-S-E Service are deposited separate from our business funds in the Harriman National Bank of New York, the Merchants Loan & Trust Company and the Continental Commercial National Bank of Chicago.

Recognizing the justice of the Exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of \$14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig, of the Selig Polyscope Company, and Mr. Spoor, of the Essanay Company, I take pleasure in announcing that

K-E-S-E WILL ABOLISH THE SYSTEM OF ADVANCE DEPOSITS.

No further collections will be exacted to guarantee rental contracts by Keys Service.

Funds now in our hands will be returned to their owners as soon as adjustments can be made and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1st.

It is necessary that our rental charges be protected, and I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film.

Geo. Kleine

DISTRIBUTOR

KEYS SERVICE



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Assured

Daddy, Mother, Sue and Jim

By

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(Thomas A. Edison, Inc., Studios)

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We are now accepting bookings for Conquest Picture Programs, one each week, consisting of one 4-reel feature and three additional reels varying in length from 100 to 1000 feet per subject, of Drama, Comedy, Travelogue, Science, Legendry, Cartoons or other entertaining matter. Single subjects from this Program may be selected. Lives were risked, fortunes expended and unheard of experiences encountered by Camera-men, Scientists, Explorers and Adventurers who circled the globe seeking material for Conquest short subjects.

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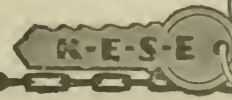
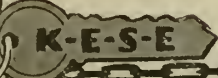
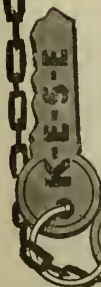
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We can furnish you attractive K. E. S. E. Programs that will assure crowded houses, wide advertising, pleased patrons and big cash returns.

The BIG SUCCESSES of the year have been K. E. S. E. pictures. This success was achieved by providing ENTERTAINMENT. If your patrons have not yet seen these successes, book them now. They are still first-run attractions for you, but we don't ask first-run prices.

Open booking plan affording you chance to rent what you want; single subjects instead of entire Program if desired. The price will be made to conform with your possibilities.

**Tell Us Your Needs and We Will Arrange Well Balanced
Program and Prices For You**

QUALITY, Not Footage, Is Our Guide

GEORGE KLEINE

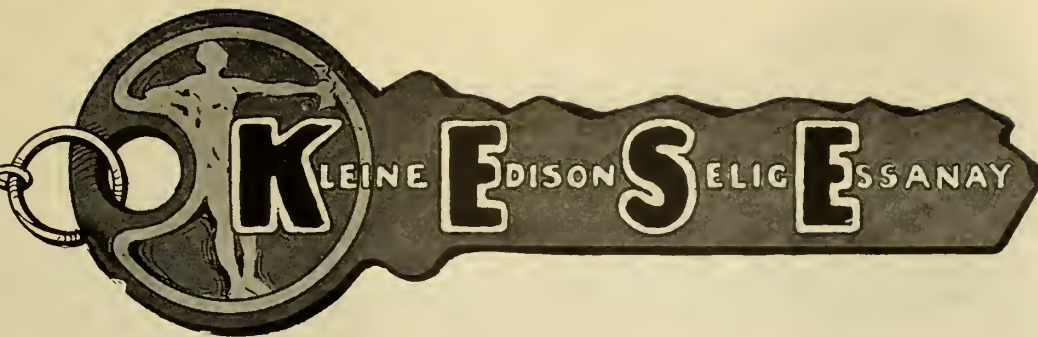
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A YEAR'S CONTRACT FOR K.E.S.E. PICTURES MEANS YEAR'S SUCCESS FOR YOUR THEATRE

The Exhibitor Contracting for 52 Unit K. E. S. E. Programs May Sit Tight
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House. This Assertion Has Been Proven. It Is Not
Speculation.

"Skinner's Dress Suit" Was a Program Release

K. E. S. E. Regular Customers Got This, the Most
Successful Picture of 1917, at a Program Price.
Because It Was the Biggest Money-Getter
of the Season We Did Not Advance
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Yearly Bookings on Liberal Terms

Patrons of K. E. S. E. Service Have Enjoyed Pros-
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Picture-viewing Public Realizes That
K. E. S. E. Stands for Real
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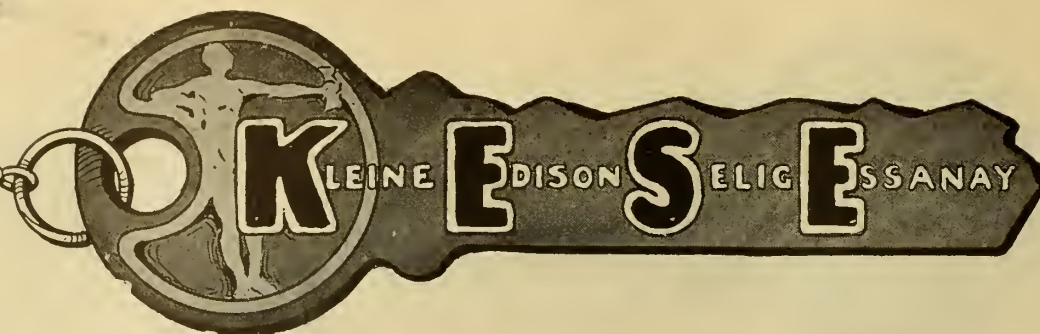
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A PROGRAM OF VARIETY PICTURES FOR EVERY THEATRE

15 REELS EACH WEEK 15

Feature (K-E-S-E)	5 Reels
Do Children Count? (Essanay)	2 Reels
Hoyt Comedy (Selig)	
2 Reels every other week. Average per week	1 Reel
Conquest Pictures (Edison)	
4-Reel Feature, and 3 Reels of short subjects	7 Reels
	15 Reels

FEATURES OF EVERY LENGTH

In addition to releases as outlined above, we offer with our recent releases:

ESSANAY-MAX LINDER COMEDIES,
two reels each.

BILLIE BURKE SERIAL,
Twenty Chapters, two reels each.

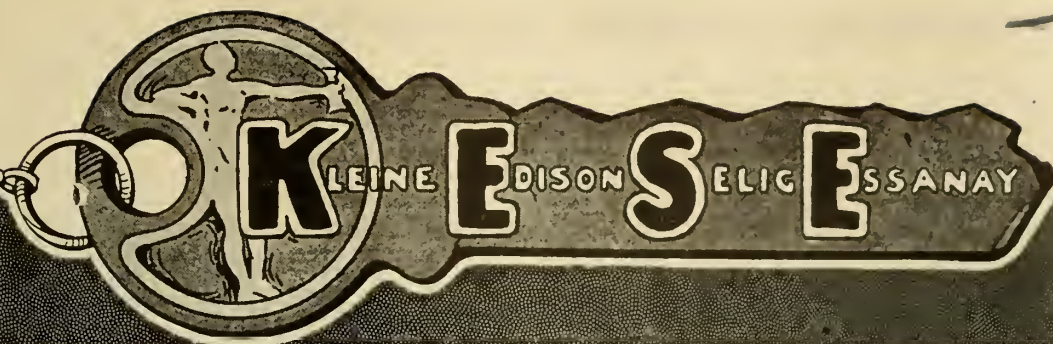
MUSTY SUFFER,
Series A. B. and C., ten one-reel comedies in each series.

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ARE YOU BRAVE?

This is a question every man must ask himself in this time of war. In the Essanay photodrama

"The Man Who Was Afraid"

taken from Mary Brecht Pulver's famous story in the SATURDAY EVENING POST, a young soldier who quit his company at his mother's behest, discovers he is a coward. Despising himself, and stung by the sneers of his friends, he re-enlists. Risking his life to save a friend he finds he is a coward no longer.

featuring

BRYANT WASHBURN

65 Thrilling Minutes

Directed by Fred E. Wright



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ESSANAY

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HE Great Majority of Successful and Experienced EXHIBITORS and THEATRE MANAGERS throughout the country know that the most reliable and dependable weekly paper in this industry is the MOVING PICTURE WORLD and they gladly pay more for it. They know that it is worth many times the small difference in price. Its total cost is less than a single admission weekly. Why not send your subscription to-day; NOW! It will help you every week to succeed, and to get more business.

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WORLD PICTURES BRADY-MADE

*I'm not
Holding Back
on you*

*Our summer releases
are just as big and fine
as they can be made!
The World Program
is absolutely
a 52 week winner*

William A Brady

GENERAL FILM COMPANY.



"Pokes and Jabs" (Burns and Stull) in "Military Madness"

"POKES AND JABS" COMEDIES

A reliable Comedy release is the first thing an exhibitor seeks. It is here that "POKES and JABS" Comedies lead to an immediate decision. They are always ready—always good.

The current series of six includes:

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MILITARY MADNESS
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THE PEARLS OF PAULINE
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THIS STARTLING SUBJECT ATTRACTS EVERY MAN AND WOMAN. IT HAS A UNIVERSAL APPEAL IN DEALING WITH HOME PROBLEMS. IT STRIKES STRAIGHT TO THE HEART OF ALL. IT MAKES A TREMENDOUS SUCCESS IN ALL OF THE BEST THEATRES.



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"Like Gems in a Barren Gorge"

"SPARKLE COMEDIES" Are Brilliant!

"SPARKLE COMEDIES" Gleam Bravely Amid a Dearth of Refined, Responsive Humor on the Screen.

"SPARKLE COMEDIES" Are Lively, But They Have Their Appeal to All Audiences in All Theatres.

There are six of the "SPARKLE COMEDIES" ready You can book these six now This is only the beginning of "SPARKLE COMEDIES," but hurry--

**BOOK THE
FIRST SIX
NOW!!!**

**Where's My Nightie?
Fresh Air
The Spy
The Trunk Route
Bertie's Bath
A Night of Enchantment**

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220 West 42nd Street, New York City

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(WILLIAM SYDNEY PORTER)

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BY GENERAL FILM AS HE WAS IMMORTALIZED IN LITERATURE

Distribution of the Second
Group of Ten Two-Reel

O. HENRY Broadway Star
Features is Under Way.

The First Group of Ten Two-
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1917 in Filmdom.

AN O. HENRY PICTURE *MEANS* SOMETHING TO THE PUBLIC

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THE FURTHER ADVENTURES ~ of ~ STINGAREE

~ BY ~
E. W. HORNUNG

AUTHOR OF "RAFFLES"

IT'S BETTER THAN THE
ORIGINAL SERIES OF
"STINGAREE"

If you don't believe it, read what the
CRITICS said of the first episode—

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"The suspense, the touches of humor, and real heart interest all go to prove that the new adventures of the dauntless Stingaree will be a world beater. Becoming a Stingaree fan is about the easiest habit we can conceive of."—**Motion Picture News.**

"In 'The Fugitive Passenger', fifteen weeks of solid enjoyment are promised lovers of adventure."—**Moving Picture World.**

"THE AMERICAN GIRL"

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MARIN SAIS

in
A Whirlwind Western Series

"HAM" COMEDIES

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"HAM" and "BUD"
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One-Reel Funny-Bone Ticklers



TRUE BOARDMAN
in his greatest role
The Gentleman Bushranger, Stingaree.



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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 142.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, \$1.50. Advertising rates on application.

Saturday, July 7, 1917

Facts and Comments

PUT your shoulder to the wheel. The usual summer slack season is here, and under the circumstances it was to be expected that the slowing down of business would be more pronounced this season than usual. It seems to us, however, that the thing to do is to put a little more thought, greater effort and added energy into our business, whatever it may be. He is surely a short-sighted theater manager, for example, or exhibitor of pictures who will endeavor to offset reduced receipts by renting junk film for a few dollars less than he would pay for good new productions. One of the staff of the MOVING PICTURE WORLD found such an exhibitor last week who was actually running films that were three years old with the idea of keeping down expenses. This exhibitor was also making less than his usual effort in advertising, if it is possible to do less than nothing. How much more sensible would it seem if this exhibitor had met the decline in business with a little bit better program than usual, a little additional local advertising, a little summer dressing

up of the theater and increased ventilation, a few flowers and pots of shrubbery in the lobby and on the platform.

* * *

DON'T be a slacker in business. What can you do right now to improve yours, Mr. Exhibitor? A fresh coat of paint, perhaps on only the lobby and ticket booth or the front or the whole theater. How about ventilation? Is your theater cool, clean, fresh looking and inviting? Have you noticed the effect of a few, only a few, growing plants in lobby and near the screen? It's a poor theater that can't be made more inviting than the hot, dusty streets. Is the screen and stage clean and bright to the eye when the audience is gathering or perhaps only looking in at the door? And the ushers a little bit more attentive than usual, finding the best locations, anticipating the desires of your patrons, extending a welcome and making them feel comfortable? Do they pass down the aisles at least once during these hot evenings with glasses of cold water? In other words, just add a bit more in the way of service. All this will count just as surely in the smaller theaters as in the larger houses.

* * *

NOW that that matter of the Liberty Bond issue is well taken care of the whole moving picture industry can and undoubtedly will lend a strong and ready hand in helping the Red Cross Fund. Our correspondence this week already tells of circuits of theaters that are devoting the entire proceeds of a matinee, including in some cases, a full day's pay from each of the employees. This is the way to help a good cause and help yourself at the same time. The theater management that keeps at the very front of local efforts of this sort, that lends its theaters and staff and individual effort in securing results for the common cause, whatever it may be, is disarming antagonism and criticism and securing the esteem and respect of its fellow townspeople to an extent that it could in no other way.

* * *

CONVENTION week in Chicago is July 14 to 22. Are you planning to have your State represented by live men, who are familiar with the exhibitors' side of every question and who will refuse to be used merely as the tool of those seeking their own personal advancement? We have already had more than a hint of what may be expected at the convention (see letter of the Secretary of Manhattan Local on page 1917 of June 23 issue of the MOVING PICTURE WORLD). Insure better conditions for next year by your attendance or representation at the convention. Put a real exhibitor at the head of the League and not one who simply wants the office to enable him to sell something of his own. That is merely making the League presidency a tail to his own little kite, no matter with how much specious argument the present incumbent may try to becloud the real issue.

* * *

EVERY branch of this industry will undoubtedly experience a boom in business as soon as the first shock of our entry into the war and depression of the summer months pass. The manufacturers and exhibitors of moving pictures should, however, carefully study the best type of productions for the coming season. No war pictures will be wanted, or only a few, showing drilling and preparation of troops. Good comedy, comedy-drama, strong dramatic subjects glorifying home life and home ties, historic and biographical subjects that stir manhood will be acceptable. To an even greater extent than under normal conditions in times of peace should the pictures in all our theaters be selected with a view to furnishing entertainment and amusement, and they should avoid to an equal extent everything that will remind us of that which will be ever present in most minds.

Our Lost Opportunities By Louis Reeves Harrison

The war has driven from our vocabulary
 So far as strange events are concerned
 The meaning and the very word "improbable."
 Things imagined before now daily happen;
 Desperate chances rarely believed in
 Have now become a regular occurrence.
 The wildest adventure, almost inconceivable,
 The craziest melodrama, has now become prosy.
 Exciting romance of our youthful fancies
 Is now the bitterest truth of realism.
 We cannot realize that we are living
 In a marvelous period of human activity,
 Participating in a clash of purposes,
 Of commercial interests, of lofty thoughts,
 Of noble sentiments inspiring democracy
 Against desperate schemes to save autocracy.
 This is especially true of non-thinkers,
 Lost in their own individual struggles.
 The daily grind takes all their energy.
 They are impelled by immediate surroundings,
 Compelled to think within a small circle.
 And we are feeding them slender rations
 Of the tasteless storage warehouse kind
 Instead of material fresh from real life.
 True art, according to Lyof Tolstoy,
 Expresses the best ideal of our times.
 It fashions the cosmic pattern of history.
 But true art must spring from minds capable
 Of understanding all the diverse factors
 Which enter into events of this period.
 They are like so many threads interwoven
 Through the complete design of a tapestry.
 In order to produce an impressive effect
 By a screen revelation of great power
 One must study the guiding and shaping of it,
 Know how to construct according to principles.
 Just so it is necessary to scrutinize,
 Not only the tremendous events of today,
 With their infinity of dramatic material,
 But the story must dig beneath the surface
 And bring to light meanings and motives.
 Why is it that the ordinary plain soldier
 Of a European power highly intelligent
 Does not even know what enemy nation
 He will be called to arms to fight against?
 Find the starting place of this enmity
 And determine whether it is justified
 By the maintenance of a great principle
 Affecting our lives and our happiness,
 Or if it is a mere outburst of insanity
 On the part of self-appointed monarchs.
 Contrast the spirit of this republic,
 Which seeks to enforce the rights of man
 To liberty of thought and spiritual freedom
 With that which would repress the conscience
 Of men and nations by ruthless warfare.
 Picture it through romantic adventure,
 Enforcing it with powerful contrasts,
 With scenes that stir the hearts of men,
 And there will be no need of preachment.
 Show that all of our civilization
 Is being destroyed or pushed aside
 Or threatened by the hideous monster
 Who rolls his bloodshot eyes to heaven
 And thanks *our* God that *he* is allowed
 To revel on in bestial slaughter.

He who tore the heart of Belgium,
 Whose greedy claws are reaching outward
 For lovely France and struggling Russia,
 Whose yellow fangs have long been dripping
 For *this* rich morsel beyond his clutches,
 Who lives for himself, not for his people.
 He has had them trained from childhood
 Not to think in terms of fatherland
 Disassociated from the Hohenzollern.
 Me and *my* God and *my* greedy family
 Are totally apart from common folk.
 How citizens of splendid intelligence,
 Such as there are many in "Mittel Europe,"
 Can subscribe to any such insane illusion
 Is beyond the grasp of rational thinking.
 It is entirely a question of psychology
 To reveal what is behind this warfare.
 We easily guess that it is love of power
 Permeating the people through their rulers.
 The whole idea is that of world conquest
 Not for the people, but at their expense,
 Yet they are the ones who make it possible.
 Nothing is more interesting on the screen
 Than powerful character development.
 It is really the essence of human interest
 In all that the human thinks and does.
 Such is the element we have yet to enjoy
 In plays dealing with our present ideals.
 We are picturing movement without motive.
 While dealing with the largest of questions
 We must come to reveal the individual soul.
 That is the finest kind of artistry.
 What is the soul of men at this time,
 When called upon to give up their comforts
 And the liberty our ancestors made for us
 In order to guard and cherish that freedom?
 Are we out of harmony with the purposes
 Of our best men and of our government?
 Is not our weakest spot our confidence
 That there is nothing at all weak about us?
 Is not our let-well-enough-alone policy
 That of Tories during the Revolution?
 Much could be illustrated by plays historical
 Of our present disturbed condition of mind.
 We need not depict military operations.
 Our place is to portray the impression
 They make on our civilizing forces.
 There are some weaknesses now coming out
 In our social and political systems
 Which have hitherto been unsuspected.
 The remedies now being hastily provided
 Are not entirely beyond our criticism.
 The situation is replete with material
 For the drama, and it will grow more so
 During our immediate war preparations.
 We are social and political animals.
 Our story is that of our experiences.
 Our tragedies are those of our mistakes,
 With a sprinkling of comedy besides.
 We are to become a giant participant
 In a great world battle for freedom.
 Let us picture ourselves and our destiny.
 Let us expose folly, fraud and imposture,
 Make ourselves worthy of our own ideals,
 Take our place at the council of nations
 To re-establish peace, justice and liberty.

Here We Are Again By Sam Spedon

AFTER vacating this page for a week we return to our job of commenting upon a few timely subjects of more or less consequence. If you like or dislike them don't tell us, you might encourage us to do better or stay away longer next time.

A GOOD SIGN.

The many recent additions to the membership of the National Association of the Motion Picture Industry seem to indicate that the manufacturing interests are alive to the part they play in the business interests of the industry. They also indicate that the association will have a strong representation at the National Convention in Chicago to look after its business interests. The association claims that it now has about 75 per cent. of the big producing companies in the organization and by July 1st it expects to have 90 per cent. enrolled, which means that it will start on its second year with every assurance of a national organization worthy of the industry. This looks like business and it should be able to accomplish wonders for the good of the industry. One of the first steps necessary to make the National Association a greater power for good is the acquisition of a reserve fund to which every member should contribute a proportionate amount. We hope they will take the step.

OPEN AND CONTRACT POLICY.

During our recent trip to North Carolina and the convention of exhibitors of that state we took occasion to open a discussion here and there of the merits of open and program bookings. The consensus of opinion and argument favored the program or contract system as being a protection to the exhibitors as well as the exchanges. It insures the exhibitors obtaining features for the time contracted without inference from competing exhibitors and at the same time it insures the exchanges against loss and damages. As to the deposit demanded by exchanges, the exhibitors were not generally opposed to that if they could feel their deposits were secured and they would receive a fair interest on their investment when held for any length of time. In defense of the deposit system the exchanges claim that the cancellation clause in the contracts makes it possible for the exhibitor to cancel service and receive his money any time he wants it and the salesmen with whom we talked said they did not know of an instance when the money had been withheld, unless it were for loss or damages, which had not been settled by the exhibitors. A very forceful but homely argument advanced in favor of the deposit system was this: "If a man hires a full dress suit of clothes, he is obliged to leave a deposit to cover loss and damages as well as pay the price of rental."

BOOKING BY STARS.

The general opinion of exhibitors favors stars. They want the stars and claim their patrons want them. Very rarely a star is hitched to a poor picture and story, which always assures a good house and satisfactory box office receipts. Outside of trade paper advertisements the names of the producers mean nothing. On the billboards and in the local newspapers the stars are the whole thing, unless it may be in the case of a picture that has had national advertising and met with universal approval. How this undeniable popularity of stars will affect the system of booking by stars we can only guess; the exhibitors are waiting, like the producers, to see how the experiment works before expressing an opinion. Its success will depend largely upon the stars and there again

the stars are the acknowledged attractions. We will have to wait and see.

ACKNOWLEDGED WITH THANKS.

While in Washington, D. C., we called on Robert W. Wooley, who is head of the publicity department of the Liberty Loan bonds. He spoke of the wonderful assistance that had been rendered the Government by the motion picture industry and the great power of the screen, which he considered a close second to the press. When governments the world over recognize the power of the screen is it expecting too much of those who control it to exercise all due precaution and individual censorship to make sure it is not contaminated and prostituted?

We paid our respects to Francis Holly, director of the Department of Public Instruction, who showed us several letters acknowledging the service of motion pictures which he had sent into the mountain districts of Tennessee and backwoods of Maine, some places seventy miles from a railroad, to entertain and enlighten those who could not afford to come in contact with the more advanced communities and far-distant countries of the world.

VARNER A CANDIDATE.

The announcement of H. B. Varner as a candidate for the presidency of the Motion Picture Exhibitors' League of America is the first open declaration of a candidate for the office. He is to be commended for throwing his hat in the ring and becoming a candidate on his record without first receiving the endorsement of the New York and Chicago "leaders" who have heretofore exercised the right to make and unmake officers of the national organization and control the industry through their political affiliations and a "trade journal." We hope the other candidates for the office will now come out in the open and give everybody an opportunity of "sizing up" their fitness. The importance of selecting the right man for such a position cannot be overestimated any every exhibitor whether a member of the league or not, or a delegate to the national convention or not, should give the matter deep and serious consideration. He should use his influence to elect a man who has the qualifications necessary to make the presidency of the national league a credit to the organization and a power for good in the industry.

Encourage Your Convention

By SAM SPEDON.

EVEN in these turbulent times there is no reason why we should not keep up a pleasant exterior and keep on doing business the same as usual. Things are bad enough and there is no need of making them worse. If we were to follow the opinion of some folks we would at once clothe ourselves in sack cloth and ashes, retire into asceticism and close up shop. There is more need of doing business and keeping alive now than ever before. It is one of the biggest mistakes possible to indirectly discourage in any way the convention at Chicago by trying to belittle the exposition and circulating false rumors at this late date. Read what President Wilson and the Merchants' Association say:

WANTS CONVENTIONS TO GO ON.

The Merchants' Association has placed itself on record today as urging that the annual custom of conventions or organizations, especially trade and commercial bodies, should be held despite the war. The association takes the ground

that such meetings and gatherings are more necessary and helpful at this time than at any other.

The expense attached to these meetings, the association asserts, is trivial as compared to the vast amount of good accruing, and now that this country is striving to husband all its resources it would be false economy to eliminate these meetings. The association, through its president, William Fellowes Morgan, wrote President Wilson last week urging the Chief Executive to discourage the postponement of these conventions and annual meetings.

He received this response from the White House:

My dear Mr. Morgan:

The President asks me to acknowledge the receipt of your letter of June 6th and to say that he agrees with you that there is no sufficient reason for foregoing the holding of conventions and general commercial meetings by business interests, so far as he can see.

J. P. TUMULTY, Secretary to the President.

Censorship of This Kind Undesirable

By SAM SPEDON.

ONE Theodore Hanson, who has appointed himself the emissary of all that is truly good and immaculately pure, has recently been circulating himself through Colorado advocating a bill that provides for a board of censors in every city, to supervise all matters of public welfare pertaining to public health and morals, public benevolence and charities of said cities, also to have the supervision and regulation of theaters, public dance halls and other places of public amusement or recreation, maintained or conducted for profit or otherwise. Said board to fix their own salaries, to be paid by a special tax levy.

No one seems to know where the aforesaid Hanson gets his authority to "plug" for this bill, but he persistently sets forth its merits before church societies and other organizations that give him a hearing and in some cases he insists upon being heard where he is not specially invited or welcome.

Mr. Hanson is apparently, consciously or unconsciously, promoting a censorship bill to add to the spoils of ambitious politicians who see some fat pickings at the expense of the motion pictures. These same motives plus notoriety, are answerable for a legion of "public spirited" reformers who are more than anxious to become saviors of the people and custodians of their morals.

The public has as much use for these censors as a cat has for two tails and all fair minded and decently inclined citizens are getting "hep" to the motives which prompt them to agitate the need of them.

The Film Exchange Board of Trade of Denver, Col., received the following letter on Feb. 10 from Mrs. Fred Dick, state president of Colorado Branch of National Congress of Mothers and Parent-Teacher Association; Mrs. W. R. Ramsey, president of the Denver District of Parent-Teacher Association; Mrs. Ralph Palmer, chairman of Committee of Better Film Movement; Julia Tyler Davis, chairman of Child Welfare Committee:

The committee representing the Mothers' Congress and Parent-Teacher Associations which has been working for better films for the city of Denver wish to express their appreciation to the Film Exchange Board of Trade of Denver and Rocky Mountain Screen Club for their splendid co-operation.

In a very short period we have accomplished a movement that has invariably failed in other parts of the United States and so great has been our success that it has attracted attention and inquiries from all over the country. We went at this movement for better films in an unusual way. We did not demand or try to force the exhibitors to stop showing undesirable pictures, but proved to them by liberal financial showings that the mothers of Denver desired and would patronize picture houses that showed films approved by the Mother's Congress. To our surprise the exhibitors—even the worst offenders—agreed to co-operate with us, and the result is altogether gratifying.

Our success leads us to believe that the real way to accomplish public welfare reform is not by legislation, but by a concerted movement by those people most concerned, which movement we feel sure can be successful if conducted in a co-operative spirit.

Legislation on public welfare invariably means helping a political machine, lays open an opportunity for graft, antagonizes the amusement concerns so that they only just keep on the legal side and causes the taxpayers a large amount of needless expenditure, while our method has made the exhibitors feel the weight of public opinion and has been fair to both sides with pleasant relations established.

The above communication from Denver expresses the sentiments of all fair and public spirited citizens in every community and we can trust them in co-operating with the exhibitors in protecting the morals of the public as far as motion pictures are concerned.

Theodore Roosevelt, American

Colonel Officiates at a Flag Raising at the Church of a Member of the Moving Picture World Staff.

THE Rev. W. H. Jackson, who has been a member of the staff of this paper for many years, is the pastor of the Oyster Bay Reformed Church of Brookville, Long Island, as some of our readers know. This church is situated only a few miles from Sagamore Hill and has had a most active branch of the Red Cross Society at work for some time. The Rev. Mr. Jackson is the type of minister who believes churches should be the centers of and leaders in every good work affecting the welfare of the individual and the nation. Consequently he and the members of his congregation arranged for a patriotic flag raising on Sunday, June 24, in connection with their Church and Red Cross activities.

Colonel Roosevelt kindly agreed to be present, to the great gratification of his neighbors and friends, and his presence was another excellent evidence of his ever ready and generous willingness to help at all times. Whatever our political faith or religious creed, no one can question the genuineness, the virility and militancy, the adequate breadth, length and depth of Colonel Roosevelt's type of American spirit. In the course of his short address he paid his respects to the hyphen who was not first of all an American and reminded his hearers that it would take seven hyphens to classify himself if they considered ancestry. One could not help wishing that every man, woman and child in our great country might have been within the sound of his voice to have absorbed a little of the American spirit and backbone that will be so necessary during the coming months.

There is only space for a few of the many epigrams that followed in rapid succession in the course of his stirring address. He reminded his hearers that the same obligations must apply in international relations as apply in their own neighborhood. Besides refraining from wrongdoing to others they have got to prevent wrongdoing. No man who hasn't got it in him to fight for those who are near and dear to him is fit to be tolerated anywhere. There is no justification for universal suffrage without universal service. Equality of rights means we've all got equality of duties. "What more doth the Lord require than to do justice?" the Colonel quoted from the Bible, and continuing, said that you can't do justice except by strength and the willingness to use your strength in doing justice. That means, if necessary, to fight for justice. This nation can do justice now only by sending its sons abroad to fight for justice. It was in this address that the Colonel revealed the fact that two of his sons had already gone to join Pershing and that other sons would follow.

He urged every one of all ages to give whatever service lay within their power and reminded them that service in many different lines was required. The great work before the American Red Cross of preparing to care for the wounded and for the American prisoners if any were taken and interned in enemy countries was pointed out as well as the humane and urgent work of caring for the hunted civilians of other countries.

Not every pastor or church or community is fortunate enough to be within a few miles of famous Oyster Bay as is the Rev. Mr. Jackson, of the Educational Department of the Moving Picture World, but this echo of former President Roosevelt's remarks will be well worth more space and the consideration of every reader at this time of crisis not only in our nation's history but in the democratic life of the whole world.

Sennett Withdraws from Triangle

Future Plans Not Known—Hart Serves Notice on Triangle—He and Ince May Connect with Big Company.

MACK SENNETT, founder and producer of Keystone Comedies, has withdrawn from Triangle. Papers definitely releasing Sennett from the Triangle Film Corporation were approved on Friday, June 22. The Keystone trademark will be retained by Triangle, and production of the comedies, as well as production of all other Triangle pictures, will be supervised by H. O. Davis, general manager of the Triangle Film Corporation. It is not definitely known just what Sennett intends to do. Rialto rumors have it that he will produce comedies independently, but more credence is given the belief that he soon will tie up with a big film company.

Several other threads have been more or less straightened out of the tangled Triangle skein during the week just passed, chief of which is William S. Hart's notification to Triangle Film Corporation that he no longer will appear in Triangle productions. Hart has cast his lot with Thomas H. Ince, who a week ago retired as supervising director of Triangle productions. Hart contends that his contract specifies that all Hart pictures shall be supervised by Mr. Ince. He also asserts that other clauses in the recently signed document automatically made the contract invalid when Mr. Ince ceased to rule Culver City. Hart likens his contract to that of Douglas Fairbanks, who quit Triangle and was successful in the legal proceedings that followed.

Mr. Davis combats Mr. Hart's assertions with the statement that the clause in the contract to which the latter refers is not analogous to that of Fairbanks' contract; that the clause is merely to the effect that Mr. Ince must direct Mr. Hart "as long as he is supervising director." Mr. Davis said that the clause was inserted to prevent the possibility of Mr. Hart's being directed by any one of less ability than Mr. Ince. The star recently has been directing his own pictures, but always under the direct supervision of Mr. Ince.

It is known along Broadway that Mr. Ince and Mr. Hart have been in almost daily communication with one of the biggest program companies in the business, but no definite announcements have been forthcoming. It is a safe venture that the matter will reach the courts before being cleared up.

MARION E. WONG, CHINESE FILM PRODUCER.

THE Mandarin Film Company, located in Oakland, Cal., is composed entirely of Chinese—all the officers of the company as well as the actors and actresses. Miss Marion E. Wong is president of the concern, which has recently completed its first production, entitled "The Curse of Quon Qwon."

Miss Wong is now in New York City in the interests of her company and its first production. The principal female parts are played by Miss Wong and her sister, who are American born and are well known in Oakland and vicinity. They have also lived in Canton City, China, for a time, and all the latter part of their first picture was made in China.

The Mandarin Film Company expects to continue the production of films dealing with Chinese subjects, and, needless to say, all the details and settings in its films will be correct from the Chinese viewpoint. The company has its own studio in Oakland, constructed and designed entirely according to Chinese ideas and equipped with a large stock of Chinese costumes and properties. It is the only Chinese producing concern in this country.



Marion E. Wong.

MOTION PICTURE CONTENDERS WIN DEBATE.

Members of the Young Women's Hebrew Association of Yonkers recently debated with representatives of the Young

Women's Christian Association of that city the following question: "Resolved, That the motion picture is not a detriment to the welfare of the people." The affirmative was sustained by the former association—and it was awarded the decision. Which would indicate that not only did the winners have the advantage of the facts, but knew how to present them.

Edith Storey Goes to Metro

Talented Screen Player Will Be Seen in Six Special Seven-Part Productions—Baker and Carewe to Direct.

EDITH STOREY has joined the Metro organization. Her first work will be in a series of a half dozen productions averaging seven reels in length. The first of these subjects will be directed by George D. Baker and the second by Edwin Carewe.

Under a special marketing arrangement these productions are to be sold to the exhibitor at a price which he can afford to pay, and this providing for big productions at a price which is not exorbitant is regarded by the Metro management as one of the important features of the announcement.

Edith Storey is one of the best known women on the screen. She has been a favorite of picturegoers for practically a decade, her first work having been with Vitagraph as a little girl. Then she went to Texas with Melies, in the

days when William Clifford was playing leading roles and Francis Ford the heavy. Miss Storey was an accomplished horsewoman, one of the best the screen has known. She has not forgotten how to ride either, as is seen sometimes these days. She is one of the few players who have been equally successful in "cowgirl" or in society roles. Many will maintain that in the combination she has no peer.

Her work in "The Christian" alone was of sufficient strength to settle any question in the minds of the Metro officials that her engagement would add to the Metro output. There are many other larger productions, however, in which her acting has been the feature.

"The Island of Regeneration" is one of these. Then there are "Dust of Egypt," "Price for Folly" and "The Tarantula."

"In signing this great artist to a long time contract Metro is carrying out its policy of providing the best talent the field affords for the exhibitor," said Richard A. Rowland, president of Metro. "She will appear in the biggest productions obtainable, which will be given to the exhibitor at a price he can afford to pay. We have been very fortunate in getting subjects for her which do not have to be changed to allow the star to show her screen ability, for there is none too great for her."

"While we feel like congratulating ourselves on the signing of Miss Storey, we must congratulate the exhibitor and the public, for she will appear in Metro productions de luxe worthy of her ability. I do not have to tell the exhibitor in whose theater Miss Storey's pictures have appeared of her great drawing powers."

ADDITIONAL OFFICES FOR GOLDWYN.

The Goldwyn Pictures Corporation now occupies the entire Forty-second street wing on the seventh floor of the Rogers Peet building. The new offices overlooking Forty-second street, where the executive and sales organizations are located, were formally opened June 18, and Samuel Goldfish, president of Goldwyn Pictures and chairman of the Advisory Board, celebrated "moving day" by transferring his office to the newly completed addition. The Goldwyn executive offices now occupy an entire wing of a building almost a city block in length.



Edith Storey.

Marines Have Official Cameraman

Quartermaster Sergeant Leon H. Calverly, Formerly With Mutual and Fox, Will Record Doings of "Soldiers and Sailors, Too."

IN THE regiment of United States marines under Colonel Charles A. Doyen, which has been ordered to France, is Quartermaster Sergeant Leon H. Caverly. Sergeant Caverly is to be more than a fighter—he is to take along with him his camera and record for the films of today and



Left to Right: Capt. Ross E. Rowell, Quartermaster Sergeant Leon H. Caverly and Lester C. T. Woodward.

of later days the activities of the marines. Some of his work will be seen in the regular releases of the weeklies.

Sergeant Caverly, who joined the marines at the outbreak of the war, knows his camera. He was at one time an operator of the Mutual Weekly, and for that publication traveled to South America. Also he was one of the cameramen for "The Daughter of the Gods," the big production featuring Annette Kellermann.

The work assigned to Sergeant Caverly will be no "snap." Nearly 20 per cent. of the cameramen working at the front have been killed or wounded. It is a matter of pride to all Americans that the marines are nearly always the first fighters on a job, and that they make complete work of it. Lieutenant Charles P. Cushing, of the Marine Corps, says that so far as is known in the bureau with which he is connected the marine division is the only branch of the United States service which has so far appointed an official cameraman.

The Roll of Honor

ROLAND BOTTOMLEY, whose work in "The Neglected Wife" and "The Grip of Evil," two Pathe releases, have made him known to motion picture fans, is doing his "bit." He has joined the Officers' Training Corps in Toronto. After three months' intensive study in the university there, he will go to England and train for three months more at the Cambridge University and then will receive a commission in the English army.

* * *

George Beranger, who has just completed work in the new Triangle play "Time Locks and Diamonds," and who recently has been an assistant director at the Triangle studio, left this week for Australia, his native land, where he will join the army.

* * *

Claude Fulgham, formerly of the Vitagraph shipping department at Chicago, has enlisted in the navy. He is now at the Great Lakes Training station.

* * *

S. N. Kanner, formerly with the All Star Feature Distributors, Inc., and manager of the Elite theater, San Francisco, and George L. Frye, an operator largely with the Burlingame theater, Burlingame, Cal., have joined the Eighth Reserve Regiment of Engineers and have left for training at American Lake, Wash.

* * *

The Portland Pathe office is about to lose through enlist-

ment W. S. Morse and H. C. Wharton, who are enrolled in the Second Oregon Naval Militia. They expect to be called to the colors about July 1. Mr. Morse, cashier, has been given the berth of chief quartermaster, and Mr. Wharton, poster clerk, enlisted as a yeoman.

* * *

Frank T. Robinson, who has been covering Maine for V-L-S-E, traveling out of the Boston branch, has enlisted in the ambulance corps.

* * *

Everett S. Penick, exhibitor of Elkton, Ky., recently left for Fort Benjamin Harrison, near Indianapolis, Ind., where he has gone into the Officers' Reserve Corps military training camp.

* * *

Frank Whittle, assistant to the cashier of the Gaumont Company, has enlisted in the artillery arm of the regular army. Mr. Whittle speaks French fluently, and will be valuable in the "liaison" service.

* * *

L. S. Wise, cameraman of Mt. Vernon, Ill., has joined the navy.

* * *

Stephen Graham, chief booker of General Film's Twenty-third street exchange, and L. M. Cooper, stock keeper at headquarters, 440 Fourth avenue, have enlisted in the navy.

FAIRBANKS STARTS RED CROSS FUND.

Douglas Fairbanks has organized the "Douglas Fairbanks Chapter" of the Red Cross Fund, which will operate throughout the entire country with the assistance of Artcraft exhibitors showing his "Wild and Woolly."

Exhibitors all over the country showing the subject will present an attractive lobby display with placards urging patrons of the theater to contribute to the Red Cross Fund. A coin box will be placed in the lobby so that patrons may donate their "bit" on passing in and out of the theater. The entire receipts taken in this manner will be turned over to the local red cross organization.

ABRAMS GIVES AMBULANCE TO RED CROSS.

George M. Cohan, now fully established as an Artcraft film star, last week presented to the American Ambulance in Russia organization a fully equipped ambulance donated by Hiram Abrams, president of the Paramount Pictures Corporation. Mr. Abrams had the machine built especially for the Red Cross in Russia and in his absence asked the



George M. Cohan and Miss Elsa Maxwell, Chairman of American Ambulance in Russia.

famous actor-author-producer to present the car to Miss Elsa Maxwell, chairman of this body.

Promptly upon being completed, the ambulance was shipped to the Fifty-sixth street studio. Miss Maxwell was notified and visited the studio, where the machine was turned over to her with due ceremonies by Mr. Cohan. The ambulance was immediately prepared for shipment and is now en route to Russia, where it will soon see service.

The Great Demand

By the Rev. W. H. Jackson.

AFTER several years of what may be termed "watchful waiting" the time has at last come when the pictures of a distinct educational type are in demand. It has long been the desire of those who sought an educational standard in moving picture work that a period of popularity should come to their aid. That period is now here. It is hard to imagine a picture house in any part of the United States in which pictures of an educational type are not used. The whole country is alive with a yearning desire for a true knowledge of things as they are, as the people's educator the moving picture exhibitor fails in his mission if he does not meet this great demand of the present day.

In New York City the leading theaters which for several years have given the educational picture a small place now find that the public at large demand a larger share of these pictures which shall give them more facts of the true conditions of the times, not in fragments, but in continuity, with details that shall impress them as these pictures do, with a more thorough realization of events which the cold print of newspapers fails to impart.

The class of pictures more greatly sought for now are of four kinds and may be classified as general knowledge, patriotism, war—its activities and not its miseries—and the Red Cross.

In the general knowledge series such pictures as illustrate the current events of the day are asked for. Never before in history were these events so rapid and important and the public at large so thirsty for them. No pictures were ever more popular than those showing the visits of the English and French commissioners, and the forthcoming pictures will be the reception of General Pershing in France and Commissioner Root in Russia, which, with kindred subjects, will follow in a steady stream for some time to come.

On the subject of patriotism the tide is running high, affording an opportunity for bringing to light the many excellent pictures which only for the fact that they were a few years old have been consigned to a period of forgetfulness. If resurrected, they will come in greater demand than many present day productions. Historical facts never grow old, thus a new birth is given by this era of patriotism to all these subjects which in days gone by have pleased, but which in these days will thrill them.

War Pictures.

On the war pictures it is interesting to know that the educational value of these pictures lies in the fact that they present actually and periodically the events without any of the attendant miseries which are repulsive to every audience. We have grown accustomed somewhat to pictures from the western front; we are now getting them from the eastern front—Macedonia, Egypt and Palestine—in a full growing series which at once creates and satisfies an evergrowing knowledge of the reading public. For some time American audiences were apathetic, but now the apathy has given way to enthusiasm and a passive interest to a besetting demand.

Red Cross Pictures.

Humanity in all its virtue has become a universal attribute. The work of the Red Cross only a few years ago had existed or was supposed only to exist in cases of unusual necessity and severity, and within an extremely limited area, filled only with doctors and trained nurses. It is now becoming worldwide, principally because in every land, especially the United States, it is barely possible to find a community without its chapter, branch or auxiliary. Classes for the home care of the sick, first aid to the injured and instruction in surgical dressings are as common as the schools on the land.

All classes of society, high and low, rich and poor, are again attending school, not for the acquirement of book learning, but for principles far higher—a trained and sympathetic humanity dealing with all the ills of life. This has created a demand for pictures illustrative of all phases of Red Cross work, so that it is becoming a necessary part of every exhibitor to meet these conditions. Classes cannot receive too many illustrations in their own limited surroundings. Where else shall they go except to the picture house, and to whom shall they look except the exhibitor? Along these lines, Mr. Exhibitor, you have the greatest opportunity for at once doing great good, and making felt in the most powerful way that which has long been known, that the moving picture was an educational giant, asleep only because that condition had not arrived that

should demand its awakening; and the time has come, and the giant is awake and is meeting the greatest motion world-wide educational demand with herculean response.

Herewith is given a printed sample list of pictures exceedingly useful at this time, and every exhibitor knows where he can get scores more of the same type.

Patriotic and Red Cross Films.

"The Declaration of Independence," Educational Films Corporation of America.

"Battle Hymn of the Republic," Vitagraph.

"American Soldier in the Philippines," Educational Films Corporation of America.

"The Eagle's Wings," (five-part military drama), Bluebird.

"How Uncle Sam Prepares" (five parts), Pioneer Film Corporation.

"Making of a U. S. Jackie," Reel Life No. 15, Mutual-Gaumont.

"Manning Our Navy," Mutual-Rothacker.

"Mobilizing the Red Cross," Paramount-Bray-Pictograph No. 61.

"Mothers of France" (multiple reel war drama), World Film.

"Our American Boys in the European War" (showing the Red Cross Ambulance Corps at work in France), Triangle.

"Uncle Sam Awake," Rogson Film Company.

"United States Guard in Action" (Reel Life No. 28), Mutual-Gaumont.

"Making a United States Soldier," Universal-Powers.

"A Zeppelin Attack on New York," Mutual Rothacker.

"Romance of a Red Cross Nurse," Vitagraph.

It should be noted that the demand for films described in the above article is so great that Red Cross headquarters are unable to deal with them. In many places exhibitors by agreement with Red Cross branches show suitable pictures and divide the proceeds.

Goldwyn Gives Pictures to Soldiers

In Letter to Secretary Baker President Goldfish Outlines Offer that Means Much to American Troops Abroad.

GOLDWYN Pictures Corporation, through Samuel Goldfish, its president, has placed at the disposal of the United States' European army prints of all Goldwyn pictures to be produced during our soldiers' stay in France. The offer is made in a letter from Mr. Goldfish to Newton D. Baker, Secretary of War, and is self-explanatory.

"These pictures and the stars appearing in them will, we believe, bring pleasure to our soldiers and reproduce for them plays and scenes with which they are familiar in their homeland," says Mr. Goldfish in his letter. "The manner of exhibiting the Goldwyn pictures for our soldiers is left entirely in your own hands, subject to whatever assistance or co-operation you desire us to give. To our knowledge many projection operators have enlisted and will be a part of our army in France, so there will be no difficulty on that score.

"Goldwyn likewise desires the privilege of equipping whatever unit of the service that takes this in charge with two standard projection machines and these will be delivered to you wherever and whenever desired. It occurs to us that you may wish this done in conjunction with a unit of the Red Cross, the representatives of the Y. M. C. A., the Y. M. H. A. and such other organizations as may be co-operating with them."

Goldwyn will be ready to ship prints of its first ten productions, and maybe even more of its pictures, on the first troop transport leaving an Atlantic port for France. The first prints will include pictures of Mae Marsh, Maxine Elliott, Madge Kennedy and Jane Cowl, and prints of Miss Garden's first Goldwyn production will follow shortly afterwards.

MARY PICKFORD DOING HER "BIT."

Mary Pickford's latest patriotic demonstration took place recently in San Francisco when she addressed a gigantic mass meeting of ten thousand persons at the Auditorium. The meeting was held to stimulate the purchase of Liberty Bonds and \$2,000,000 were subscribed on this occasion. As a result of the great advance publicity, in which Miss Pickford was featured on the front pages of San Francisco dailies, the big Auditorium was jammed to the doors with again as many people outside of the building. As the guest of honor the Arctcraft star addressed her many admirers and received an ovation such as even she has never before experienced.

K-E-S-E Abolishes Deposits

Will Return to Exhibitors All Such Funds as May Now Be in Its Possession.

GEORGE KLEINE has announced the abolishment of advance deposit system in connection with Kleine-Edison-Selig-Essanay Service. This step was taken voluntarily by Mr. Kleine who, when he issued instructions for this new departure, said:

"When the system of advance deposits was introduced into our business to guarantee contracts, I announced that these sums would be held in a separate trust fund apart from our business bank accounts, and that they would be withdrawn from time to time when earned by film rentals, and that a cash discount of 6 per cent. upon the amount deposited would be allowed.

"These agreements have been kept. The unearned advance deposits of the K-E-S-E Service are deposited from our business funds in the Harriman National Bank of New York, the Merchants' Loan and Trust Company and the Continental Commercial National Bank of Chicago.

"Recognizing the justice of the exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of \$14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig of the Selig Polyscope Company, and Mr. Spoor of the Essanay Company, I take pleasure in announcing that K-E-S-E will abolish the system of advance deposits.

"No further collections will be exacted to guarantee rental contracts by Keys Service. Funds now in our hands will be returned to their owners as soon as adjustments can be made and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1.

"It is necessary that our rental charges be protected, and I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film."

K-E-S-E is now releasing fifteen reels each week. From its publicity department comes the announcement that it has already inaugurated a vigorous campaign in behalf of Conquest Pictures which, beginning July 14, it will release a program of seven reels each week, made up of a four-reel feature and three shorter subjects of one reel each.

New C. K. Young Company Announced

Popular Actress Takes Business Trip to South and West to Close Contracts with Exchanges.

CLARA KIMBALL YOUNG, who has finally realized her ambition to become the head of her own producing company, left New York last week for a hurried business trip through the southern and middle western states. Temporary offices of the Clara Kimball Young company have been established in Fort Lee, N. J. The productions of the company will be distributed through the medium of the foremost exchanges throughout the country, and it was for the purpose of closing contracts with a number of these exchanges that Miss Young is making the trip.

The first release of the company will be about August 15. The name of the production has not yet been made public, nor have the names of the directors and the supporting players.

Clara Kimball Young spent three days in Dallas, Texas, last week as the guest of her uncle and aunt, Mr. and Mrs. J. A. Cressey. Mr. Cressey is well known in film circles, holding at present the booking privileges of Selznick pictures. He will control the southern territory on Miss Young's further productions, the contract having already been agreed upon.

Miss Young's popularity in Texas was attested by the many telegrams from exhibitors all over the state requesting that she appear in person at their respective theaters. Owing to pressing business matters concerning the development of her producing company, she was unable, however, to comply with the insistent demand for her appearance, making only two lectures while here.

Sunday night she appeared at E. H. Hulsey's Old Mill theater, where thousands cheered her as she stepped before the screen. Manager Laurence Stewart stated that never before had attendance at the theater been so swelled as it was on this particular night. Miss Young appeared again Tuesday afternoon, making a brief lecture. Prior to her talks she filmed about 200 feet of film in front of the Old Mill, more than a thousand persons getting into the picture, which will later in the week be shown at the theater.

Monday matinee and night Miss Young appeared in person at the leading theater in Fort Worth, thirty miles from Dallas, where she was accorded the same cordial welcome that greeted her appearance here.

National Association Holds Special Meeting

Annual Convention Called for July 18 in Chicago—Asked to Supply Films to Soldiers.

AT A special meeting of the directors of the National Association of the motion picture industry on Thursday, June 21, it was decided to hold its next annual meeting in convention at the Princess theater in Chicago, July 18. The Congress Hotel, Chicago, will be the official headquarters of the association. The different branches of the association will meet at its rooms in New York some time before July 1 to nominate their representatives to be elected at Chicago. A letter from Food Administrator Herbert C. Hoover was read by President W. A. Brady requesting the association to co-operate with the various Federal departments in the publicity propaganda.

A letter from Lieutenant Governor Edward Schoeneck of New York, stated that there were 8,000 regular army soldiers stationed at the State Fair Grounds at Syracuse and asking the various film companies to furnish, without charge, such pictures as will be of interest to the soldiers. Lieutenant Governor Schoeneck, who is president of the State Fair Commission, has stated that a special day will be set aside during the State Fair in September to be known as motion picture day and each producing company will be invited to send one of their stars to appear at that time.

President Brady appointed a committee, consisting of Arthur S. Friend of the Famous Players-Lasky Corporation, J. Robert Rubin of Metro Pictures Corporation, and Frederick H. Elliott, executive secretary, to go to Syracuse and confer with Lieutenant Governor Edward Schoeneck, State Senator J. Henry Walters, Colonel Wright and Chaplain Shouinard, and to take the necessary steps to put into operation any suggestions made by the state officials and army officers.

Export and Import Buys Foreign Rights

Excepting England, Will Handle Metro Productions, Large and Small.

ALARGE international deal was completed last week when a contract was signed and sealed by which the Export and Import Film Company, of 729 Seventh avenue, buys the complete foreign rights, except England, to the entire Metro output. This includes features, serials and any specials or short length productions under the Metro trade-mark. In making this purchase Export and Import verifies its earlier promise of engaging in some sensational film deals.

"The great trouble with American manufacturers," says Mr. Blumenthal, "is that they fail to study sufficiently the foreign situation—particularly the man who makes an individual feature. European buyers pay well and gladly when the subjects justify it. Many a maker here has found that a subject which sold only fairly (or even not as well as that) has found a surprising demand among European buyers. The reason is one of fitness, pure and simple. Many things that are done with no special reason in pictures turn out to be selling points in Europe, because the buying is selective. On the other hand, many a big, expensive subject has fallen completely with European buyers. These are facts; it is established that success here does not imply a hit on the other side."

Paramount to Issue Serial

Beginning in September It Will Release the First of Fifteen Episodes—Big Campaign Planned.

ANNOUNCEMENT is made by Paramount Pictures Corporation that it will issue a serial of fifteen episodes in September. This is the first serial this organization has put out. It will go to all exhibitors, and special departments will be established in each exchange for the handling of the new product.

A big advertising and publicity campaign will be inaugurated in the very near future for the promotion of this production. Prior to the time the picture is shown in any theater, every person in every city and town will know of this production. Exhibitors' aids and accessories of all sorts and descriptions are being planned for the production, which will help every exhibitor showing the picture to make big money with this serial.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Brandt Calls for National Executive Secretary

President of Brooklyn Local Declares Solution of Problems Is a Salaried Official From Outside the Business.

By William Brandt.

RECENT events again have demonstrated the great need for proper organization in the motion picture business, and recent events again have demonstrated that when the time for real action comes it is the exhibitors, properly organized, who can be of greatest service to the whole industry.

Here are 16,000 theaters, spread out in every assembly, senatorial and congressional district of the United States, with 16,000 voices able to speak their wishes to every lawmaker in the land; with exhibitors able to mold public opinion by personal contact with their patrons and through the tremendous influence of their screens. Yet on every important question affecting the industry no intelligent, concerted action has been taken. In almost every instance there has been a lack of united front, and in a good many instances everybody shot off in tangents, with the result that the lawmakers were confused and muddled. This has been due to the fact that there has been no central authority directing the line of battle for the exhibitors. Each man has been free to express his own opinion, wrong or right, facts or no facts.

On other equally important matters the same situation exists. The matter of paying a tax for the use of copyrighted music to the Society of Authors, Composers and Publishers has never properly been attended to by the National League, because outside of the national convention there was no machinery provided by which the league could take action. Here was a matter that meant a good many dollars and cents to every exhibitor in the country, and yet because the burden was immediately thrown upon the exhibitors of Greater New York no concerted action was taken to find out whether the tax was right or wrong.

At the present writing the locals of the big city are

endeavoring to effect some form of settlement on this important question, which will affect their own communities. There are other matters of equal importance that deserve the earnest consideration of the National League and that ought to be acted upon promptly.

It is believed by big business men that should the time come when these 16,000 theaters can be welded together into one solid unit it will be the greatest factor for good possible to conceive. Educational and health campaigns are not only among the possibilities, while others are the complete abolition of the common enemy of the industry, the long-haired reformer, the bad and grafting lawmaker and the bad picture. But before this is accomplished the National League will have to be thoroughly reorganized.

The present league heads have done astonishingly remarkable work with the material on hand, and they are not to blame. The fault lies in an antiquated set of bylaws and a rotten constitution. These ought to be changed and brought up to date just as soon as possible. The very first change ought to provide for the establishment of a permanent headquarters in the film center of New York or Chicago, presided over by a paid executive secretary, a business man, not taken from the film industry, but an outsider, at a good salary, who should be responsible to the executive board of the league and be under orders from that body. He should attend to every detail in connection with the conduct of the league. His office should contain proper data in its files relative to the needs of the organization.

The name, address, location, proprietor and seating capacity of every theater, member or non-member, in the country should be kept on file, and those theaters immediately advised on legislation affecting the business, with the name of the lawmaker of that particular district and his stand. Such an office should be in possession of other material facts, and could be used to secure new membership and collect the per capita dues, besides issuing bulletins of interest to all concerned and disseminate publicity in the places where it would do most good.

Since the inception of the National League it is doubtful if the organization has been run as a business man runs his own business, and the answer is that it has always been considered a secondary proposition. The exhibitor elected as an officer always had his theater to look after, which is his bread and butter. After he was through with his theater and had any time left, he would devote it to the organization, with the result that the organization received scant attention. A man elected to the president's chair cannot be expected to attend to every detail, yet under the present bylaws he must address his own envelopes if he wishes to write exhibitors. It's all wrong, and cannot remain. With due respect, how many exhibitors in the country know who the present secretary is, and where to locate him?

Another section in the bylaws should be the granting

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Louisiana League at New Orleans, Hotel Grunewald (Registration Before 11 A. M. July 4

Texas League at Galveston July 9 and 10

E. H. Hulsey, president, Galveston, Texas.

National League Convention and Exposition at Chicago July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

to the president of the right to appoint his own executive board as his cabinet, taking a member from each zone of the country. It isn't fair to an executive to burden him with a board that may be opposed to him in policies. As a check the recall should be one of the provisions of the bylaws. If a president and his cabinet or executive board are found lacking, the recall could be exercised. It is done in many countries, and the league should adopt this provision.

Next year the legislatures convene again. We have been more lucky than proficient this year. We may not be so lucky next year, and it behooves us to take real interest in the forthcoming convention, to the end that things progressive shall be accomplished. One thing is certain, either we have an organization or we don't.

The time has come when we must quit bluffing ourselves.

Iowa Convention Marred by Disputes

Decided to Admit Other Than Exhibitors to Membership, Which Causes Talk of a Second Organization.

FROM most of the exhibitors' viewpoint the convention of Iowa Exhibitors held in Des Moines on Tuesday and Wednesday, June 12 and 13, was somewhat of a fizzle. On the other hand a few of the exhibitors and all the exchangemen and jobbers of the state feel the convention was a success.

Out of the 725 exhibitors in the state of Iowa something like 30 exhibitors assembled in Des Moines on Tuesday. There was not enough money in the treasury to send a circular letter over the state informing the film people of the convention, and no arrangements were made for a meeting place or time. Finally through the exchangemen the exhibitors were gotten together at the Chamberlain hotel and the meeting was called by Acting Secretary W. F. Ingledue.

C. C. Quinn, of the Iowa theater in Emmetsburg, was appointed acting secretary and the question of the reorganization of the league was brought up. A committee was appointed consisting of exchangemen and exhibitors. L. A. Sheridan, D. B. Lederman, R. C. LiBeau, N. C. Rice, W. H. Mart, George De Baggio, Ludy Boston, Abe Frankle, W. F. Ingledue, C. C. Quinn and a few other exhibitors composed this committee, which adopted the set of rules of the National Exhibitors' League, arranged for the adoption of some bylaws, discussed ways and means of raising money, and the all important question as to whether the exchangemen would be admitted to the association as full-fledged members or associate members. And on the last business the committee stuck—in fact the whole convention stuck.

On Wednesday morning the convention met again and the question of the disposal of the exchangemen came up again. The great opposition came from four of the more powerful exhibitors from the northern part of the state. They were stubborn in their wish that the exchangemen be barred from full-fledged membership and the convention was fast becoming a debate when Dan Lederman of the local Universal Exchange took the floor and by an impassioned appeal turned the sentiment, except in a few cases, for the full-fledged membership of the exchangemen. The association was named the Motion Picture Industry of Iowa, and exhibitors, exchangemen, supply men and in

fact, representatives of every branch of the industry are eligible to membership.

Wilbur Ingledue of the Strand in Marshalltown, was appointed president, Abe Frankle, of the Majestic and Casino of Des Moines, vice president; F. R. Bandy, of the Princess of Britt, second vice president; Ludy Boston, of Muscatine, third vice president, and Forrest Secor, of the Forest theater, of Forest City, secretary and treasurer.

An executive board of ten was appointed with J. J. Clark, of Bedford, chairman. Delegates are to be appointed, one for each county in the state, who will represent the industry. Several committees were formed, among them a committee on railroads and express, entertainment, convention and grievances.

In fact, the Motion Picture Industry of Iowa, if plans are carried out as they should be, ought to be of great aid to every branch. On the other hand the exhibitors on a whole do not feel satisfied. N. C. Rice, of Algona, is perhaps the most prominent of exhibitors, who feel that the convention failed in its object. In fact Mr. Rice and his followers, who by the way are not few, have written to Fred J. Herrington, national organizer, asking that he come to Des Moines and help them in forming an exhibitors' league.

Louis Rosenfield, of the Temple Grand in Creston, is another of the influential exhibitors who is sticking fast to the Exhibitors' League alone.

The collection of initiation fees collected at the convention was the largest in the history of the Iowa history. The industry is planning another convention the first week in October and for a publication to be published in the interest of the industry and sent to each exhibitor. However, since the exhibitors of Iowa have never been able to guide themselves in the formation of a league, it is perhaps better that for a time at least they have the benefit of the exchangemen's initiative.

The exhibitors present were: George De Baggio, Star, Colfax; C. W. Pence, Gem, Columbus Junction; F. A. Hughert, Eagle, Grand Junction; L. A. Miller, Opera House, Kamrar; F. R. Bandy, Princess, Britt; Forrest Secor, Forest, Forest City; Fred Lane, Orpheum, Centerville; Leo Moore, Majestic, Centerville; Mr. Kenworthy, Lyric, Fort Dodge; J. L. Dowell, Princess, Clearfield; Ludy Boston, Muscatine; W. F. Ingledue, Strand, Marshalltown; Dr. F. M. Childs, Cozy, Villisca; Powd McLuen, McLuen, Guthrie Center; A. F. Eide, Lyric, Roland; E. T. Florian, Orient, Marengo; H. J. Lego, Majestic, Fort Dodge; N. H. Rice, Call Opera House, Algona; C. C. Quinn, Iowa, Emmetsburg; W. A. Arthur, Opera House, Bouton; J. J. Clarke, Opera House, Bedford; Fred Gerbracht, Eagle, Eagle Grove; Joe Gerbracht, Star, Ames; C. E. Forrest, Lyric, Farnhamville; W. C. Treloar, Ogden; W. H. Mart, Strand, Grinnell; H. A. Beanblossom, Star, Newton; Pete Lemon, Lyric, Newton.

MOE STREIMER GOING TO CHICAGO.

Moe Streimer, of Klotz and Streimer, Inc., who will be one of the New York contingent to the Chicago convention, will leave for the Windy City on July 12 with a secret "stunt" that has nothing to do with the "Secret Trap," which his company is preparing to put on the state rights market some time early in July.



Fourth Annual Convention, North Carolina.

Brooklyn Men Join Civic Bodies

Exhibitors Hook Up With Central Organization of Representative Local Associations.

THE regular appointed meeting of the Associated Motion Picture Exhibitors of Brooklyn and Long Island was held Saturday, June 9, at the Triangle theater. As usual there was a large attendance of all its members. Several important matters were taken up. The chief one of these was the affiliation by the association with the central civic body of the city.

It was pointed out that one of the great reasons why the exhibitors always found themselves floundering in the mire of abuse and were never recognized as a component and necessary part of the city was because of their inactivity in civic affairs. That the joining of hands and becoming copartners with the various civic organizations of a big community like Brooklyn would be of invaluable help to the exhibitors as a whole was conceded by all.

The central civic organization is made up of representatives or delegates from all the local civic and taxpayer organizations throughout the city. The membership of these locals is made up of the most important business men of their respective localities. The affiliation in this civic body will tend to encourage co-operation between the people and the exhibitors.

The screens of the various theaters can be used to promote large civic movements that will be a benefit to all, and in return the exhibitors can demand proper recognition and can get the absolute help of the civic bodies against any pernicious and disastrous proposed legislation.

The organization appointed the following as its representatives on the directors' board of the civic body of the city: Mr. Grossman, Mr. Lane, Mr. Harring, Mr. Brandt and Mr. Levine.

The organization appointed the following delegates to the Chicago convention: William Brandt, Louis L. Levine, John Manheimer, Samuel Berman and Ben Title. The delegates are going uninstructed.

The executive secretary reported that with few exceptions practically every theater in Brooklyn was now a member. The treasurer reported a handsome balance in the bank and also displayed the receipt for the purchase of \$500 Liberty Bonds. A great feature of the Brooklyn meetings is the interest displayed in them by the women exhibitors, who enter each debate with zest.

Maryland Holds Special Meeting

Warmly Discusses Several Questions but Comes to No Decision.

AT 7.30 p. m. on Sunday night, June 17, a special meeting was held by the Exhibitors' League of Maryland in its rooms at the New Theater building, 210 West Lexington street. It is understood this meeting was a little more enthusiastic than those which have been held recently. The topics taken up for discussion included "Shall we or shall we not use service placed in vaudeville theaters?" and "Shall we send delegates to the National Convention in Chicago?" The final report of the hall committee was submitted, as well as the report of committee on the Exhibitors' Exchange depot.

According to all accounts, the meeting was exciting. Those who attended included W. C. Pacey, Julius Goodman, F. A. Hornig, W. Albers, E. C. Sandell, B. F. Seligman, B.

Rosenbauer, J. Louis Rome, Louis Schlechter, F. C. Weber, J. Blechman, Thomas D. Goldberg, L. A. Delloff, W. E. Stumpf, L. Rubenstein, Miss T. Marks, Frank A. Durkee, William Leicht, A. A. Valentini, Joseph Brodie, Guy L. Wonders, L. Benesch and E. B. McCurdy.

L. A. Delloff, secretary of the league, states that warm discussions were held on the above mentioned subjects, but that no final decisions were rendered.

Daylight Bill Held Up in Committee

Congressman Adamson Refuses to Report Bill—Exhibitors Urged to Write Objections to Representatives.

A CLEVER plan to put over in the House of Representatives a daylight saving bill and secure its enactment into law is seen in the measure recently introduced by Congressman William P. Borland, of Missouri. The plan is buried in "A bill to regulate the time for opening and closing for courts of the United States."

The original bill introduced by Congressman Borland was referred to the House Committee on Interstate and Foreign Commerce. It is known that the chairman of the committee, William C. Adamson, is unalterably opposed to any such proposition as therein contained. An effort was made to have the committee take action upon the Borland bill, but Mr. Adamson has not thus far seen fit to call his committee together for its consideration. In an interview with the Washington correspondent of this paper, Congressman Borland said that there are a good many members of the House Committee on Interstate and Foreign Commerce who favor the bill but that he cannot get a meeting of the committee "because of the opposition of its chairman."

The members of the Senate and the House of Representatives who are advocating this measure do not realize what it will mean to the motion picture business. In the last issue of the Moving Picture World there was printed the warning of Harry M. Crandall, head of a large string of houses in the national capital, who is fully alive to the dangers of the pending legislation. He classes it as a menace which is not exceeded even by a heavy war tax—"daylight saving" would mean the cutting in half, he says, of the receipts from theaters and open-air parks.

All such legislation must be accepted in good faith. It is true that this measure will prove very dangerous to our business, yet, on the other hand, it may be that the saving (?) of an hour will help some other industry. With this in mind, it is for the motion picture exhibitor, aided by the exchange managers and the manufacturers, to educate the members of the Senate and the House of Representatives to the meaning of "daylight saving."

In an interview with the Washington correspondent of the Moving Picture World, a prominent, nationally-known exhibitor said: "I hope that the exhibitors of the United States will awaken to the fact that 'daylight saving' is pending—that if the Calder bill is adopted by the Senate, or the original Borland bill, or its substitute amended, is passed by the House, and one or the other agreed upon by both, it will be found that the motion picture business will be hampered to an extent undreamed of. Everywhere that they have 'daylight saving' and moving pictures, everywhere will you find that the former is accomplishing little, while the latter is losing much."

"I wish you would print in the columns of the Moving Picture World another warning of the pending dangerous legislation, coupled with the suggestion that when the House



Motion Picture Exhibitors' League, June 14, 15, 16, 1917.

Committee on the Judiciary holds its public hearing on the new Borland bill, a goodly delegation of 'movie' men put in an appearance and make known their opposition. It is also suggested that all in the industry wire and write their respective members in Congress, stating their views."

Morrison Hotel Headquarters for Exhibitors

Exposition Manager Schindler Most Conclusively Answers Those Who Would Postpone Exposition on Account of War.

THE National Exposition and Convention is close at hand, as only two weeks more will pass until the doors are opened and the Seventh National Convention and Exposition are ushered in. From Ludwig Schindler, manager of the exposition, comes word that fourteen new states have been added to the league since the last convention, and that every one of these states has already promised to send its full quota of delegates.

The manager of the exposition desires to make answer to those questionable friends of the league who have advised that an exposition and convention should not be held this year, on account of the war. In answer to their statements Mr. Schindler would refer them to President Wilson's letter, dated June 17, sent to the New York Merchants' and Manufacturing Exchange in reply to E. P. Ritter, who asked if there should be any attempt to do away with business and commercial conventions at this time. This letter, in part, reads as follows:

"In reply to your letter of June 4, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its progress. This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."

"That's it in a nutshell, Mr. Knocker," replies Mr. Schindler, "and our prescription for your ailment is a jug of light wine, a shady spot in July, and an opportunity to read the reports of the big history-making convention and exposition, which will reflect credit on the league and the industry generally."

Arrangements have been made with the Hotel Morrison, Chicago, the latest and most modern hotel, and centrally located at Clark and Madison streets, as the official headquarters of the Seventh Annual Convention. All delegates are requested to write or wire for reservations, as the management desires to place them to the best advantage, so so that they may be well satisfied. The big banquet will be held in this hotel Thursday evening, July 19, and on the

night of Friday, July 20, the Morrison will turn over the beautiful Terrace Gardens exclusively to the members of the Motion Picture Exhibitors' League, when they will be favored with a special entertainment given in their honor.

Since the last article was written, R. O. Proctor, general manager of the Art Drama Service, in this city, has announced that Jean Sothern and Alma Hanlon will be on hand for Art Dramas' day at the exposition.

B. W. Aaronsen, who has several stars under his personal directions authorizes the announcement that Francis X. Bushman, Beverly Bayne, Harold Lockwood and Henry B. Walthall will be present at the exposition. Metro has arranged for an artistic booth, and Bushman-Bayne day promises to be one of the most popular of the big July show.

Mutual day will be one of the most prominent of the exposition, as Charlie Chaplin, Mary Miles Minter, Helen Holmes and other Mutual stars will be present.

The exposition committee is working hard on the Red Cross booth, and the manager is eagerly awaiting the arrival of articles from leading and prominent stars in the country. It must be remembered that each of these articles will be auctioned off by some star at the convention, and that every penny received will be devoted to the Red Cross organization.

Moran Heads Michigan Exhibitors

State Convention Also Chooses Claude W. Cody as Secretary —Next Meeting in Detroit.

THE new officers of the Michigan Exhibitors' League, as a result of the election at the annual convention at Grand Rapids, June 12 and 13, are: S. A. Moran, Ann Arbor, president; W. S. McLaren, Jackson, first vice president; Frank Ongie, Hancock, second vice president; Frederick Jacobi, Ionia, third vice president; Claude E. Cady, Lansing, secretary; Paul J. Schlossman, Muskegon, treasurer.

Practically nothing of a definite nature in the way of plans or resolutions were accomplished at Grand Rapids owing to the small representation of exhibitors. When you stop to consider that Michigan has in the neighborhood of 800 theaters and that only about one-half of 1 per cent. showed up, you will realize the utter futility of accomplishing results. But the World correspondent wants to say a word of praise for every exhibitor and every exchange representative who attended the convention. They are to be commended for their interest in the organization.

The semi-annual convention of the Michigan Exhibitors' League, scheduled for some time in December, will take place at Detroit, where no doubt there will be a good attendance. Detroit, after all, is the logical place to meet, being the mecca for motion picture activities in Michigan.



Maine Exhibitors at Meeting of Association at Penobscot Exchange, Bangor, June 7.

Left to right: Fred Eugley, Westbrook; John J. Hone, Presque Isle; William Sherbourne, Dover; J. Stacy, Boston; James W. Greeley, Portland; William Reeves, Portland; P. Carey, Newport; Alfred S. Black, Rockland, president of the association; A. L. Ehrigott, Boston; William Stithan, Pittsfield; Mr. Horstmann of Massachusetts; Fred Mason, Livermore Falls; Paul P. Peakes, Milo; John Goodwin, Hallowell; Charles M. Stern, Bangor; Leo Ferguson, Presque Isle; William McCracken, Boston; M. Gerstle, Boston; Claude Fredericks, Boston.

Chicago News Letter

By JAS. S. McQUADE

Honor to Whom Honor Is Due

Men and Women Responsible for the Defeat of Guernsey Bill Should Be Remembered by Illinois Exhibitors.

NOW that the shouting and the fighting in the battle over the Guernsey bill have ceased and victory has crowned the efforts of the exhibitors and representatives of manufacturers who fought untiringly against its passage, it is only becoming and just that the legislators who supported them in the struggle should be held in memory by every exhibitor in Illinois. As W. W. Watts, treasurer of the Illinois branch of the M. P. E. L. of A., wrote me concerning these gentlemen, "An everlasting debt of gratitude is due Representatives Lee O'Neil Brown, Clarence A. Jones, Jacob Frisch, Rene Havill, William P. Holoday, James S. Burns and Frank Seif, as they did everything possible to aid the committee representing the exhibitors and manufacturers and showed their kindest consideration at all times."

Senator Manny also rendered great service by his work and able arguments against the bill, and with him are mentioned Mrs. Manny and Miss Powell, the lobby work of the last named woman being of great assistance to the committee. Mrs. Harry A. Loper is also to be commended for her effective lobbying.

The members of the committee who worked night and day against the bill were William J. Sweeney and Fred Hartmann, of Chicago; W. W. Watts, E. Kuhns, H. T. Loper and H. A. Loper, of Springfield; G. M. Luttrell, of Jacksonville, president of Illinois State League, and J. Pegler, of the Mutual Film Corporation, the only representative of a film company on the committee.

At the last moment Guy Guernsey, father of the bill, informed the exhibitors' committee that the bill as amended in the Senate meant little to him, and that unless the conference committee would let him place the bill back in its original form he would not be very keen to accept it. In spite of this fact he made one of the strongest arguments ever made by him in the House for the bill—amendments and all.

Respecting the eleven exchange members of Chicago, whose names were signed separately to the many telegrams addressed to Mr. Guernsey and offering him their support for his bill, it would serve no constructive purpose to give their names here. The incident, however, is a pitiable commentary on the lack of united effort in the ranks of the men in the industry when a real menace confronts it. It is comforting at least to know that there were only eleven. The remainder were loyal and their names also are known.

The Chicago Examiner is also to be commended for a timely and pointed editorial on the Guernsey bill in its issue of June 11.

Fred J. Herrington Visits Chicago

National Organizer of League Well Pleased with His Recent Trip Through Middle West and Other States.

FRED J. HERRINGTON, national organizer of the M. P. E. L. of A., arrived in the city Thursday morning, June 21, from St. Louis, on his return from a middle western trip which lasted about three weeks. Mr. Herrington visited during that time Wichita, Kan.; Oklahoma, Little Rock, Memphis and St. Louis. In all these cities he was warmly welcomed, in his official capacity, by the leading exhibitors.

From Memphis Mr. Herrington brought back to the national secretary, William J. Sweeney, at Chicago, an application for a state charter for Tennessee, and also a check for the amount covering admission. He also brought a check from St. Louis for the balance due by the State of Missouri on its charter, and also a check in full for its per capita tax, for the year ending April, 1918.

Mr. Herrington states confidently that all the states visited by him on his trip will send full delegations to the Seventh National Convention. He adds that he found a most hearty interest in the proceedings at the coming convention, and that exhibitors are waking up, generally, to the fact that their interests will be best served by having a strong national organization that will include every state in the Union. They especially praised the action of the national organization for its recent strong campaign in the interests of exhibitors against the war tax on theaters. A lively interest was also shown by exhibitors in all parts of the country visited, in the fitness and efficiency of those who aspire to official positions in the gift of the league.

During his stay in Chicago Mr. Herrington talked with a large number of exhibitors and also met a large gathering at the headquarters of the Chicago local, in the Masonic Temple. He left Thursday evening for Cleveland, where he expects to find a large and enthusiastic gathering. From Cleveland he will proceed to Pittsburgh, where he will stop one night, and thence will attend the state convention of his home state, in Philadelphia, on Monday, Tuesday and Wednesday, June 25, 26 and 27.

Selig's "Who Shall Take My Life?" Praised.

Maurice Bennett Kovnat, national secretary of the Anti-Capital Punishment Society of America, gave a private presentation of the Selig feature, "Who Shall Take My Life?" last week, to the Chicago members of that society, through the courtesy of William N. Selig. The presentation was given in the private projection room of the Selig Polyscope Company, where over 100 members of the society were present. Miss Maibelle Heikes-Justice, author of the photoplay, was also present.

Before the run of the feature was begun, Mr. Kovnat delivered a short address complimenting Mr. Selig for the production of this educational picture. He pronounced "Who Shall Take My Life?" the one photodrama which carried the propaganda of the society convincingly, logically and entertainingly.

The showing was given entirely under Mr. Kovnat's direction, and only members and active workers of the Chicago branch were present. Special music was furnished by the society members, and following the presentation the poem, "I Want to Sit by the Side of the Road," was recited by one of those present.

All the members of the society present were profuse in their impressions and appreciation of the film drama and particularly of the lesson it conveys.

Prominent among the members of the Chicago branch of the society are former Governor Dunne, H. N. Higinbotham, Bishop Fallows, Raymond Robins, Attorney Clarence Darrow, Judge Robert McMurdy, ex-Senator Charles Billings and Dr. Sommers.

Many of those mentioned were present, as were also Director and Mrs. E. H. Calvert, of the Essanay Company, who were guests of Miss Heikes-Justice. Director Calvert expressed himself as being pleased with the picture and pronounced the photodrama an extraordinary production in every way.

Chicago Film Brevities.

Carl Laemmle, president of the Universal, accompanied by Mrs. Laemmle and party, arrived in the city Saturday morning, June 16, and after a stay of several days departed for New York. Mr. Laemmle spent two months at Universal City, where he devoted himself to a close scrutiny of every production, not overlooking to pay special attention to the sub-titles.

* * *

D. W. Russell, eastern and foreign representative of David Horsley Productions, arrived in Chicago Tuesday, June 19, from Los Angeles, where he spent two weeks in consulta-

tion with Mr. Horsley. After spending a few days in the city on business connected with the company, he will proceed to New York. Mr. Russell said that Mr. Horsley has four companies working at present, at the Horsley studios and that Mary MacLaren has just finished her first picture for the company. Mr. Russell reported brisk business at all the Los Angeles studios.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, drew my attention to the fact that the other day the novelty carton release, "Seven Cutey Pups," now being distributed on the Universal program, was made by his company, by means of a special process which permits the animation of half-tone cartoons. These subjects are the famous Colby dogs, originally featured on postcards throughout the country by Mr. Colby, who sold more than twelve millions at the time. Mr. Rothacker pronounces "Seven Cutey Pups" a distinct novelty and especially worthy.

He also informed me that the members of the Rothacker company subscribed \$4,000 to the first Liberty Loan, and he expects that the company and its employees will do equally well on the next subscription.

* * *

Essanay's production of "On Trial," which has been crowding the Colonial for the last two weeks, received unusual tributes from the Chicago daily press.

* * *

Samuel S. Hutchinson, president of the American Film Company, of Chicago and Santa Barbara, and of the Signal Film Corporation, Los Angeles, left for New York last week on a month's business and pleasure trip. He was accompanied by Mrs. Hutchinson. On his return Mr. Hutchinson will leave at once for the Pacific Coast to attend to his film interests there.

The factory girls of the American Film Company's laboratories in Chicago showed their patriotism by subscribing \$1,000 to the Liberty Loan.

At the American company's studios in Santa Barbara, Paul Weigel and Antrim Short have been engaged to support William Russell in "Pride and the Man," and Charles Marriot, Joe King, Harold Wilson, Gordon Russell and William Kyle have been engaged for the support of Juliette Day in "Betty and the Buccaneers." Mr. King is Miss Day's leading man.

* * *

J. Ellsworth Gross has just completed "A Trip to Mother Gooseland" at the American Bioscope Corporation's studios, this city. This is an interesting one-reel subject made for the United Cereal Mills, Ltd., to exploit their product.

* * *

J. E. Willis, president of the A. B. C., informs me that he has just added three artists to his staff for the creation of announcement trailers and special stage sets for Screen-craft titles. Mr. Willis announces that the company has issued thirty-two prints of the first number of the magazine and ten half-reels of the Screennews supplement.

* * *

"The Man Who Was Afraid," in which Bryant Washburn takes the lead, will have a pre-release run at the Ziegfeld theater beginning Saturday, June 23. The regular release will not be made until July 2.

* * *

"The Submarine Eye," which had a successful two weeks' run at the Studebaker, will be succeeded by "Wild and Woolly," Douglas Fairbanks' new comedy, on Sunday, June 24.

* * *

"On Trial," Essanay's fine feature, after a splendid run of two weeks at the Colonial, will make way for "Redemption," on Sunday, June 24. Evelyn Nesbitt and her son, Russell Thaw, appear in the cast.

* * *

The Selig company has in readiness a brand new musical score for "The Garden of Allah," which can be obtained for \$25. The score includes parts for thirteen different musical instruments and also a combination cue sheet.

"Caleb Conover," in six reels, adapted from Albert Payson Terhune's novel of American political life, will soon be ready for release by Selig. Colin Campbell is the director. Those in the cast are George Fawcett, who appears in the title role; Eugenie Besserer, Frank Elliott, Charles West, Thomas Santschi, Fritz Brunette, Goldie Colwell, Frank Clark and William Robert Daly. Mr. Selig announces that

he will give out his plans shortly for the handling of this feature.

* * *

The girl film inspectors employed in various Chicago exchanges aim at forming a union of their own. This organization, it appears, would be an auxiliary of the Motion Picture Machine Operators' Union, local 110, as the members of the latter have been backing the movement taken by the girls. About 320 girls are employed in the Chicago exchanges, in the capacity mentioned, and quite a number of them went on strike on Friday, June 15. The girls explain that they are quite satisfied with their hours and are not particularly antagonistic over the pay received by them; but they want recognition as a body of workers. It is not known just what the outcome will be, but exchanges report that they are in nowise seriously affected by the action of their employees.

* * *

A meeting of the entire license committee of the council opened in the City Hall, Thursday morning, June 21. The matter of the increase of licenses of Chicago moving picture theaters was taken up, and after a brief discussion it was again referred to a sub-committee for further investigation. As the council adjourns on June 29, until September, it appears that the question will not again be brought up until the fall. This indicates that no change in the license will be made until January 1, 1918.

President Joseph Hopp attended the meeting in the interests of the Chicago local.

* * *

The first three single-reel comedies of a series entitled, "Follies of the Week," produced by The Follies of the Week Company, Inc., of this city, for the American Military Relief Association were given a trade showing at the Pathe Exchange, Inc., Wednesday morning, June 20. The pictures are being distributed by the Titan Pictures Corporation, of which F. R. Clark is president, with offices at 202 South State street. The first three comedies shown were Raymond Hitchcock in "Knocking the L out of H. C. L.," Ernest Truex in "The Garden of Allie," and Charles Grapewin in "The Hawaiidiot." The pictures were shown to quite a large gathering.

* * *

Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, was a caller on William N. Selig, Wednesday, June 20, while on his way to San Francisco, and during a conversation said: "The Garden of Allah" is one of three feature pictures that have ever been shown in Keith's Hippodrome, at Cleveland. We presented the film to 30,000 people. The production pleased so greatly that many after the presentations personally complimented us on the character and beauty of the play.

"We used fifty lobby display frames at the Hippodrome, a special music score and some unusual stage effects. Before the picture was screened the curtain arose on a desert scene at night showing an Arab prostrate by his camel. Then a caravan came into view. Immediately following, the Sand Diviner appeared forecasting the story."

* * *

Orchestra Hall during the past week has had a most attractive lobby display, one that caused many hundreds of pedestrians on Michigan boulevard to stop and investigate. The display had altogether to do with the showing of the "Tanks at the Battle of the Ancre," which will open Sunday, June 24. This picture is released through Pathe Exchange, Inc., and is one of the Official Government Pictures, Inc., of which W. K. Vanderbilt is president. Tom North is special representative here for these pictures, for Pathe Exchange, Inc.

DANIEL LEIGHTON DEAD AT UNIVERSAL CITY.

Daniel Leighton, playing in the Universal serial, "The Gray Ghost," died suddenly of heart failure in his dressing room at Universal City on June 21 while making up for the stage. Leighton was thirty-seven years old. He leaves a wife and child.

Mr. Leighton was a son of Horace Leighton, a famous Irish actor, and had had a long and successful career on the stage and on the screen.

NORMAN MACDONALD'S ADDRESS WANTED.

Norman MacDonald submitted a script to the World Film Corporation, but neglected to give his address. The World Film, desiring to buy the story, is now seeking to locate the author.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Carl Laemmle Returns East

President of Universal, Before Leaving, Gives a Merry Farewell Party.

ONE of the most notable events in the Los Angeles film colony was the "good-fellowship dance" given by Carl Laemmle, president of the Universal, at Universal City on Wednesday night, June 13.

Mr. Laemmle after a two months' stay on the Coast had arranged to return to New York on the following day and before he left he wanted to see his family of Universalites and his friends in all the other studios in a merry party. He decided to invite them all to a dance at the plant of the Big U Company. There was a very hearty response and fully three thousand persons were present at the cinema function.

The north stage, one of the largest at Universal City, was converted into a beautifully decorated ballroom, where the stars of the film colony scintillated among the other guests. In addition to the actors and actresses, studio managers and other executives, many of the leading citizens of Los Angeles and Hollywood were guests.

The grand march, which was led by President and Mrs. Laemmle, was participated in by more than 750 couples. At midnight an elaborate supper was served, after which the dancing was resumed and continued until the early morning hours. Everybody present voted the affair, which was managed by Henry McRae and Beverly Griffith, a huge success and one of the most enjoyable the community has known.

Ince to Build Los Angeles Studio

E. H. Allen to Be General Manager—Dorothy Dalton, Enid Bennett, William S. Hart and Charles Ray to Go With Ince.

THOMAS H. INCE, who severed his connection with the Triangle Film Corporation last week, will build a large studio of his own in Los Angeles. Mr. Ince is at the time of this writing on his way from New York, so details of his immediate plans are not as yet obtainable. We have learned, however, that the producer intends to build an even larger and more elaborate studio than the present plant of the Triangle in Culver City. The location of the new studio is not as yet decided, but representatives of Mr. Ince have been negotiating with Harry Culver for a large tract of land directly adjoining the studios of the New York Motion Picture Corporation.

It has also been stated that Ince may locate in Santa Monica and that the little bay city has offered great inducements to build a studio there.

E. H. Allen, for many years business manager of the Ince studios, has tendered his resignation to the New York Motion Picture Corporation and will be general manager of the new Ince studios. It is stated from authentic sources that William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett will go with Ince.

H. P. Keeler, director of publicity of the Culver City studios, has resigned from the Triangle Corporation and will have charge of Mr. Ince's publicity department.

It is stated here that Mr. Ince will positively not tie up with any one organization, but will in all probability release and market his own pictures.

Bernstein to Produce Comedies

Will Add Two Companies—Stan Jefferson to Be Featured—Other Bernstein Activities.

ISADORE BERNSTEIN, energetic head of Bernstein Film Production, makes the announcement that his company will produce comedies. Mr. Bernstein says he feels the war will create a demand for comedy in this country as it has in England and he wishes to be in a position to supply that demand with clean, wholesome humor. Two companies

will be put on in a very short time. The first will be headed by Stan Jefferson and the films will be released under the name of Stanley Comedies. Stan Jefferson is from the Fred Karno School of London, from which Charlie Chaplin was graduated. Jefferson was recently in vaudeville, where he was successful.

The second company will turn out films of a different type from those of the Stanley.

Mr. Bernstein is still in the East, but is expected to return about July 1.

Phil Lang Shows Back to Camera.

At Kalem's Glendale Studios Director Paul C. Hurst has completed the fifteenth and final episode of "The Further Adventures of Stingaree." In support of True Boardman in the title role are Marin Sais, Edyth Sterling, Paul C. Hurst, Ed Hearn, Frank Jonasson, Edward Clisbee and Barne Furey.

The high cost of living is the topic of the latest Ham comedy, directed by Al Santell, entitled "The Onion Magnates' Revenge." John Stepping, as the magnate, succeeds in cornering all the onions in the country, but is relieved of his wealth by Ham and Bud, icemen, who thereupon become millionaires, while the magnate and his daughter become beggars.

Phil Lang, the Kalem production manager, religiously keeps out of the pictures produced at his studio. Phil, however, stepped in with his back to the camera and led the angry mob which clamored for the life of the onion magnate in this week's Ham comedy.

W. S. Hart Given Ovation on Return.

William S. Hart was given a rousing welcome when he returned to Los Angeles after a thirty-day trip around the United States. Big delegations from the Triangle studios at Culver City and Inceville were at the station when the train arrived. A cowboy band led the delegation and a parade was formed, which marched around the town, ending at Clune's Auditorium.

Mr. Hart, in cowboy costume, rode his pinto, Fritz, almost equally well known in filmdom. Rags, Mr. Hart's canine picture companion, was also in line. Old Crowfoot, leading Indian star of Inceville, rode with Mr. Hart. Several score of Inceville and Culver City artists followed in automobiles.

At the Auditorium, where "The Desert Man," Hart's latest picture was being shown an immense gathering greeted the player, both within the house and without, the theater being packed to capacity.

Farrar Spends Night in Hills.

Geraldine Farrar has contracted a severe case of tonsillitis. Miss Farrar and her husband, Lou Tellegen, were out one evening automobiling. Through an accident the couple were left stranded high in the mountains. In spite of Miss Farrar's heavy wraps she contracted a severe cold before they were rescued early in the morning by a passing motorist.

Miss Marion at Lasky Studios.

Frances Marion, the scenario writer who prepared the version of "Rebecca of Sunnybrook Farm" in which Mary Pickford is to appear, has arrived at Lasky Studios. She is engaged in consulting with Miss Pickford and Director Marshall Neilan in regard to the story.

Los Angeles to Have Film Building.

Los Angeles will soon have a film building, according to reports in the daily papers. Promoters of the project plan to erect a five-story building on South Olive street to be used exclusively for the film industry. Many of the local studios will be approached to rent downtown offices in the

new building, which will cater to exchanges, supply firms and other concerns catering to the motion picture trade.

Among the features contemplated is a moving picture theater for the exclusive use of the exchanges.

Judge Brown to Write for Universal.

Judge Willis Brown, famous throughout the United States as a juvenile authority and educator and who probably has



Judge Willis Brown.

accomplished more for the uplift of the boys of this country than any other individual, has been lured to the motion pictures. That is, the founder and first judge of the Utah juvenile courts and the originator of the Boy City movement has written a number of stories for the screen which are to be produced by the Universal.

Judge Brown, after a long lecture tour, journeyed to the motion picture city at the invitation of President Laemmle, who had been a close observer of Judge Brown's national scheme of boy activities and the successful operation of his boy cities, and submitted to him the stories

he had created. The Universal's president instructed Colonel J. E. Brady, manager of the manuscript department, to have them scenarioized.

The first of these stories is entitled "Nancy's Baby," upon which production was started last week. Violet MacMillan plays the leading role. A series of boy stories will follow.

Los Angeles Film Brevities.

Norman Manning, general manager of the David Horsley studios, has just returned from a business trip to Chicago.

"The Little Swede" is Ruth Stonehouse's latest five-reel feature under production at Universal City. The story is by Fred Myton and is being directed by Louis W. Chaudet. The supporting cast included Roy Stewart, Jack Dill, Claire Du Brey, Mrs. A. E. Witting, Alfred Allen and Harry Dunkinson.

The first picture of the Mary MacLaren Company at the Horsley studios has been completed under the direction of Tom Ricketts.

Universalites have responded heartily to the plea of the Government that saving accounts be invested in Liberty bonds and approximately \$60,000 has been raised among the employees of the Pacific Coast studios of the Universal Company. Franklyn Farnum subscribed for \$2,500; Eddie Lyons and Lee Moran, each \$1,250, and Francis Ford, Colonel Brady, Roy Clements, W. W. Beaudine, Harry Carter, Claire McDowell, Brownie Vernon, Dorothy Phillips, Charles Hill Mailes, Beverly Griffith, Allen Curtis and Jacques Jaccard, \$500 each.

Robert A. Turnbull, one of the Horsley cameramen, has received a commission from the Mexican Government through General Alvarado, Governor of Yucatan, to do some special work in connection with that state's great hemp industry and to also make some scenic films. These pictures are to be shown in the United States for the purpose of exploiting Yucatan's resources. This is the fourth trip Mr. Turnbull has made to Yucatan since 1913 for the same purpose. Mr. Horsley has made arrangement with Mr. Turnbull to do some special work for him also in connection with some feature pictures now in course of production.

Director Sherwood MacDonald is making what will probably be his last picture at the Balboa Studio in Long Beach, for on the completion of the current Jackie Saunders feature Miss Saunders will go east and Mr. MacDonald probably will affiliate with another west-coast organization.

Cecil B. deMille has returned from his vacation spent in the Yosemite Valley.

"Miss Captain Kiddo," the second Baby Marie Osborne picture made by the Lasadila Films, Inc., for the Pathe Exchange, is finished. The next production will be "Baby Pulls the Strings." The scenario was written by Marc Edmund Jones of the Pathe scenario staff and the production will be made under the direction of William Bertram, who made "The Neglected Wife."

Harrish Ingraham, formerly of the Pathe forces, will direct the third picture.

* * *

John Dored, a Russian army officer, member of General Skobelev's committee on relief, an official Russian organization, arrived in Los Angeles on Sunday, this week, from Seattle, where he landed last week for the purpose of arranging with a number of motion picture companies for the production and presentation of a series of pictures taken on the front in Russia, showing the character of the Russian military establishment and depicting a number of scenes from desperate battles in which it has been engaged.

The object of this propaganda is to dispel the impression that has gained wide currency in this country, fostered for the most part by German influence, that Russia is out of the war as far as military strength is concerned. Mr. Dored will remain in the United States about a month.

Mr. Dored formerly lived in Los Angeles and was a cameraman with a local motion picture company.

* * *

The Bernstein studio gave a theater party to the children at the Catholic Orphans' home Tuesday this week. The home is across the street from the studio and the little folk have watched the making of the Bernstein photoplay "Who Knows?" from the very beginning.

* * *

Negotiations were concluded this week whereby J. A. Quinn secured the exclusive rights for Los Angeles of "The Whip," and will soon show this picture at his new Rialto theater. Commencing with the engagement of "The Whip," Quinn will inaugurate a policy of popular prices, with all the best seats at 20 and 30 cents, and will run six continuous shows daily from 11 a. m. to 11 p. m.

* * *

The Marine Company is afloat! General Manager M. Philip Hansen, Director Henry Otto, Tyrone Power, Frances Burnham, Jay Belasco, Gypsy Abbott, John Oaker and the rest of the trustworthy crew hauled their anchor and set forth this week from San Pedro for the Santa Barbara Islands with the scenario of "Lorelei of the Sea" in tow.

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For the benefit of those who doubt that the acting ability of Al Christie, the director-general of Christie Film Company, we present the following picture which looks as though Mr. Christie was directing; as a matter of fact, he was showing



Harry Ham, Betty Compson and Al Christie.

ing Harry Ham and Betty Compson how he acted when he started out on his career as a juvenile man. Harry Ham is leaving the Christie company to go to Mineola, Long Island, for training in the aviation corps of the United States Army. James Harrison, formerly of the Fine Arts forces, has been engaged by Mr. Christie to take Ham's place with his company.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Kentucky Cinderella"

Five-Reel Bluebird Photoplay Founded on a Story by F. Hopkinson Smith and Directed by Rupert Julian Is Full of Charm.

Reviewed by Edward Weitzel.

THE title, "A Kentucky Cinderella," indicates that novelty of plot need not be expected from this five-reel Bluebird photoplay but does begin to suggest the amount of charm attached to the story. That it was written by F. Hopkinson Smith is a piece of information that throws a great light upon the subject, however, and Rupert Julian has known how to use his material to the best advantage. The story opens in California at the time of the gold discovery in '49, then shifts to



Scene from "A Kentucky Cinderella" (Bluebird).

Kentucky, whither the heroine goes after the death of her father in the Golden State. The girl suffers the humiliation often served out to poor relations, but meets her Prince Charming and rides off with him at the finish in bridal array with two coal black attendants on the box and four milk white horses to draw the coach. It is all just like the story books but so sweet and wholesome and so admirably done that it is as welcome as a whiff of pure country air, and makes one forget that sex problems, eugenics and infants yet unborn have become prominent themes and characters of the stage and also of the screen.

The array of big-hearted, simple-minded folk in this picture is imposing and includes the usual Kentucky gentleman of title, a colored mammy and her ole man, and a gold digger, the partner of the heroine's father, whose nature is twenty-four carat and a trifle over. The character is played by Director Julian with an appreciation of its finest qualities that uncovers all its rugged worth. The colored man and woman who have been cast for the two old servants are unexpectedly capable, the old Mammy being played with an ease and finish that could not be surpassed. The character of Windfield Gordon by Harry Carter and the performance of Zoe Rae of an impish little colored gal also stand out prominently.

The title role is taken by Ruth Clifford, who is quite as simple and uneffected and likewise as charming in appearance and manner as the imagination of the author created his heroine. The production never lacks the proper atmosphere.

"A Son of the Hills"

Five-Reel Photoplay on the Vitagraph Blue Ribbon Feature Program That Is Juvenile in Theme and a Strong Reminder of Many Old Boyhood Favorites.

Reviewed by Edward Weitzel.

IF THE screen is to have a special line of photoplays to compete with the juvenile fiction that commenced with Oliver Optic and Horatio Alger and is now found in publications devoted to the youth of the land, "A Son of the Hills" is qualified to take a leading place in the line. This six-reel

Vitagraph Blue Ribbon Feature, founded on a story by Harriet T. Comstock, is not without the merits of its class. It relates the adventures of a poor but honest young chap, who leaves his home in the South and starts out to make his fortune. He is stricken with fever on the doorstep of a wealthy and kind-hearted gentleman, taken in and nursed back to health, given a chance to go to college and learn by practical experience that "Virtue is its own reward," and marries the sweetheart of his boyhood. The story is occasionally set forth with unconscious humor, but always without any undue mental strain.

Antonio Moreno plays Sandy Morley, the juvenile hero, and strives earnestly to comply with the requirements of the part. He finds it impossible, however, to suggest the juvenile outlook upon life that never departs from the character. Belle Bruce, a pretty, winsome girl of an unconventional type, acts the sweetheart with much naturalness. Harry Davenport directed the picture.

"Some Boy"

George Walsh and Doris Pawn Win Hands Down on Personality in the Newest Fox Comedy Melodrama—Hero's Call the Picture's Big Thing.

Reviewed by Hanford C. Judson.

THE audience at the Fox Academy of Music seemed well pleased with "Some Boy," the latest Fox comedy picture in five reels. The astonishing gall of the hero who as press agent makes a story for a hotel by stealing diamonds from the heroine, is the idea that fits out a story. His difficulty in getting them back to the fair owner after he gets fired continues the comedy, but no other incident in the picture is worth noting beside it.

The steady quality comes from "Joyous," the hero, and from the heroine. George Walsh has a smile and it is plainly pleasing to the girls and the men, too. Doris Pawn is a good deal more than acceptable in the role opposite to him. Dora Whitman as the strong-armed Dotty Donald is another character who attracts favorable attention as a part of the picture. The other characters furnish comedy and light-hearted melodrama and win a welcome.

The plot carries speedily and furnishes a state of mind in which the spectator enjoys the characters for their own sakes and is amused by the athletic stunts done by George Walsh which in several cases have no real part in the story.

Fired from college for playing in a game of baseball when



Scene from "Some Boy" (Fox).

behind in his lessons, "Joyous" gets a job as press agent for a hotel and proceeds to make copy. By stealing diamonds from the heroine, a guest, and writing up the story he gets publicity and is straightway fired. The heroine has left in a huff. It is too late to return the diamonds. He has them still and the house detective knows it. He gives the house staff a jolt or two, gets away, stows on the ship in which the heroine has taken passage, and is made a waiter. Joyous' father is trying

to steal the heroine's ranch. She makes Joyous manager, discharging the gunman who had the job. Joyous hands the gunman a surprise and cleverly outwits his father's gang. Then he finds that his dad is the villain and he and the girl make him come across.

"Whither Thou Goest"

Orrin Johnson and Rhea Mitchell Featured in Five-Reel Drama—For State Rights Sale by Klotz & Streimer, Inc.

Reviewed by Ben H. Grimm.

FROM the box-office angle the best thing about "Whither Thou Goest," a five-reel drama featuring Orrin Johnson and Rhea Mitchell, is its title. The picture, which is offered for state rights sale by Klotz & Streimer, Inc., Candler Building, New York, is suitable only for "the stakes." It will never get by in a first class house, but ought to please audiences that patronize houses that never show the more expensive pictures. The picture is thoroughly clean and can be shown to the family group. It probably can best be graded as a picture on a par with a very ordinary program release. The story is conventional and the acting and direction just barely passable. Photography is good, and some very good Arizona desert scenes have been filmed.

There are several weaknesses in the story, as filmed, that will be overlooked only by the less discriminating. Little directorial skill is evidenced in the picture, with the result that instead of drama we have calm and more or less colorless narration, with every once in a while an abrupt jump into a situation that could not be convincing unless more logically approached.

There are four central characters around which the plot



Scene from "Whither Thou Goest" (Klotz & Streimer).

revolves. The story tells of a society man who is told that he has but six months to live. He meets the musical comedy queen his younger brother is in love with, and marries her. They go to Arizona. They are very much in love. The man's mother believes the family disgraced because of the marriage. Intoxicated, the younger brother tells his mother that the older brother married the stage girl only to prevent a mesalliance. Meanwhile the older brother has regained his health. The mother visits Arizona. She reaches her son's cabin while he is away. She tells her daughter-in-law that if she really loves her husband she will leave him, so that he can take his rightful place in society. The girl makes the sacrifice and goes out into the desert. When the son returns he learns what his mother has done, spurns her, and rides out into the desert in search of his wife. He finds her.

Besides the featured players there are in the cast Tom Chatterton, Ida Lewis, Henry Belmar, Phil Thompson, Peggy O'Connell, J. Frank Burke, Lavinia Gre and Ben Hopkins.

"Balloonatics"

First of Two-Reel Century Comedies Featuring Alice Howell Is Good—Distributed on State Rights Plan by Julius Stern.

Reviewed by Ben H. Grimm.

IF every Century Comedy offered state rights purchasers is as good as "Balloonatics," the first two-reel number shown for review, independent exchanges soon will be busy handling bookings for them. "Balloonatics" is a rapid-fire comedy containing a full quota of laughs. Alice Howell, who is to be featured in all of the Century Comedies, "pulls" stuff in this one that stamps her one of the leaders in her particular line. She is a hard and serious worker, and it is her seriousness under ludicrous circumstances that score many of the laughs.

"Balloonatics" follows the established lines of comedies of its type. The first reel shows the comedienne as the scullion

in a kitchen and around the house. Here she gets over new stuff. Although loved by the fat cook and the iceman, she elopes with the son of the house. Action becomes faster and soon furious after the marriage. The cook gets into a balloon, whose anchor picks up folks and drops them without regard to their dignity or anatomy. Then the hook-anchor picks



Scene from "Balloonatics" (Century).

up the house containing the bride and groom. The house and its contents fly all over the countryside to a whirlwind finish.

J. G. Blystone's direction shows thorough comedy capability. The comedies are being sold by Julius Stern, Century Comedies, 1600 Broadway, New York.

"The Price of Pride"

Carlyle Blackwell Has Dual Role in Interesting Five-Reel Peerless Photoplay Written by Milton Nobles—Released by World.

Reviewed by Edward Weitzel.

THE dual role in "The Price of Pride," the Peerless Photoplay written by Milton Nobles, consists of two half-brothers, each unacquainted with the other's existence until they meet in a courtroom presided over by their father and one of the brothers is about to be sentenced for a crime committed by the other. The remarkable resemblance between the two young men is the cause of the mistake. This situation takes place near the end of the picture and the incidents leading up to it, although frankly melodramatic and not able to stand a strict logical test, have the advantages of moving with fair speed and of possessing undeniable interest.



Scene from "The Price of Pride" (World).

The story starts where a misunderstanding over another woman results in a successful eastern lawyer leaving his wife and boy and going to the coast. This action throws the other woman into his way. They live together until after the birth of a son; then, finding out that the lawyer has no intention of ever making her his wife, the woman leaves the legal gentleman and is married to a gambler.

The paths of these characters do not cross again until twenty years afterward. The elder of the half-brothers is

honest and upright; the other young chap is at the head of a band of train robbers. The sweetheart of the good brother is on a train robbed by the bad one. She sees the chief of the band without his mask and is convinced her lover is the robber. He is arrested, and his trial brings about his innocence being established and the reconciliation of his father and mother.

Milton Nobles has written a number of melodramatic stage successes and knows how to make his scenes full of acting possibilities. In most of the situations the directing of Harley Knoles is distinctly up to the mark. The cast is ably selected. Carlyle Blackwell doubles the two brothers with a good degree of art and is suited in build and appearance to both roles.

June Elvidge as the other woman wins sympathy for a difficult character to impersonate. This actress is moving ahead rapidly in an artistic way. Some of her bits of acting as Nan Westland have a restraint combined with a sureness of effect that is rarely surpassed. Frank Mills, Evelyn Greeley, George MacQuarrie, Charles Charles and Pinna Nesbit are the other familiar and well thought of names that belong on the program.

Pathe Releases

Five-Reel Version of Wilkie Collins' "The Woman in White," Featuring Florence La Badie, and the Ninth Installment of the Serial Starring Ruth Roland, "The Neglected Wife."

Reviewed by Edward Weitzel.

THE author of "The Woman in White" understood the value of suspense. He also understood the dramatic worth of the dual role. Moreover, he always had a story to tell. The screen version fashioned by Lloyd Lonergan and produced by Thanouser has all the gripping qualities of the original, and it is not at all necessary to be familiar with the novel in order to enjoy the picture. Some of the material seems rather conventional and Sir Percival Glyde and Count Fosco are as fine a pair of theatrical villains as ever graced an old-time melodrama, but the human interest of the story is always vital and all the characters lead anything but peaceful lives.

The plot deals with two women who bear a remarkable resemblance to each other. One is an heiress, the other is poor and feeble minded. Laura Fairlie, the heiress, becomes the wife of Sir Percival Glyde, who marries her for her money, and is ready to stop at nothing in order to get his wife's fortune into his hands. The first step is when he learns of the escape of Ann Catherick from the insane asylum. The woman dies and he secures the body. His wife is ill at the time. Sir Percival has her taken to the asylum as Ann Catherick and gives out the information that his wife has expired,



Scene from "The Woman in White" (Pathe).

the body of the insane woman being buried in her place. The story ends with the death of Sir Percival and the reunion of Laura with the man she always loved, a young artist, separated from her by poverty.

Ernest C. Warde has directed the picture excellently, and the action of Florence La Badie as Laura and Ann does justice to both characters. Richard R. Neil as Sir Percival, Gertrude Dallas as Marian Halcombe, Arthur Bower as Count Fosco, and Wayne Arcey as Walter Hartridge, are valuable aids to the favorable impression made by the picture.

The ninth installment of "The Neglected Wife" finds Mrs. Kennedy still fighting to keep her husband from deserting her for Margaret Warner. It also shows that Frank Norwood is still determined to win Margaret away from Horace Kennedy. Edgar Doyle continues his plotting against Kennedy. Norwood and Margaret, and lures the latter into a taxi by sending her a note that Kennedy is in great danger. Once inside of the cab Margaret finds that she has the veiled woman seated beside her. Ruth Roland, Roland Bottomly and their associates give no indication of losing interest in their impersonations.

Arrayed With the Enemy

Fourth Two-Reel Episode of Kalem's "The Further Adventures of Stingaree" Series Is Interesting.

Reviewed by Ben H. Grimm.

MUCH good horsemanship and other action is seen in "Arrayed With the Enemy," the fourth two-reel episode of Kalem's "The Further Adventures of Stingaree" series. There is more of the melodramatic in this number which accounts in a large measure for sustained interest and exciting episodes. Stingaree and Howie elude the Mounted Police and come across a weeping woman whose husband has been kidnapped by "Black Bill" and the latter's followers. The chivalrous Stingaree agrees to aid the woman. He is piqued, too, because "Black Bill" has signed a ransom, not "Stingaree."

Stingaree, Howie and the woman are overtaken by the police



Scene from "Arrayed With the Enemy" (Kalem).

and the two men are made prisoners. They are bound to trees while several of the policemen go in search of "Black Bill." Stingaree's horse—a very well-trained animal—unties the bonds of his master. This is an appealing bit. Stingaree and Howie are about to make good their escape when one of the troopers comes with the message that the police are in the power of "Black Bill." Stingaree and his pal array themselves with the enemy and go to the lair of the bandits, route them, rescue the husband and disappear.

True Boardman is, as usual, the typical Stingaree. Paul C. Hurst, who also directed, is seen as Howie. Also in the cast are Edythe Sterling, Barney Furey and G. A. Williams. The backgrounds chosen by Mr. Hurst are ideal.

"Hate"

Fairmount Seven-Part State Right Subject Carries a Clearly-Told, Interesting Story.

Reviewed by George Blaisdell.

AN interesting picture is "Hate," the state right production of the Fairmount Film Corporation. It holds its interest throughout its more than six thousand feet, and that despite the tendency in the beginning and near the ending to preach. It is the marked human note in the story that submerges the influence of the homiletic titles, the simple presentation of conditions of every-day life. The basic theme is the hate engendered in human beings by the misconduct of their fellow-men, by the violation of sacred trusts. In the case in point its outward manifestation is the slaying by a youngster of the man he has just learned is his father. The fact that the slain man many years before not only had betrayed and deserted the mother of the boy, but that he was in the days of her happiness and prosperity attempting to blackmail her, would seem to afford a reasonable ground for murderous inclination without ascribing the impelling motive to prenatally engendered hate. In other words, the situation of the moment preceding the slaying contained plenty of matter to account for the passions raging in the young man's breast.

Adelaide Holland is Ruth Shelton, the young woman betrayed, deserted, and, just before the birth of a son, befriended by the newspaper reporter. Miss Holland portrays her part well—she shows us a woman who through years of happiness that fall to her as the wife of the reporter carries in her face the marks of the unhappy experience of her youth. Morgan Jones is Jack Bradley, the reporter who becomes editor and consequently in position to put into effect the much needed reforms in local affairs. It is a good role, one that makes of Bradley very much of a man—one who with his eyes open and banking on his knowledge of human nature takes for a wife a woman branded with the scarlet letter who becomes in affection as well as in name the father of the woman's son. And we see how his sympathy was not misplaced, how his intuition was proved to be a sound guide.

Others in the cast are Morgan Acker as Tom Leighton, the man from the past who comes back to blackmail the woman he had wronged two decades before; Jack McLean as Howard Bradley, the son; T. Henderson Murray as "Big Jim" Garvin, the politician, and Mae McAvoy as May Garvan.

J. Walter Meade is the author of the script. He has done a good job. He displays skill in his titles, barring a tendency, as before stated, to the melodramatic, to sermonizing. Director Walter R. Stahl has selected many picturesque backgrounds



Scene from "Hate" (Fairmount).

of the south, rich in moss-hung trees and placid streams. His handling of the mob scenes, of the election crowds, is realistic to an unusual degree.

What stands out in the picture is the drama—a clearly told, interesting story.

"Come Through"

Seven-Reel Melodrama Written by George Bronson Howard and Produced by Universal a Good Entertainment.

Reviewed by Edward Weitzel.

IF the most essential quality for a photoplay is to entertain, "Come Through," the seven-reel melodrama written by George Bronson Howard and produced by the Universal Company, will be a success. The adjectives "powerful," "mighty" and words of that class need not be borrowed from a press agent's scrap-book in order adequately to describe the merits of the picture. The story will prove attractive to the greater portion of photoplay patrons, however, a novel turn in the plot helping largely to chain the attention. The picture is divided into two parts, the first part not being any too brisk



Scene from "Come Through" (Universal).

of movement. With the entrance of a housebreaker into the story and also into the home of the heroine, the new turn gets into motion.

Velma Gay is in love with Archie Craig, but is persuaded by her aunt to accept Buck Linsay, a Western millionaire. Linsay discovers the true state of affairs and determines that Velma shall marry for love, not for the purpose of securing his money. Knowing that Velma is expecting a visit from Craig that night, the Westerner procures a clergyman and awaits his rival.

A burglar breaks into the house at the proper moment and Buck mistakes him for Craig. He forces him to marry Alice at the point of a revolver, and then turns the newly-wedded pair of total strangers out into the world. The crook at once commences to show gentlemanly instincts of the finest quality and assures his wife that from then on he is going straight. The rest of the story tells of his difficulties in trying to keep his word. This necessitates the introduction of new characters and motives, and does not permit the plot to be classed as a perfect piece of construction; but the sympathetic appeal is always present and everyone will be glad to see the reformed crook triumph at the finish.

The production of "Come Through," under the direction of Jack Conway, gives the picture every opportunity to deliver its message. The cast, of course, is of first importance. Herbert Rawlinson is the crook, and his acting of the part makes it easy to believe in James Harrington Court's reformation. Alice Lake as Velma Gay also assists in implanting the same belief, and George Webb, Jean Hathaway, Roy Stewart, Margaret Whistler, William C. Dyer and Charles Hill Mailes preserve the requisite artistic balance.

On the Paramount Program

"At First Sight" Five-Reel Famous Players Photoplay with Mae Murry, and "Forbidden Paths," Five-Reel Lasky Feature Starring Vivian Martin.

Review by Edward Weitzel.

"At First Sight."

ADD the word love to the title of the latest Famous Players photoplay and the full meaning of the name is made clear. "At First Sight" is a comedy in five reels, and Mae Murry is Justina, the heroine of the tale and an heiress. It seems that Justina, who is of a romantic turn of mind, is engaged to a very matter-of-fact young man named Ralph Gaylor who does not find the lady's money the least of her attractions. A rising young novelist, whose books



Scene from "At First Sight" (Paramount).

are fairly devoured by Justina, comes to the town in which the heiress dwells and she falls in love with him at first sight. She manages to become an inmate of the house where the author has shut himself in, that he may work undisturbed on his latest story. The way the real love story and the plot of the new novel are made to blend furnishes much of the fun in the picture.

George Middleton, who wrote the scenario, has contrived to put together a clean, leisurely moving and rather amusing story which is given material help by the manner of its production. Mae Murry's personality is suited to the character of Justina, although she does not show the finish to her comedy acting that is apparent in her serious work. A tendency to dance through some of her scenes should be overcome as soon as possible. Sam T. Hardy, as the writer, is a credit to the craft, being without any of the pose of the usual novelist of fiction. Jules Rancourt, Julia Bruns, W. T. Carlton, Nellie Lindroth, William Butler, and Edward Sturgis are other useful members of the cast.

"Forbidden Paths."

The strongest and most impressive bit of acting in "Forbidden Paths" a five-reel Lasky release, is contributed by Sessue Hayakawa. He plays a native of his own land, who falls in love with a pretty American girl and sacrifices his life to secure her happiness. The story, by Beatrice C. De Mille and Leighton Osmun, has its best moments at the finish. The heroine is in love with a young American who goes down to Mexico and is trapped into marrying the most notorious woman in the capital. When he learns the truth about her he deserts her and returns to the States. The wife follows him, however, and learns that he is now in love with the heroine. She will not let him divorce her, but the devoted

Japanese finds a way to remove her quietly and effectively. He invites her to go out in a launch with him, takes her well out to sea, removes the plug from the bottom of the boat, and waits calmly for them both to drown.

In this situation Hayakawa's racial characteristics, the stoicism of the Oriental, enables him to make the scene ring true. Most of the story is not remarkable, from any point of view, and the young American suffers by comparison with the Japanese. But the finish is one not easily forgotten. Vivian Martin is natural and attractive as the heroine. The rest of the cast and the general production are what the Lasky name would lead one to expect.

"The Ghost of Old Morro"

Five-Part Edison Subject Features Mabel Trunnelle and Robert Conness.

Reviewed by Arthur W. Courtney.

TO alter a current phrase of a popular magazine writer I am strangely unmoved by such movies as "The Ghost of Old Morro." This is an Edison five-reeler, written by James Oppenheim and directed by Richard Ridgely, featuring Mabel Trunnelle and Robert Conness.

The locale is Morro Castle, in Cuba. The story is the tragedy of a cigar-smoking witch whose ghost haunts the castle on moonlight nights. The witch keeps a disreputable inn. A gang of smugglers offer her thirty per cent. for protection from the revenue guard. She secures the protection by procuring a girl for the captain of the guard to debauch. The smugglers do not use the witch as an intermediary next time. They abduct a convent girl for the captain to debauch. By mistake this girl is the witch's daughter. The captain, mind you, is the hero of the picture! The witch procures the captain's murder. His body is to be brought to her in a bag at midnight on the walls of Morro Castle to be thrown into the sea. Instead of his body her daughter's is in the bag she throws down.

Robert Conness plays the flirtatious American revenue captain, who is easily bought off, not with money but with girls. Mabel Trunnelle plays Mercedes, the Cuban convent girl. Their love scenes are entirely too speedy and lack conviction. Helen Strickland plays the witch. She does the only acting in the picture.

Other disagreeable features in Mr. Oppenheim's story are a cock fight, the cutting out of a man's tongue so that he will not betray a conspiracy he has overheard, and a detestable comic monk who dances when Mercedes plays. For a kiss he allows Mercedes to leave the convent at night to keep an appointment with the revenue captain. The picture ends with three deaths. The witch and the captain wrestle on top of the walls of Morro Castle and together fall into the sea.

While this picture would not be harmful on a program with



Scene from "The Ghost of Old Morro" (Edison).

ennobling pictures, it has not itself a single foot which moves the noble sentiments. If it were shown in a village where they see only one picture a week everyone would go home and have the nightmare. This picture should under no circumstances be shown to children.

Terry Human Interest Reel

A Kay Company Presents Split-Reel Educational—Reading Character Through Characteristics of Nose Shown.

Reviewed by Ben H. Grimm.

ENTERTAINING instruction is given by the Terry Human Interest Reel titled "The Nose." The reel combines interesting cartoon studies of the nose as an indication of character, and scenes showing the cotton industry. First is seen the Roman nose. Its characteristics are pointed out in

the film and the sort of a character its owner possesses is explained. The points stated are made convincing by pen pictures of great men who possessed Roman noses. Similar treatment is given the Grecian nose, the "commercial" nose, the celestial nose, the snub nose and the broad and thick nose.

The cartoon finishes with a phrenological and physiognomical screen study of President Wilson.

The scenes of the cotton industry are comprehensive and interesting.

"The Soul Herder"

Harry Carey Has the Lead in an Excellent Western Universal Three-Reeler.

Reviewed by Arthur W. Courtney.

AN excellent picture in every way is "The Soul Herder," a Universal three-reeler directed by Jack Ford and featuring Harry Carey as a reformed cowboy who becomes a Billy Sunday in a wicked ranch town and closes up the saloon. This is an excellent western. There is some fine riding through woods and ravines. Harry Carey rides down declivities with skill that puts to shame certain part reels of Italian cavalry



Scene from "The Soul Herder" (Universal).

riding stunts. This is an excellent picture for children of all ages. Elizabeth Janes plays the child's part with great power. Fritz Ridgeway is a very attractive church organist.

The superior grade of entertainment offered by this picture can best be indicated by rehearsing the story. Harry Carey, a bad man, adopts a little girl, a parson's daughter, whom he finds in the desert just after her father has been murdered by vagrant Indians. The child insists that if he is to be her father he must wear father's clerical vest. Together they set out for the wicked town where Jane, the child's aunt, is church organist. Jane has never seen her brother-in-law. She is puzzled by the combination of spurs and a clerical vest. She finds out that he is an imposter when he forgets himself and knocks out the ringleader of the saloon gang in a fist fight in a good cause. She dismisses him because he is an imposter. But the child falls ill and calls for her father. Harry is brought back. The child recovers. Then Jane realizes that there must be good in a man who has such power for good over a little child.

After Harry takes the pulpit a delicious humor enters the picture. First he invites the congregation but they do not respond. Then he rides his horse into the saloon and compels them all to go to church. After the service he tells them that the Lord loves a cheerful giver and that it is time they attracted his attention. He stands at the door with the collection basket in one hand and a gun in the other and forces them all to give up. He uses the money to send the disreputable women back to their families. The saloon has to close up. Of course Harry marries Jane.

This picture would be excellent for church entertainments. It would surely convert those who refuse to admit that western movies can have a strong moral tone.

"I Believe"

English Made Photodrama Written and Directed by George Loane Tucker an Ambitious but Loose-Jointed Plea For the Christian Faith.

Reviewed by Edward Weitzel.

IT IS easily conceivable that the man who produced three of Hall Caine's works is the author of "I Believe." The influence of the writer of "The Christian" is apparent all through George Loane Tucker's photodrama, which is an ambitious but loose-jointed plea for the Christian faith. Following the example of his celebrated "guide, philosopher and friend," the author of "I Believe" takes his work very seriously and expounds his religious tenets with all the vigor of a Methodist exhorter, but not with all of Hall Caine's skill.

The scenes of the picture are laid in London just before the

Great War, and the prevalence there of religious unbelief is the mainspring of the preachment. A struggle between a free-thinker and a clergyman of the Established Church and his son to lead the people about them is the dramatic motive of the story, the material employed in working it out being a mixture of the old novel "Frankenstein" (which deals with a man without a soul) and a close study of English melodrama as it is known on the Surrey side of the Thames. A liberal sprinkling of quotations from the Bible and inserts of an evangelical nature assist in giving the story the proper atmosphere. Most of the characters are of the lower middle class and the opposing forces of good and evil, represented by the minister and his son and the atheist, come to blows more than once during the progress of things. While saving the atheist from a mob that has deserted his teaching the minister's son is hit on the head with a brick and goes to the home of the free-thinker to have his wound dressed. A shock from a powerful electric current stretches the two men apparently lifeless on the floor. The atheist is revived and when the doctor pronounces the clergyman's son dead the free-thinker brings him back to life by the use of electricity. He then discovers that he has not been able to bring back the young man's soul. All moral sense being dead, the minister's son starts upon a saturnalia of degeneracy that includes an attempt to criminally assault his stepmother, and other equally revolting crimes.

Long after a person of refined instincts is ready to cry "Enough!" the author concludes it is time to call a halt to his list of horrible examples, so the two shocked men are disclosed on the floor still insensible—the monster created by the atheist was only the phantom of a dream. Once revived, the free-thinker's conversion is quickly effected.

The question as to whether such a subject belongs in a moving picture theater need not be discussed here. Many persons will find it to their taste. It is well produced and splendidly acted. But as a piece of scenario writing it also is lower middle class. Had George Loane Tucker shown less interest in his efforts as a protagonist and more devotion to the laws of dramatic construction his work would be able to deliver its message with far greater weight. The story jumps about amazingly, is repeatedly overstressing its points and seems to have been built upon the theory that when you hand a man a bit of moral teaching knock him down with it first at least four or five times.

The character drawing is excellent, the English types being the real thing. The long cast is a histrionic roll of honor. Milton Rosmer is the clergyman's son. He acts the part to perfection during both phases of the character and makes him a specimen of manhood that compels respect from everyone. Charles Rock as the Rev. John Ferrier is strong and fine, and Edward O'Neill is convincing as the atheist. The American actress, Edna Flugrath, plays the little cockney heroine as if born under the union jack.

Triangle Program

"A Strange Transgressor" with Louise Glaum, "The Clodhopper" with Charles Ray, and a Keystone, "A Dog-Catcher's Love."

Reviewed by Louis Reeves Harrison.

A DECIDED keynote of artistry straight through has "A Strange Transgressor," both in production and interpretation. The story itself is a "Camille" variation, but a successful one through exquisite presentation. The story is not, however, of a "notorious" woman, but of one compelled to make a sacrifice on the altar of maternal instinct, one of the few actual sacrifices made in modern life, but that same profound feeling causes the woman to long for the social respectability of marriage. Around this inner struggle, not given half enough development, the main incidents of a tense drama are grouped. There is an attempt to give new life to well-known situations by shifting relations among the leading characters, but the real charm of the story lies in its subtle beauties, those which appeal to the eye rather than to the heart.

There is picture beauty in every detail of the many fine interiors and exteriors, a veritable gallery of paintings, it would almost seem, so admirably chosen and arranged by those in charge of production. Then the actors! What a fine company! Not only the principals, but those playing minor rôles, add materially to the whole impression by personality and by intelligent interpretation, and this without exception.

Of Miss Glaum, she was rightly measured in these criticisms when she was playing minor parts. Not only is she quickly responsive to every minute requirement of interpretation, but she is forever making a picture of herself, searching for self-expression in the smallest detail of costume and surroundings, just as a painter composes his creation. She has swiftly advanced herself beyond the mediocre, but she still has little faults to correct. Her submissive attitudes are highly effective, but she should straighten up and stiffen up once in a while, if only for contrast, and especially in defiant moods, but so much high praise is to be accorded her interpretations that such suggestions seem uncalled for. The whole effect is one of great picture beauty.

"The Clodhopper" is a very fair comedy vehicle for Charles Ray, which he uses to so great advantage that there will be

many an honest laugh among people in the audiences, but the story drags terribly toward the conclusion, both because old material is used, the run on the bank, with nothing bright or attractive in its presentation, too much of it, and with a complete elimination of suspense. At this point the same people who were entertained by the realistic early scenes will begin to feel a "have-it-over-with" sensation. This is not entirely the author's fault. He is probably given insufficient time to prepare a swift, engrossing and effective continuance of the early part. Starting with the material for a live comedy, he has



Scene from "The Clodhopper" (Triangle).

been compelled to fill it up from sheer lack of proper time to create original stuff for its full continuance.

Ray is at home in this sort of a role, so much so that he is being exploited in it without much variation—he is the country bumpkin in funny clothes over and over again. The production is one of decided intelligence and care, and this is a saving grace. The time is coming, we all hope, when the capable screen author will be given greater personal opportunity and more time to show what he can really do when afforded his opportunity—thus far he has been called upon to provide all opportunity for the actor. The story in a general way is good and it is highly creditable in many respects, showing what could be done with such able directors and company when plays of the highest order are purchased, or when the regular staff of writers is given greater latitude.

"The Dog-Catcher's Love" is of the rip-roaring old Keystone type which made the reputation of that company, a swift compression of five lively reels into two, with enough ingenuity to supply a half dozen of the ordinary kind, instead of, as in the more pretentious releases, two or three scant reels amplified to five, with only bright spots of relief now and then. Title, plot and all the rest are beyond designation and unimportant. We are lost, in fact, as to the general destination of what is going on and indifferent to results, simply bewildered by the rapid succession of the unexpected. "The Dog-Catcher's Love" is pure Keystone of the first water.

Sunset Features Coming

Extensive Group of Four-reel Dramas Promised as Added General Film Product, With Stars.

IN a few days General Film will be able to meet the demand of exhibitors for four-reel feature releases with a list of ten or more splendid subjects, General Manager Harold Bolster announces. The new four-reel subjects will be known to the trade as "Sunset Features." Each of these will be a drama, and each one will be intended to stand upon its merit as a story. Stories altogether of action, adventure and mystery have been chosen.

Well known and popular players will be seen in each of the Sunset Features. Among these may be named Ruth Roland, Margaret Landis, Ethel Ritchie, Vola Vale, Katherine Kirkham, Henry King, Neil Hardin, Philo MacCullough and R. Henry Grey. It is pointed out that with the Sunset Features available exhibitors can book their whole show from General Film.

Contrast in O. Henry Releases.

The current O. Henry releases from General Film provide the strongest contrast of any two successive releases in this popular series with "The Love Philtre of Ikey Schoenstein" and "A Departmental Case." The former is a straight-out comedy and is laid on the east side of New York with the convincing urban atmosphere that the author so well employed. "A Departmental Case," however, is a thorough drama and its scene is in Texas. The city story was directed by Thomas R. Mills and its principals are Mildred Manning, Dan Hayes and Bernard Siegel, the latter as "Ikey." The Texas story was handled by Martin Justice and includes in its cast Charles Kent, Carlton King, Harry Hamill, Mary Cunningham and Frank Chapman.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

SERVICE OF LOVE (Broadway Star).—An O. Henry story of a struggling painter who marries a struggling pianist. They have rosy imaginations, but are short of funds. She pretends to have a rich pupil. He pretends to be making sales while sketching in the park. One day the wife comes home with a burned arm and it transpires that she has been ironing in a laundry. He recognizes the oily cotton waste used to dress the burns because he has been stoking in the same laundry. The titles contribute largely to the entertainment. This picture will appeal to audiences fairly well acquainted with the English language.

NEARLY A HUSBAND (Kleine).—Bickel is an Italian who marries, then is supposed to be killed while trying to blow a safe. His wife marries his nephew and he enters their room at the hotel as a burglar. The story is very loosely hung together. It is only mildly amusing.

COUGHING HIGGINS (Ray).—Higgins is a screen Irishman of the type familiar to patrons of vaudeville and burlesque. The settings of the picture are rich. This comedy is not objectionable. It is fairly amusing.

ARRAYED WITH THE ENEMY (Kalem).—Fourth of "The Further Adventures of Stingaree" series. This two-reel number is much better than the preceding episode. There is more melodrama and more action to hold the interest, and the story moves with a speed that makes for considerable suspense. It tells how Stingaree and his pal, Howie, help the police to round up the Black Band and then quietly disappear. Reviewed in this issue.

A SUIT AND A SUITOR (Kleine).—A Bickel comedy. Bickel plays straight, with a toupée, as Mr. Snyder who takes his family to the country so that his daughter will forget a certain suitor. The suitor follows. Then Bickel doubles as a comic tramp, with his natural bald dome. As a tramp Bickel is very funny. This is a good comedy.

A MIXED COLOR SCHEME (Kleine).—A Bickel comedy based on the mixing of two kidnapped babies; one white, one black. The kidnapping by an Italian is played too seriously. Bickel, as a gypsy, is not at all funny. Stupid and tedious.

Bluebird Photoplays, Inc.

A KENTUCKY CINDERELLA, June 25.—This is a very pleasing five-reel feature and is delightfully acted by Rupert Julian and the other members of the cast. It is reviewed at length on another page of this issue.

Fox Film Corporation.

SOME BOY, June 10.—A five-reel comedy with George Walsh and Doris Pawn in the leading roles. A very good offering. A suggestive title for it might have been "Some Nerve," for the hero shows enough of it to make a corking good central situation. A longer notice will be found on another page of this issue.

Greater Vitagraph.

A SON OF THE HILLS (Vitagraph), June 25.—Antonio Moreno and Belle Bruce head the cast of this five-reel feature. The story is a good example of juvenile fiction. A longer review is printed on another page of this issue.

King Bee Films Corporation.

CUPID'S RIVAL, July 1.—A two-part comedy of the cheaper sort with horse play and vulgarity as the chief baits. The plot with various complications centers about the plight of a poor artist, who sees his sweetheart enter the studio of his rival. The featured member of the cast, Billy West, does not seem to figure as largely in the plot proper as do his associates. In his actions and makeup he is a life-size painting of Charlie Chaplin. He must surely be commended for his successful imitation of the popular comedy star.

Kleine, Edison, Selig, Essanay

LAND OF LONG SHADOWS (Essanay), June 18.—A five-reeler featuring Jack Gardner admirably supported by Ruth King. The scene is a town of gold seekers in the Yukon. The depth of moral degradation portrayed in the opening reel makes it advisable to show this picture to adults only.

THE GHOST OF OLD MORRO (Edison), June 2.—A five-reeler written by James Oppenheim and directed by Richard Ridgely, featuring Mabel Trunnelle and Robert Conness. Most of the characters are thoroughly disreputable. This is not an enjoyable picture. It should, under no circumstances, be shown to children. Reviewed at length in this issue.

Mutual Film Corporation.

REEL LIFE NO. 60 (Gaumont), June 21.—The interesting subjects contained in this number are "Knitting Hosiery," "Reclaiming the Everglades," "The Most Perfect Child," "A Tilting Match on Water" and "An Auto Driven Train."

JERRY'S RED HOT TRAIL (Cub), June 21.—A mediocre comedy in which Jerry, after being ordered out of town, is taken in tow by an automobile party. An attack by bandits brings Jerry into serious straits, the discomfort of which is added to by a bad dream, in which he is captured and shot by Indians.

RAILROAD RAIDERS NO. 12 (Signal), June 25.—"A Fight for a Franchise" is the title of this number of the serial. It holds the interest well and treats of how a name in a contract was changed by Helen and an associate, thus frustrating a villainous attempt to hinder a deal for the building of a railroad from going through.

THE GIRL IN THE FRAME (La Salle), July 3.—In this comedy the chief source of trouble in the home of a couple who have been married five years without a single moment of discord, is a picture of a woman in tights clipped from a newspaper by a clerk and placed in the belongings of the husband. The affair finds its way to the divorce courts before the innocent cause of the trouble realizes what he has done and puts matters to rights. Not of much account as a comedy.

ULTUS NO. 1 (Gaumont).—"The Townsend Mystery" is the title of the first episode of this new serial which promises to be one of the most attractive serials on the market. "Ultus" means "the man from the dead," and deals with the vengeance of one of two partners who was left for dead on the desert of Australia and robbed of his diamonds by his partner. The episode is thrilling.

ULTUS NO. 2 (Gaumont).—The title of the second episode of this new serial is "The Ambassador's Diamond." It is even more thrilling than the first, and has been reviewed in a previous issue. It deals with the impersonation of an ambassador by Ultus, the theft of a wonderful diamond, and a thrilling pursuit. Very excellent.

ULTUS NO. 3 (Gaumont).—The third number of this serial is entitled "The Grey Lady" and introduces another gang named the "League of Silence." The "grey" lady is employed by the gang in trying to decoy Ultus. The episode is thrilling and entertaining.

ULTUS NO. 4 (Gaumont).—"The Traitor's Fate" is the title of the fourth number of the serial. In it Lester is tracked out by Ultus and meets his death in the bottom of a flooded tin mine. This episode is intensely interesting and presents scenes of great beauty as well as of stirring quality.

THE SECRET OF THE NIGHT (Gaumont).—Fifth three-reel installment of "Ultus." The number is an exceptionally good one and its mystery and power to thrill rivals the writings of Poe. Ultus is again seen in an impersonation that brings him into adventure and clash with evil influences. He solves the mystery of a haunted house. The end shows him in the clutches of Bass, the Scotland Yard detective. This number is one of the best mystery pictures yet released in the series.

ULTUS NO. 6 (Gaumont).—This number of Ultus is an interesting one, and shows again the kidnapping of individuals. Thrilling incidents and plenty of action characterizes it, and at the close we find that the buttons from a coat which has been taken from a kidnapped minister are being sent out as decoys.

ULTUS NO. 7.—"The Three Button Mystery" is the title of this number of the serial in which we follow the characters of the play through an exciting chase. The minister is released and the girl is thrown into a subterranean room. Some stiff scuffles take place in the course of the number, which is unusually interesting.

Pathe Exchange, Inc.

REBUILDING AMERICA'S MERCHANT MARINE (International), June 21.—Building wooden ships on the Pacific Coast is shown on a half reel of this release, an amusing Krazy Kat cartoon, "All is Not Gold That Glitters," sharing the reel.

THE WOMAN IN WHITE (Thanouser), July 1.—A five-reel screen version of Wilkie Collins' well-known novel has been made by Thanouser with Frances La Bode in a dual role. The picture is an interesting one. It is given a longer review on another page of this issue.

THROUGH CENTRAL TEXAS (Pathe), July 8.—Number 15 of the Combintone series is devoted to Texas Views of Austin, Fort Worth and Waco are shown. The University at Austin, Immense Bermuda onion beds and the stock yards at Fort Worth are the features of the reel.

Paramount Pictures Corporation.

AT FIRST SIGHT (Famous Players), July 2.—Mae Murray is the star of this five-reel comedy, which tells a pleasant story of a famous

novelist and the way he is captured by a designing young woman. A longer review is printed on another page of this issue.

FORBIDDEN PATHS (Lasky), July 12.—Vivian Martin is featured in this five-reel drama and Sessue Hayakawa has one of the leading roles. The story has a novel finish. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

THE CLODHOPPER (Ince-Kay Bee), June 17.—A comedy of the unexpectedly successful country bumpkin, his own awkwardness bringing him fortune, with Charles Ray in his pet role.

THE DOG-CATCHER'S LOVE (Mack Sennett Keystone), June 24.—A roaring farce of the kind which made "Keystones" famous, replete with ingenious device and one constant laugh.

A STRANGE TRANSGRESSOR (Ince-Kay Bee), July 8.—A tense drama of woman's love and sacrifice most exquisitely pictured, with Louise Glaum very effective in the leading role.

Universal Film Mfg. Company

THE FLAME OF YOUTH (Butterfly), June 18.—An entertaining five-reel number, by Willis Woods, produced by Elmer Clifton. Jack Mulhall is featured as a gilded youth, engaged to a society girl, who is sent by his father to inspect a fire opal mine. On the picturesque island he meets another girl, whom he really loves. He has exciting fights with a gang of crooks, saves the girl's life, and clears up the crooked work. The number is well-rounded in plot, breezily handled throughout and holds the interest well. Others in the cast are Ann Kronan, Donna Moon, Hayward Mack, Ed. Brady, Alfred Allen and Burton Law.

DARE DEVIL DAN (Victor), Week of July 2.—This number, by Ruth Stonehouse, features the author as a girl who reads dime novels and aspires to be a detective. She aids the police in rounding up a gang of crooks. There is nothing exceptional in this, either in conception or presentation. It makes a fairly entertaining subject.

THE WRONG MAN (Victor), Week of July 2.—A two-reel offering, by W. P. Oakes, featuring Harry Carey, George Berrill, Vester Pegg and Fritz Ridgway. The citizens of a desert mining town elect an old fellow sheriff in order to evade military discipline. The old man, by the aid of his former partner, brings the rowdies to justice. The stage holdup, planned as a joke, is put on with a real punch. The yarn is quite strong in many respects.

THE TWITCHING HOUR (Joker), Week of July 2.—An eccentric comedy number, by Thomas Gibson, featuring Gale Henry, Milton Sims and Charles Hoefli. The first two are maid and porter in a small hotel. They blow open the safe, in burlesque fashion, and depart with the proceeds. Ridiculous and full of laughable small business. Good of its type.

THE GIRL IN THE LIMOUSINE (Imp), Week of July 2.—A brisk story, by Mae Havey, featuring Lee Hill and Molly Malone. The hero hears a girl's cry from a taxicab. He follows and finds he has been lured by a gang of crooks. The girl falls in love with him and he gets her out of the hands of the gang. This is not particularly new, but moves with assurance and holds the interest.

NOT TOO THIN TO FIGHT (Victor), Week of July 2.—A story of the prize ring, by W. Warren Schoene, featuring Milton Sims, Ralph McComas and Eileen Sedgwick. The girl's lover takes her weak and timid young brother in hand and develops him into a lightweight boxer. The prize fight itself is quite a little sparring match and will particularly please fight fans. The story itself is slight, but entertaining. There are no objectionable features.

A YOUNG PATRIOT (Gold Seal), Week of July 2.—A three-reel subject, by M. and W. Pigott, with the scenes laid at a real army post. Elwood Bredell plays the part of Tommy, son of an army captain. He and his grandfather, portrayed by Edward Brown, are the leading characters, and the manner in which they keep spies from obtaining the valuable formula is exciting and entertaining. The plot is a little obvious, but holds the attention closely throughout. The war scenes are brief and spirited. Others in the cast are Charles Hill Mailles, Jack Connolly, Mignon Anderson, Wadsworth Harris and Roy Stewart.

POOR PETER PIOUS (Nestor), Week of July 2.—An amusing comedy number, featuring Eddie Lyons, Lee Moran, Fred Gamble and Edith Roberts. The girl loves Eddie, but her father wants her to marry Peter Pious. Eddie steals Peter's clothes while he is bathing and pretends he is insane. The action is farcical and gets up a number of laughs, the subject as a whole being a good one of its type.

WHAT HAPPENED AT THE BANK (Universal Special), July 2.—No. 2 of "The Gray Ghost" series. This installment deals largely with the events immediately following the bank robbery in which young Olmstead was spirited away. The Gray Ghost sets his gang on the trail of Wade Hildreth, an American returning from England who is negotiating for a valuable necklace. He unconsciously outwits the gang by changing rooms at the hotel. Morn Light is revealed as an unwilling tool of the master villain. The installment is rather short, but serves to further develop an interesting series of criminal operations.

COME THROUGH (Universal State Rights), June.—This is a decidedly entertaining picture, written by George Bronson Howard. The hero is a crook and is played by Herbert Rawlinson. A longer review is printed on another page of this issue.

World Pictures.

THE PRICE OF PRIDE (July 2).—Milton Noble is the author of this five-reel photoplay in which Carlyle Blackwell plays a dual role.

The picture is full of drama and is well acted and produced. A longer review is printed on another page of this issue.

Miscellaneous.

WHITHER THOU GOEST (Klotz & Streimer, Inc.).—An ordinary five-reel drama featuring Orrin Johnson and Rhea Mitchell. The picture is clean, and will meet success only in houses whose audiences are not used to the more expensive and more pretentious features. The acting and direction are not at all times of the best. A longer review is printed in the review columns of this issue.

I BELIEVE (Cosmophotoplay), June.—This is a well-produced feature, the scenes laid in London. It shows the struggle between religious faith and unbelief. A longer review is printed on another page of this issue.

"The Masked Heart" Leads Mutual

For Week of July 2 "The Road Wreckers," Thirteenth of Holmes Series, Also a Feature.

WILLIAM RUSSELL is the featured player on the Mutual schedule for July 2. Mr. Russell will appear in "The Masked Heart," a story of love and intrigue in which he is a blasé society man who is bored by his easy victories over women and goes in quest of an elusive woman. The other principals in the cast are Frencecia Billington, Kathleen Kirkham, William Conklin and Ashton Dearholt.

"The Road Wreckers" is the title of the thirteenth chapter of "The Railroad Raiders," featuring Helen Holmes, which is also scheduled for July 2. A spectacular smashup between a passenger train and a freight makes the big thrill of the chapter.

"Mutual Tours Around the World," ready July 3, shows Bizerta, Tunis, a French naval port, and Sydney, the capital of New South Wales, Australia. On this date also comes the La Salle comedy, "The Girl in the Frame," in which Jean Otto is the principal funmaker. Mutual Weekly with its many news topics and patriotic features will go to the public on July 4.

The Cub Comedy of the week, with George Ovey in the lead, is "Jerry's Gentle Nursing," released July 5, in which Jerry takes care of a gouty invalid, and what he does not do to the invalid and his wheeled chair is not worth reporting.

"Reel Life," released July 5, is made up of six subjects—"Making Jewelry At Home," "Berry Pickers of the South," "Toys of Wartime," "Making Real Men," "The Army System" and "Animated Drawings From Life—"A Saving Grace" and "Hands Up."

The sixteenth and last chapter of the "Jimmie Dale, Alias the Grey Seal" series comes to the screen on July 6. This is entitled "The Victory." E. K. Lincoln is the lead.

O. Henry Series Increased

First Ten Weeks of Two-Reel Classics So Brilliant, Entire Series Is Made Twenty Instead of Sixteen.

OWING to the tremendous success of the O. Henry two-reel pictures, General Film announces, the series of sixteen has been increased to twenty. The news was hailed with joy at all General exchanges.

The first ten of the series of two-reel O. Henry stories has been distributed, and the General Film has begun on the second ten. This second ten will include these titles: "No Story," "The Love Philtre of Ikey Schoenstein," "A Departmental Case," "Strictly Business," "Specks of Garnered Fruit," "Discounters of Money," "The Coming Out of Maggie," "The Venturers," "The Best Seller" and "The Lonesome Road."

"If the second ten meet anything like the reception given the first ten of the series," says Harold Bolster of General Films, "this series will prove the most popular unit of twenty short length motion pictures ever issued in the history of the camera. And I believe the second ten will match the first ten in value, artistic excellence and popularity. These O. Henry pictures have done more to establish a new standard in screen entertainment than any short length pictures have ever done.

The outstanding thing they have done is to make them acknowledged rivals of five-reel 'features.' And when I say rivals, I am leaving out the score of cases where they absolutely overshadowed the 'feature' in the exhibitor's advertisement and in the reviews of the critics, and in the applause of the audience, so that, when I call them rivals, I am understating their triumphs."

TOM MOORE WITH CONSTANCE TALMADGE.

Tom Moore, the most eminent member of the popular quartet of brothers, all of whom are familiar to picture fans, will next appear as leading man for the new Lewis J. Selznick star, Constance Talmadge. Miss Talmadge's first Selznick-Picture is "The Lesson," under the direction of Charles Giblyn.

In the course of the picture Mr. Moore is called upon to operate a soda fountain, and serve Miss Talmadge and others with palatable beverages.

Besides Mr. Moore, in the supporting cast are Herbert Heyes, Walter Hiers, Joseph Smiley, Lillian Rambeau, Dorothy Green, Christy Walker, and the customary "others."

Grinding the Crank

With Thornton Fisher.

J. HARRINGTON PENT during the writing of the great cereal, entitled "Who Put Sawdust in the Breakfast Food?" is said to have struck his typewriter 40,691 times. (The machine, not the girl.)



THE SPECTATORS JUST AS THE COMEDIAN HAS DECORATED THE FAT OLD GENTLEMAN'S FACE WITH A CUSTARD PIE.

In order to cinch the exclusive services of M. Hardly Newyou, the distinguished director, the Double O Film Corporation signed him for a period of sixty-five years.

Artie Finn, the operator, while racing his projecting machine the other night in the Moonbeam theater, skidded into the rail around the balcony. Luckily none were injured.

Ferdinand Howard Meredith Van Ferver, who played the lead in "The Hired Man's Handicap," is said to have thirty-four different suits, sixteen of them being legal ones.

D. Pander Knokks, the film idol, has been the object of much interest to the alienists and mind experts recently since he said, "The director is responsible for the great success of the picture and not I." His many friends wish him an early recovery from his temporary aberration.

The release of the colossal film version of the gripping drama, entitled "The Rock of Gibraltar," has been temporarily postponed owing to a slight mishap. Shortly before the sixtv-third scene was to be shot a gale blew the Rock

of Gibraltar into the Mediterranean and until it can be placed back in position all work has ceased.

Which Beats "Sister Susie's Sewing Shirts for Soldiers."

We don't get a cent extra for saying this, but we are going to hand it to the person who wrote the caption of one of the subtitles in a recent Christie Comedy. Here it is: "Sister So-and-so's Knitting Nighties for the Navy."

The Wind Jammer's Soliloquy.

I am the pest. I am the guy who sits in the seat behind and explains the picture to a friend who I believe is too thickheaded to understand what the play is all about. It also behooves me to read the titles aloud, because the poor boob may be deaf, and it saves others around me from straining their eyes on the subtitles. It is amazing how ignorant most of the spectators are, and it is highly proper that one with so keen an intellect as mine, should seek to enlighten those about me. If I have previously seen the picture, it is my duty to explain the plot to others, so that they may anticipate the big scenes. This saves them from suspense and lingering doubt as to the result. Every night I can be found in some theater. I shall go on forever and ever. I am the Wind Jammer.




Mary had a little goat,
Its fleece was white as snow,
But when the critics panned her work
Her goat was sure to go.

The directors of Uncle Sam and Company gave instructions for the young men to "register" patriotism several weeks ago, and more than nine million of them did

There goes the whistle.





Observations

BY OUR MAN ABOUT TOWN

NOW that it is proposed to place a war tax on cabarets those who will be affected by the successful outcome of the proposition are reviving the agitation to have a similar tax placed upon moving pictures. The claim is made that cabarets and moving pictures are identical as amusements and to tax the former and not the latter would be unjust discrimination. There is absolutely no foundation in reason for any such claim. There is nothing in the cabaret that makes it essential to the comfort or welfare of the people; the cabaret does not appeal to the people as a whole; it is the favorite of the select few—the one and two-steppers who like to dine and wine, and have a good time generally. There is no possible loophole by which the cabaret can be shoved into the classification of necessity. It is unqualifiedly a luxury, and not such a luxury that cannot easily be dispensed with by those patronizing it.

* * *

On the other hand, the moving pictures have become, and have been almost from the time they were first exploited, a public necessity and benefactor. They appeal to all classes and conditions of people—the adults and the children—and to put additional burden upon them in the form of taxation would be advancing a step toward killing one of the greatest comforts the masses have been able to acquire at small price.

* * *

To speak correctly of moving pictures they should not be classified with amusements. They are entitled to a far more dignified classification. When they were in the nickelodeon stage and used as "the chaser" in the vaudeville shows they came within the category of amusements, but for several years their sphere has been that of one of the greatest in the educational and reform lines. During a recent debate before the moving picture censors in London, Eng., one of the most influential and highly respected members of the clergy of that city made a passionate appeal in behalf of the pictures. He asked that the censors be liberal in their views regarding them to almost the point of infringing on their own consciences. The reason he gave for taking this stand against other proponents was that moving pictures have been of inestimable value in the temperance cause and in the promotion of moral undertakings, and nothing should be done that may curtail such usefulness.

* * *

Of course, the eminent clergyman was not original in his defense of the moving pictures. All he said has been voiced in all quarters of the globe for several years; but when such sentiments are re-voiced by other distinguished people it is policy for the moving picture people to give them publicity; and since an attempt has been made to place the cabaret on a level with moving pictures the present is the most opportune moment to give publicity to the London sentiment.

* * *

By the way, the first man to discover the powerful influence moving pictures were exerting in behalf of temperance work was a clergyman located in Summit Hill, a small mining town located near Mauch Chunk, Pa. He told his congregation from the pulpit one Sunday that he had observed a well defined falling off in the saloon patronage of the town since the establishment of a moving picture house and urged his people to give the latter all the patronage possible. His views soon received widespread attention and upon them has been based the most formidable of arguments when movements had been launched against the pictures by censorship and other bodies who have very frequently been more zealous than just.

* * *

In taking the part of the moving picture against the cabaret it is not intended to inaugurate a reform movement against the latter. Such movements come within the jurisdiction of other quarters, but when there appear to be attempts to again drag the pictures into the war tax matter after the same proposition was but recently defeated after a hard and expensive contest there is license for going the limit to show that the cabaret and moving pictures are not identical

There is still another reason for protesting against the proposition that the moving pictures go hand in hand with the cabaret on the war tax bill. It is proposed that the cabarets shall pay a tax of one cent for each ten cents or fraction paid for admission. Why, there are few cabarets that charge admissions, and those that do would relieve themselves of the tax by putting it on the refreshments they serve. The moving picture houses have no alternative of this kind and the result would be that the tax intended to be collected from cabarets would fall on the picture houses.

* * *

A well known producer of moving pictures has declared that there is but one way to relieve the strain the producing end of the business is now under, and that is to have the exhibitors increase their price of admission. His claim is that increased costs are being keenly felt by the studio managements and the selling and rental prices of the films must be raised to offset. This presents a very serious problem. One that can be solved at the present time only by combined and mutual efforts on the part of producers, exchanges and exhibitors. At no time in the history of the moving picture business has there been a less opportune time for the increase of admission prices than the present. It is not now so much a question as to what it costs to produce a picture, or what the cost is to the exchange handling it, as it is the pulse of the people. For the time being it is a certainty that admission prices cannot be raised by the small houses. The majority of them are located in districts populated by people who at best are in only moderate circumstances and they feel the war and other conditions even more keenly than the better classes. It is quite true that such houses are not figured upon when features are put on the market, but they are of no small value to exchanges who have on their hands features that have seen their best days in houses that pay the big money. The "small fry," as some have termed them, cannot be forced out of the business by increased prices without injury to some extent to both the producers and exchange men. The old tin cans, bottles, rags and papers that find themselves cast into the garbage receptacles and dumped on the refuse banks are regularly redeemed and made a source of revenue in some way or another. So it is with the older films. Were they to lie upon the shelves for good after having made a circuit of the higher priced houses the exchanges would frequently find themselves with but a small margin of profit. Many exchange people have told me, and I believe them, that very often they have cleaned up the cost of a picture to the exchange by rentals to the so-called junk house; and it is a fact that almost every movement made to wipe out the junk houses has been defeated or withdrawn by exchange people, demonstrating that the places were valuable clearing houses for films that could not be otherwise disposed of.

* * *

And there is nothing at present to warrant the belief that the people who are patronizing the better class of theaters at higher prices would continue doing so at increased rates. If war preparations are to be carried out as now intended, even this class of people will be obliged to economize. While the pictures have really become a necessity they have a limit in that respect. The people feast their eyes upon them, but not their stomachs and the pictures will suffer if the cost to see them is to be increased with the steadily increasing cost of the absolute necessities of life.

* * *

If some arrangement could be made whereby the producer, exchange and exhibitor could assume the increased cost of production proportionately the problem would be solved, but such a consummation is not at all likely as there is not one of the three who will admit he is making money; and, aside from the very large houses in favorable localities showing at good prices, this is evidently true so far as the exhibitor is concerned. As one exhibitor put it the other day: "I cannot get any more people into my house today than I did before the high cost of living started, nor have I been able to raise my admission. My expenses grow because my help have to get more money on account of the high cost, and who do you suppose is the loser?"

MEIGHAN IN "THE LAND OF PROMISE."

Thomas Meighan has again been selected to play opposite Billie Burke in her second Paramount picture, "The Land of Promise," an adaptation of W. Somerset Maugham's play. Mr. Meighan was Miss Burke's leading man in her first Paramount picture, "The Mysterious Miss Terry," being transferred to the role, which he assumed after playing opposite Pauline Frederick in a number of her pictures.

Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

IMPROVISING (Part II).

By Clarence E. Sinn.

OUR last few letters have been taken up with the chord of the dominant 7th and its resolution to its own tonic chord. To such of you who are not entirely familiar with these chords it will be profitable to figure them out with pencil and paper. I am aware that the greater part of my readers are well posted in harmony and chord

Key of "C." "F." "Bb." "Eb."

(Dominant 7th) Tonic. (Dom. 7th) Tonic. (Dom. 7th) Tonic. (Dom. 7th) Tonic.

(Four positions.) (2 positions.)

Key of "G." "D." "A." "E."

(Dom. 7th) Tonic. (Dom. 7th) Tonic. (Dom. 7th) Tonic. (Dom. 7th) Tonic.

Some chords of the dominant 7th, each resolving to its own tonic chord.

Ex. 25.

building, but some few are not; and to these the next table is submitted.

Example 25 shows eight different keys, each containing a dominant 7th chord resolving to its tonic. The dominant 7th contains four notes and thus can be written (and played) in four different positions. These positions are the original position and three inversions, viz., 1st, 2d and 3d inversion. The first measure in Example 25 shows the dominant 7th of C. (The chord is made up of G, B, D and F.) This chord is shown in its four positions (original and three inversions) and it resolves to the chord of C (the tonic). The other keys shown in this example (F, B flat, E flat, G, D, A and E) show the dominant 7th chord in the original position. Some of them show one inversion. All can be written in the four positions. Work them out for yourself and

Ex. 26.

familiarize yourself with them. It is essential to know exactly what they are when you play them, and where they are when you want to play them.

Something was said in the last letter about melodies being built upon the tables of modulating chords given. Example 26 shows how a melody (or phrase) may be built upon a

Ex. 27.

sequence of dominant 7ths. Of course this little melody is purposely made simple. One may elaborate upon it as he

wishes, or make another. The principal thing is the sequence of dominant 7ths. As each one resolves to its tonic chord, that chord is made into a dominant 7th of the next key and so on. Players familiar with Verdi will recognize the theme in 26 as a simplified form of a phrase in "Traviata."

While on this subject let us introduce another little phrase built upon Example 20 (given in the letter before this one). The example shows how to modulate from any key to the one a whole tone below. Example 27 gives a sequence to these modulations (C to B flat, B flat to A flat and—through G, 7th—back to C again). A little melody is placed above these chords as a hint of what may be done.

The Diminished 7th.

A very useful chord for modulating is the diminished 7th. You know what the chord of the dominant 7th is. We have talked of little else in the last two or three letters. Take a chord of the dominant 7th in its original position and raise the lowest note a half tone. The chord is now diminished—that is, made smaller. Look at Example 28.

In the first measure (which is marked A) is found the dominant chord of the key of F (C, E and G).

In the second measure (marked B) is found the dominant 7th of the key of F. (Arrow points to the B flat—a 7th above the fundamental C.) This is the original position of the chord.

The third measure (marked C) shows the lower note

A. Dominant. B. Dominant 7th C. Diminished 7th

Ex. 28.

raised one-half tone, making the note C sharp instead of C natural. The chord is now called a chord of the diminished 7th.

A peculiarity you will notice in this chord, which is found in no other—it divides the chromatic scale in four equal parts; the interval from any note to the one above or below is exactly three half-tones. So if any one of these notes is lowered a half tone, we will get a dominant 7th of some key. That is, our chord in the third measure of Example 28 (marked C) can be changed back to the dominant 7th again by lowering the bass note, and also can be changed to three other dominant 7th chords by lowering one of the other three notes.

Examples 29 and 29½ (which latter will appear next week) will make this plainer.

Example 29 shows the key of F giving the chord of the

Key of F.

{ Dominant 7th } { Diminished 7th } { Dom. 7th of D minor. (or D major.) }

Ex. 29.

dominant 7th, then the same chord diminished (a diminished 7th); then the top note—B flat—is lowered a half tone, which produces a dominant 7th of the key of D (or D minor).

(To be continued.)

Australian Notes

THE New South Wales Renters' Association is preparing a report on the conditions existing under the double Federal and State Censorships. The information was asked for by the acting premier, Mr. Fuller, who has been pressed to take steps to relieve the industry of the unfair burden. It is commented upon that Mr. Fuller was the prime mover in the establishment of the Federal Board, and that now he is its only critic. The only censorship that can be made really effective is the Federal Board, which is not limited in its jurisdiction to the confines of any one State, as Mr. Fuller's board is. Once the State resigns the control to the Federal Board it should be an easy matter to improve the latter's system. Film exchanges are complaining that the Federal Board has a much stricter system than the State Board. But both are showing absurd results due to their want of knowledge of the conditions in the industry, and a decidedly erratic attitude upon different subjects. But, as was remarked by a prominent exhibitor, the present point is not what are the defects of the two systems, but which could be best made effective, and therefore should be retained.

* * *

W. Franklyn Barrett's patriotic subject, "Australia's Peril," is now completed, and is to be presented at the Sydney Theater Royal on May 19. This picture will undoubtedly be one of the most pretentious photoplays yet produced in Australia. Mr. Barrett is well known in the moving picture trade in America, having represented Fraser Films, Ltd., in New York for several years.

* * *

Beaumont Smith, a prominent figure in the theatrical world here, produced a four-reel comedy, entitled "The Hayseeds," some time ago. This was a burlesque on Australian farm life, and followed closely a certain kind of Australian stage comedies which have been very successful. "The Hayseeds" has also met with a large measure of success, and the producer has now a similar subject in course of production, to be called "The Hayseeds in Sydney."

* * *

John F. Gavin is to produce a two-part comedy featuring Fred Bluett, a popular vaudeville star at present appearing in Sydney. There are rumors that this producer is contemplating making a series of productions for the American market. At the time of writing, no detailed information is available.

* * *

Raymond Longford, producer of "The Mutiny of the Bounty," has started on the making of a feature subject, to be entitled "Church and the Woman."

Charles Woods, who has directed many Australian successes, is also busy on a multiple reeler.

It will be seen that the production end of the business here is in a particularly flourishing state.

* * *

A South African film, "Winning a Continent," was screened privately in Sydney the other week. This production, which is 9,000 feet in length, has as its theme the wonderful history of South Africa, into which has been woven a fine story. Harold Shaw deserves much praise for his masterly direction. The film is beautifully photographed, and contains stirring scenes of the great trek that preceded the foundation of the Dutch republic. In the picture every detail, no matter how small, has been attended to. The Zulu war dances, the weird ceremonial costumes and deadly looking assegais make scenes that are new to the screen.

* * *

The Sydney Town Hall is being crowded out each Saturday night at present, the Paramount program proving a good attraction. Two five-reel features, one Famous Players and one Lasky, comprise the evening's entertainment, while vocal items by prominent artists are also an additional feature.

* * *

The Co-operative Film Exchange has secured the Australian rights for all Art Drama productions, and the first of these was released last week. This exchange will also shortly release the big Frohman subject, "The Witching Hour," a special trade showing of which was given this week.

Australasian Films, Ltd., announce that they have secured the rights for "The Seven Deadly Sins" (McClure-Triangle), and also the features, "A Mormon Maid," "The Whip" and "Mickey."

* * *

The Progressive Film Service, which controls the Mutual productions in this country, has proved true to name by exceptionally rapid advancement. Their head office in Bathurst street, Sydney, now occupies the whole of the first floor of Photoplay House, which space is to be considerably added to this month, by the addition of the major portion of another floor, where a showroom and projection parlor will be installed. Chief Sudholz is quite satisfied with the way in which Mutual films have been received by the exhibitors here. This exchange has recently opened up a fine collection of Krauss art pictures of players, a side line that should prove very successful.

* * *

I hear on good authority that the South American Trust contemplate extending their business to Australia, by starting a new exchange to distribute high-class American and English films. There are many brands of American features that have not been exploited in this country as yet, and there is much likelihood of this report being true.

* * *

Another newspaper for exhibitors has made its appearance in the shape of the Progressive News, published by the Progressive Film Service, and edited by Claude Phillips, publicity manager of that concern.

* * *

The Glaciarium, Sydney, which has been closed for several months, reopened this week as a first-run house for Bluebird and Red Feather photoplays. The winter season has just commenced, and attendances at all picture houses are very large. In fact, on Saturday nights, it is very hard to find a seat in any house at eight o'clock, and it is a common occurrence at that hour to see long lines of people standing outside the theaters waiting for the session to end.

THOMAS S. IMRIE.

Sydney, N. S. W., Australia, May 1, 1917.

MAURICE F. TOBIAS.

FROM bookkeeper to president in twelve years, every step achieved by his own efforts, is the record of Maurice F. Tobias, executive head of Superlative Pictures Corporation. Mr. Tobias entered the film business as a bookkeeper for the Greater New York and Empire film Exchanges, then on Fourteenth street, in 1905. He was one of William Fox's first associates when that showman made his advent in the film business, and while with him originated a system of booking that is still in vogue. This system, termed by Mr. Tobias the "lock system," locked a complete show for a period of consecutive days, thereby eliminating any loss of time from one exhibitor to another, and avoiding any mistakes in the course of shipments.

Joining Paramount, Mr. Tobias traveled through New York State selling Paramount. As manager of the Mutual New York Western exchange Mr. Tobias proved his worth, when, having taken over the office of that organization when it was in a state of chaos, he promptly righted matters, and when after four years he resigned Mutual New York was the pet of the company's circuit of exchanges. Superlative Pictures Corporation feels that with Maurice F. Tobias as its head the success of the firm is assured.



M. F. Tobias.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

Six Travel Subjects, Two Agricultural, Four Topical, and One Zoological.

Reviewed by Margaret I. MacDonald.

"Tangier, Morocco" (Mutual-Gaumont).

THE VIEWS of Tangier, a seaport of Morocco, presented in "Mutual Tours Around the World, No. 31," give a good idea of life as it progresses in this part of Africa. We learn that its roadstead is the largest in Morocco, and that while it exports cattle, wool and dates to a considerable extent, its chief dealings are with imports. At the docks we witness the rather cruel method used by the Moroccans in loading cattle. This is done by placing a rope about the animal's horns and suspending its body therefrom while being lifted onto the ship. Interesting types among the natives are shown, and scenes in the streets, some of which are very narrow.

"St. Kitts, W. I." (Mutual-Gaumont).

In "Mutual Tours Around the World, No. 31," we learn that the Island of St. Kitts, one of the Leeward Islands in the British West Indies, has a population of 30,000 inhabitants, mostly negroes, and was discovered by Columbus in 1493. In the picture a number of views in and about Basseterre, the capital of the island, are shown, including the Bay Road Market, Cayon street, St. George's street, Square street, and the dock. In addition to this there are views of mountains and fields, with women at work in the latter.

"Here and There in Texas" (Pathe-Combitone).

"Here and There in Texas," for release July 1, is a most comprehensive and interesting number. The film embraces scenes in San Antonio, including the famous Alamo, San Jose Mission and other points of interest in the surrounding country. Pictures of Medina Dam, Nueva Laredo and Corpus Christi are also shown, and also of the native wild animals of Texas.

"The Monastery of Piedra, Saragossa, Spain" (Mutual-Gaumont).

The Monastery of Piedra, according to "Mutual Tours Around the World, No. 31." In its grounds are the lovely cascades, which have been photographed for our benefit. The cascades and falls are of a variety of styles which have fashioned themselves through the centuries. Among the most beautiful of these are Trinity Falls, Caprice Falls, and Iris Falls. The latter gets its name from the beautiful effect produced by the sunlight playing on it.

"Winter in Galicia" (Mutual-Gaumont).

"Winter in Galicia" is a short bit found in "Mutual Tours Around the World, No. 31." It is interesting principally because we have been given in film very little about Galicia, a country which lies on a slope of the Carpathian mountains. Scenes in the mountains showing the Galicians at their favorite winter sport, skiing, a dance of the mountaineers, and snow-covered fir trees in the Carpathians are all interesting sights.

"China and the Chinese" (Educational Films Corporation of America).

The first of a series of films being released by the Educational Films Corporation of America, entitled, "China and the Chinese," deals principally with farm life in China, and is of unusual interest. We learn that 80 per cent. of the Chinese live on rice, and we see a rice field being plowed with the crudest sort of wooden plow, drawn by a single ox, and see the laborers dredging the river for mud with which to fertilize the ground. A primitive wind mill represents one method by which irrigation is accomplished. Another method is the water buffalo, a wheel operated by ox power, and still another and more usual method, in

which the water wheel is operated by human power. The threshing of the rice, the hulling of it, and the sifting and grinding into flour by means of stone rollers, are interesting sights. The rice and flour is then bagged and taken by boat to the market. A wandering restaurant, where rice is dealt out at so much per dish, and scenes showing fine flocks of geese and crated fowl ready for the market are seen.

"Cattle Raising" (Pathe-Combitone).

The Combitone number for June 27 gives an accurate and vivid description of dairy ranches as they are being conducted today in Texas. Modern methods are employed in every instance, and in viewing the film we become thoroughly alive to the fact that the influence of progress has penetrated even to the cattle country. Some splendid specimens of prize-winning Jersey cattle are shown; and it is indeed interesting to see these animals being put through a tank containing a certain solution to rid them of disease-carrying ticks. Scenes from Corpus Christi Bay complete the reel.

"Scientific Stock Breeding" (Paramount-Bray).

The scenes shown in the Paramount-Bray Pictograph, No. 72, covering scientific stock breeding were photographed in the cattle-growing districts of the West, where the Federal and State governments have established stations for the purpose of experimenting with various breeds of animals in order to evolve certain kinds which will produce a greater amount of food at the least possible cost of maintenance. The subject is well illustrated, showing at the same time a splendid type of animal and its inferior progenitor. Some of the finest food-producing animals in the world are shown in this picture.

"On Duty With the Coast Guard" (Paramount-Bray).

An intensely interesting subject showing how the Coast Guard protects and rescues the seafarers of our coasts. We see the guards, arrayed in oilskins and hip-boots, launching a boat when the surf is running high, and righting a boat that has been overturned. The most interesting feature of the picture is the launching of the breeches buoy, which is done with the aid of a small cannon, from which is fired a bar attached to a light rope. The shot is aimed to go over one of the ship's spars. The rope is made fast by a sailor, who then hauls in on it and draws out a heavier cable, to which the breeches buoy is fastened. When this is attached to the ship's mast the sailors one by one get into the buoy and are hauled ashore over the improvised aerial trolley. In this way the crews of wrecked ships are saved from possible death.

"Uncle Sam's Gun Shops" (Universal).

Scenes showing how the barrels for big guns are made in an arsenal "somewhere in the United States" will be found in the Universal Screen Magazine, No. 22. We learn that the gun barrel has several coverings, all of which are sweated and shrunk, and that no bolts are used in assembling. We are shown the sweating pit, 150 feet in depth, and a gun barrel being lowered into its outside jacket, after which it is sprayed with cool water, which shrinks the metal to a perfect fit. We see also the polishing of the barrel in the huge lathe, the winding of the wire sheath, and the adjusting of the breech mechanism. In looking through the barrel of a 14-inch gun we are told that the life of it is about 100 shots. The dreadnought Pennsylvania's formidable equipment is also shown.

"Unmasking the Mediums" (Paramount-Bray).

The second installment of "Unmasking the Mediums" will be found in Pictograph 72, and covers the question and answer proposition, which has always been so shrouded in mystery. Many of us have been at mediumistic meetings and have seen the slips of paper passed around, on which curious ones write a question and place the paper, unfolded.

in an envelope provided for the purpose. The closed envelopes are gathered up and taken to the medium, who by means



Scene from "Unmasking the Mediums" (Paramount).

of a double skirt and an electric bulb, reads and replies unseen to the questions, with the lights in the room switched off. This is an interesting expose.

"Are You Physically Fit?" (Universal).

In the Universal Screen Magazine, No. 22, will be found an illustration of how physical examinations are conducted at the Life Extension Institute of New York. It suggests that at least once a year a person should undergo this thorough examination and act accordingly. At the human service station in connection with this institution the patient is asked to state history, living habits, etc. Here it is contended that the average weight is not always the best weight; prosperous persons are usually over weight. The films tell us that faulty vision is found in 30 per cent., and nose and throat affections in nearly 59 per cent. of the applicants, and infected mouth and ears trouble more than 22 per cent. In testing the reflex action of the knee it is found that alcohol in excess diminishes the knee jerk. The chest of each patient is gone over thoroughly for the purpose of detecting possible tuberculosis; temperature, pulse action and blood pressure are also taken. Finally we are told that sixty per cent. of persons past middle age are dying from preventable disease.

"American Deer" (Educational Films Corporation of America).

One of the most interesting of the Ditmars series of animal pictures makes us acquainted with the different species of American deer. A monster bull elk, with a beautiful set of antlers, is seen feeding from the keeper's hands; he is docile, we are told, while the fawns are still in their babyhood. The pretty baby fawns toddling about after their mothers, or sleeping while mother eats, are delightful. The northwestern deer have white tails, which they use in warning their mates or the fawns of danger. At the approach of danger they run with their tail erect like flowing plumes. We are shown a herd of them in flight and leaping over a ditch, also running with difficulty across smooth ice. Another species shown is the mule deer of the west.

Film Shows Care of Automobile

"The Automobile Owner Gets Acquainted with His Car" Fascinating One-Reel Picture Presented by Camera-graph Film Manufacturing Company, Inc.

THE CAMERAGRAPH Film Manufacturing Company, Inc., of which F. R. Abrams is the president and general manager, is issuing a thousand-foot film which shows the automobile owner just exactly how to get the best results from his car by taking proper care of it. The film is entitled "The Automobile Owner Gets Acquainted with His Car" and was made under the direction of the head instructor of the West Side Y. M. C. A. Automobile School.

As the picture opens we see a party starting out on a pleasure trip and witness the various annoyances to which they are subjected because of inexperience and lack of technical knowledge of the workings of the automobile. Among the things that happen are the puncturing of a tire without having a reserve shoe on hand, and the overheating of the engine, which we are told is due to lack of water in the radiator, lack of oil or a retarded spark.

After discovering that we know little or nothing about the machine we drive, we proceed to take a lesson on its care. This lesson is carefully filmed in detail. The mysteries of the motor are unmasked for our benefit in close-ups, which enable us to follow each minute detail, even to the cleaning of the carburetor and the filling of grease cups. Closeups of brake, clutch and reverse in action, also transmission gears and differential are shown.

The film is intensely interesting and will be handled on a state right basis.

Films Aid Popularity of Books

Declaration Made by Edwin Thanhouser Backed Up by Prominent Librarians.

A RECENT printed refutation of the statement of a certain woman editor, by Edwin Thanhouser, has attracted considerable attention and has been commented on by various prominent librarians throughout the country. The editor referred to is at the head of a publication for public librarians, and claimed that moving pictures were a detriment to public libraries. Excerpts from letters received by Mr. Thanhouser from various librarians throughout the country will no doubt prove interesting to readers. They are as follows:

George F. Bowerman, librarian of the Public Library of the District of Columbia, says: "Our Chief of Circulation reports that the exhibition in the moving picture theaters of the film of any story such as *Ramona*, *Pickwick Papers*, *David Copperfield* and *Vicar of Wakefield* always increases the demand for the books."

"Unquestionably the presentation on the motion screen of a well-known book creates an instant demand on public libraries for the book itself," says P. B. Wright, librarian of the Kansas City Public Library, Kansas City, Mo., "and so long as only worthy books are shown libraries benefit thereby."

Librarian Arthur E. Bostwick, of the St. Louis Public Library, St. Louis, Mo., is even more emphatic in his support of Mr. Thanhouser's views. He states: "I beg to say that you are quite right in your view that films based on the plots of books stimulate the circulation of those books in the Public Library. This is the case whether the books represented are good or bad. We occasionally have a demand stimulated by motion pictures for books that we do not place on our shelves, but the demand is the same when the book happens to be '*David Copperfield*,' or '*Les Miserables*.' I am fully in accord with the statement of Mr. Edwin Thanhouser, as enclosed in your letter. It is my own opinion that these films are very much more interesting and effective when they are taken amid the actual scenes depicted in the book, as was the case in the recent English film of '*David Copperfield*.' I should suggest, therefore, that producers should use more American standards and select these with a view of making the picture at the actual place in which the scene of the book is laid."

Mrs. Mary C. Spencer, State Librarian, Michigan State Library, Lansing, Michigan, is not so positive in her opinion, but seems open to conviction if the films placed are of "the right kind." She says: "The placing on the stage of the legitimate drama does stimulate the request for books on the play. The truth of the matter is, so few films by great artists are shown here that the audiences are not composed of the representative people; I have no doubt if we could have the right kind of plays shown we would have more demand for the books."

The statement of E. W. Miller, librarian of the Free Public Library of Jersey City, N. J., reveals that his library has compiled a special card index of books that have been adapted to films. "The experience of the Jersey City Public Library," he writes, "has been that the presentation of motion pictures made from books usually results in a marked increase in the use of such books, particularly when they are presented in the better class of theaters. The increased interest in the books so presented varies greatly, but on the whole it is of considerable importance. In this connection it may interest you to know that we have compiled a card index of novels and stories that have been produced in motion pictures. This now covers 350 titles, and is being added to all the time. Two installments of this list have been printed and are enclosed herewith."

Herbert S. Hirshberg, librarian of the Toledo Public Library, Toledo, Ohio, agrees with the Thanhouser view, but makes a plea for care in film adaptations.

"We do feel the effect of the presentation of the films," he states. "It is always interesting to see how a classic has been adapted. Some adaptations are excellent and portray the spirit of the original, others give an entirely false idea

and destroy the value of the book. Film producers should, I believe, use especial care not to permit poor productions or adaptations of great works of literature. In their desire to produce popular films they often lose sight of their obvious duty in this respect. When good books are well filmed the producer is performing a real service in advertising and stimulating demand for the book. We also find that when poor books, not included in our library collection, are pictured, we frequently have requests for them and have difficulty in satisfying the applicant for the lurid tale with one of better quality and one truer to life."

Items of Interest

BETTER motion pictures for young people was one of the subjects discussed by delegates to the great National Conference of Charities and Correction at Pittsburgh, June 6 to 13. No conference of similar character approaches this one in magnitude. There were 4,500 registered delegates interested in all phases of social work and drawn from every state in the Union. A program demonstrating the kind of pictures which are most attractive to young people was presented at the convention by the National Board of Review and the National Committee for Better Films in co-operation with the Children's Service Bureau of Pittsburgh. This program included "The Primrose Ring" and a Paramount-Bray Pictograph. Those opening the discussion which revealed the fact that the delegates were unanimously of the opinion that a constructive plan for young people's entertainments would receive general commendation, were Orrin G. Cocks of the National Board of Review and Miss Mariam Schoenfeld of the Children's Service Bureau of Pittsburgh.

* * *

One of the most successful industrial publicity films which has yet appeared is that produced by the Standard Sanitary Mfg. Co., showing the processes of manufacturing plumbing fixtures and their use as agents for health, entitled, "The Tale of a Tub." The picture is in five reels, and was produced under the direction of Charles B. Nash, who is publicity manager for the company, and who recently showed one of the nine prints under the supervision of the Dayton Master Plumbers' Association.

Debut of Third Drew Generation

When the Metro-Drew comedy, "The Deadly Calm" is released another generation of the famous Drew family will be seen in public for the first time. Joseph Lee McVey, a nephew of Mr. and Mrs. Sidney Drew, makes his debut in that comedy. The child is two and one-half years old. Thus the public will be introduced to another generation of one of the most famous families in the history of the American stage. The Barrymore-Drew family has been among the leading theatrical families for the past fifty years.

The romance of Maurice Barrymore and Georgie Drew united the Barrymores and Drews. Maurice Barrymore and Georgie Drew were as popular in their day as are Ethel Barrymore, Lionel Barrymore, John Barrymore and the famous Drew brothers. John and Sidney, today. And there is S. Rankin Drew, too.

The public appearance of little Joseph Lee McVey, who bears the same relationship to Mr. and Mrs. Sidney Drew that John and Lionel Barrymore bear, now brings before the public the fourth generation of this talented family.

Joseph Lee McVey.

GRIFFITH SPECTACLE RETURNS TO BRIGHTON.

Arrangements have been consummated with the Brighton Beach Music Hall for the presentation again this season of D. W. Griffith's spectacle, "The Birth of a Nation," at that theater for a limited summer engagement, beginning Friday night, June 29. A symphony orchestra of forty will accompany. The Brighton Beach Music Hall has been completely redecorated and renovated in anticipation of the engagement.

Herman Katz, Paralta Treasurer

HERMAN KATZ, treasurer of Paralta Plays, Inc., though but little known in the moving picture trade, is a man of wide reputation in commercial circles for business ability and extensive financial interests. When but 36 years of age he retired from active business. This was less than ten years ago. Since then he has not directly participated in the management of any of the manufacturing and retail sales enterprises in which he is a large stockholder. Last March, when they were organized, he became treasurer of the Paralta interests.

Speaking of his entry into the picture industry Mr. Katz said: "The trouble with this business in the past, as I see it, is that operations were begun and have since been continued on lines far removed from sound business methods. The whole thing took root in an unsubstantial foundation. What the moving picture industry needs is financial common sense and intensive business methods from top to bottom. With such sterling innovations introduced there can be no doubt of its stability and value as an industry. Its lasting qualities cannot be doubted. The moving picture has come to stay and will continue to be distinctively the poor man's amusement as well as entertainment for all class of people.

"If one individual can make over a million dollars on an investment of less than \$5,000 in four years, under the conditions which have prevailed, with sound business development and honesty behind it all, it would be very difficult to convince me, after what I have learned, that the moving picture industry is not a good field for capital to enter. It certainly offers great possibilities.

"The production of moving picture film is manufacture, its distribution to exhibitors is jobbing and its exhibition in theaters is retailing. Some may dispute this and say that the picture business is just show business in another form—that the laws of merchandising cannot be made to fit any field of amusement enterprise.

"If a man will stop to think a moment, and think on the right lines, he will see the fallacy of any such argument. The high efficiency business methods of today are really only common sense and experienced developed to their greatest power. Notwithstanding argument to the contrary, common sense and business experience are just as applicable to handling moving pictures as to anything else that is bought and sold.

"I have identified myself with this work with every confidence that business brains and integrity will eventually make the production, distribution and exhibition of motion pictures safe investments when conducted on legitimate and conservative lines."

G. P. HAMILTON, JR., ACTOR.

To few men in the motion picture business is there given the opportunity to study every angle of the industry, and one of the most exceptional cases is that of G. P. Hamilton, Jr., who appears as the Sergeant in the Metro's forthcoming "The Slacker." This young man, who is now 36 years old, has been a cameraman, a director, an actor, a laboratory man, and he has also worked in the sales department of various picture concerns. Mr. Hamilton is the son of one of the pioneer cameramen and producers in the industry. His father, together with Cameraman Bitzer, photographed the famous Fitzsimmons-Jeffries fight at Coney Island eighteen years ago. Mr. Hamilton served in the regular army for three years. He is an expert horseman and a sharpshooter.



Herman Katz.



Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

HARLAN, Kenneth. Born in Boston, Mass. American parentage. A flat six feet tall and weighs 178 pounds. Brown hair and blue eyes. He made his stage debut about 1913 and has played in stock, with Gertrude Hoffman in her production of Summerun and in January, 1917, he made his picture debut in Betsy's Burglar, with Constance Talmadge, a Fine Arts production. His present studio connection is with the Ince Companies, which took over the Fine Arts. For the rest Mr. Harlan, overlooking the fact that we have to make these paragraphs twenty-four lines long, confidently says, please fill in this yourself. With that license we could, if we were of a mean disposition, give him the lurid sort of a past, but not having a mean disposition, even when a player gets writer's cramp when he gets half way through



his questionnaire, we feel entirely safe in announcing that he likes all outdoor sports.

Kenneth D. Harlan

SEDGWICK, Eileen. Born in Galveston, Texas. American parentage. Is five feet, three and one-half inches tall and weighs 125 pounds. Very blonde hair, grey-blue eyes. Miss Sedgwick made her stage debut at the age of four and has run the gamut of vaudeville, stock, drama and musical comedy. She is well known in the "United" time as one of the Five Sedgwicks. She made her debut in August, 1914, with the Lubin Company as Rose Melford in The Eagle's Nest, and played with them for a year before changing over to Universal, her present connection. She did Gretel in In African Wilds and Mary in Dropped from the Clouds. She has, at the time of writing, played the leads in 37 one and two-reel comedies, 12 dramas and 16 western and animal stories—55 roles in less than three years. She



likes riding, driving, skating (ice or roller not specified), dancing, autoing, and other al fresco sports.

Eileen Sedgwick

MAILES, Charles Hill. Born in Halifax, Nova Scotia. His father was English and his mother a Newfoundlander. Being honest, he admits he is half an inch shy of six feet, and he weighs 185 pounds. Dark complexion, gray hair and brown eyes. Mr. Mailes made his initial bow on the stage in 1894 and has played under the managements of Liebler and Co., Broadhurst Brothers, the Shuberts and Henry B. Harris. Mr. Mailes made his screen debut in 1910. He doesn't remember the title of the play. They were just plays in those days and you made one a week or there was trouble, but he was one of the foundation stones of the old Biograph and as long as there was any Biograph he was a Biographer. He played in the support of Mary Pickford and Florence Lawrence in the days when it was worth your



Biograph job to have a name to be called by in the papers.

Charles Hill Mailes

COOKE, Ethyle. Born in Lynn, Mass. Is five feet, two inches tall and weighs 115 pounds after lunch. She forgot to tell the color of her hair and eyes, so perhaps the world will never know. Miss Cook believes in taking time by the forelock and leading it around. When she was only six she began her stage career as a toe dancer and by the time she was fourteen she was not only a professional dancer, but a teacher of dancing and an organizer of amateur entertainments in and around Boston. When she graduated from school she went on the regular stage as a member of the Henry W. Savage forces. Later she was given parts in Peggy from Paris, Woodland, The Sultan of Sulu, Marrying Mary, and Mme. Sherry. About six years ago she joined the William Fox forces and has spent the time since then in Fort



Lee. She writes that her peculiar hobby is hurrying home but she, of course, likes "outdoor sports."

Ethyle Cooke

STOWELL, William. Born in Boston, Mass. Irish-American parentage. Just six feet tall and weighs 185 pounds. Dark complexion, dark brown hair and gray eyes. Has had experience on the stage in drama and musical comedy and his screen debut was made in 1909 in Fafitte, the Pirate, a Selig version of the kind-hearted old gentleman who used to infest the Louisiana swamps. He later played with American and is now getting his mail at Universal City. Among his productions are The Overcoat, Hell Morgan's Girl, The Gentleman Burglar, The Water Rat, The End of the Road, The Other Side of the Door, Overalls, The Man from Manhattan, The Piper's Price, The Doll's House, The Flash Light, The Triumph. Mr. Stowell does not like "all outdoor sports," no indeed. He has found a



new one. He writes it down that he likes "general sports,"

William Stowell

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Returning Cuts.

GEORGE Editor Carpenter, in a recent issue of Real Reels, remarks that about 2,000 Paramount cuts have not been returned to the Notable Feature Film Co., of Salt Lake, by exhibitors to whom they have been loaned. This is viciously bad. Paramount used to charge for this cut material, but decided to loan advertising cuts to the Exhibitors in return for the profit the brand derived from the advertising; but the profit is not so great that all cuts can be given each Exhibitor. There is a large annual saving to Exhibitors through the loan of this material, and the least the Exhibitors can do to prove their appreciation is to return the cut material as promptly as possible after use, that brother Exhibitors may also profit by the Paramount generosity. It is unfair to other Exhibitors and unjust to Paramount, and it is one of the reasons why there is not larger number of companies offering this free material. If you would receive courteous treatment, you must offer courteous treatment in return. This is not written merely to Exhibitors in Mr. Carpenter's territory. It goes for the entire business. When Exhibitors show themselves more grateful for favors received they will receive more favors from manufacturers generally.

Front Page Stuff.



SUNDAY NOON CONCERT
WALLACE WURLITZER

THE WITCHING HOUR

A sensational series of the stage set in a story. "The Witching Hour" now is screened as a six part feature. The Spectacular of scenes now being in building and containing the dramatic interest by means of flashbacks, real scenery, elaborate and costly settings, double exposure—no other cut of paper is easily produced in "The Witching Hour". If you enjoy a story mixed with action, a lot more and action—with whitehouse, red-blooded romance—if you like the kind of a story that carries your attention right up to the end of an long up acts—Don't you'll see "The Witching Hour".

"PINCHED IN THE FINISH"

A genuine smash, a better than the usual of almost any picture now on the market. It is a story of a man who is pinched in the finish.

2 REELS OF BLACK SENSATION KEYSTONE COMEDY!!!

FIRST AT PINE
ADMISSION 15c—CHILDREN 5c
N. B.—STARTING TODAY

Gordon F. (100%) Fullerton, of the Liberty, Seattle, sends in a four column advertisement that dropped down the front page of the amusement section of the Sunday Times. The layout is novel, but we think a light benday on the hour glass would have helped to bring out the white title a little better. Possibly the title does not need to be brought out, because the block is so striking, but the use of some background tint would have made for plainness, perhaps a heavy benday for the sands and a lighter stipple for the glass, with a little shading for the high lights. The use of special cuts seems to be increasing, partly because they yield better results and partly because they work up better than the material furnished by the companies, most of which is designed to work in a smaller space. It costs money to make original designs, but the cost is small in proportion to the greater number of persons reached and the arithmetic is very simple. You pay a certain amount per line or inch for your advertising space. The paper sells you this space and you can do as you will with it. If the additional investment in specially drawn design and a cut from the drawing

will bring you in a greater return in persons who have read the advertisement, and who may not notice an all-type display, then your investment in the design shows a profit, to say nothing of those who might see the advertisement anyhow, but who are more favorably inclined toward the play through the greater appeal of the drawing. That these special designs must pay is evident when such alert advertisers as Mr. Fullerton and Ralph Ruffner persist in their use. Here are two trained men who know how to watch for results from special stunts, and they discontinue ideas that do not prove of value.

The Why of It.

Ralph Ruffner seems pleased with Jimquin's letter about his Liberty theater. It will be remembered that Jimquin (who seems to be suf-

fering from writer's cramp) visited the Liberty anonymously and wrote bit of Chaplin film had gotten into a Bill Hart picture and wanted to know why. Ruffner explains thusly:

The Liberty acknowledges a rare compliment at your hands in making public the letter from "Jimquin" of Los Angeles. When a gentleman is pleased and will take the time to write his impressions in such a complimentary tone, I am sure there are hundreds who feel the same way, but who do not take the time to say so. Certainly it is the keenest and most appreciated mention the Liberty has met with. You will better understand when I tell you Mr. Quinn did not make his presence known to me while in Spokane, and the first intimation I had that we had been "stayed with" was when I saw the article on page 611, April 28th issue. I now recall that some gentleman called the office on the phone and asked the reason for a section of a Charley Chaplin subject appearing in the Triangle release, "The Gunfighter." The reason was this: It is the first time the public has (presumably) seen Big Bill Hart take a shot at Charley. Like other pictures we have seen, the action takes place in two parts: they saw Bill fire the shot (and they knew it was a shot because they heard one), and they saw Charley rush onto the screen at a mile-a-minute clip, do a one foot skid and then beat it again. That's all there was to it. Just one of those bits of foolery that does no harm but sure stirs up some talk, and when we can make 'em talk it beats newspaper space at a dollar per inch. Some Triangle exhibitor may read about this and want to know particulars. Go! The opening scene in "The Gunfighter" is one of the most beautiful effects and bits of genuine novelty we have had in the history of the game. Many will remember the morning star and the light in the cabin window 'way up on Rim Crag Rock; the gradual dawn of the new day, followed by sub-title introducing Hart, then the pin-hole dissolve opening on the muzzle of "The Gunfighter's" gat—the ends of the bullets being very conspicuous—then the shot fired square in your face, seemingly—opening up quickly to a full close-up of Big Bill laughing, then showing him shooting at a flock of bottles on a limb. * * * Just at the instant of the shot in the picture, our electric shot effect (my own invention) was used, and then three feet of film of Charlie followed. By drawing on your imagination you can, perhaps, picture the effect. Naturally, on the beautiful opening scene I have just mentioned, every light in the theatre was out, and the surrounding darkness served to bring out all the beauty of the scene Mr. Hart and his assistants intended an audience should behold. One never knows what is going to happen at the Liberty during the pictures, the slides, the intermission marches or overtures; everything is directed at originality and surprises with the uppermost thought of "entertainment" always in mind. In other words, "nothing tried, nothing gained." Given four walls, a box office, a screen, an organ and a projection room and offering straight pictures is one way of doing business, but with all these things and a dozen bright, active young men to help out and who strive to make today better than yesterday, * * * well, something is bound to happen. Most of the Liberty's young men have since enlisted, and now all we have left is "four walls, a box office, a screen, an organ and a projection room." I once read in the Saturday Evening Post this sentence: "The attitude of any employee is but the reflection of the master spirit." Jimquin tickled all of us when he remarked about the "good humor that oozed out all about." Happy employees sure do put 'em over the left field fence every time up. I'd like to tell you a whole lot more, Doc, but I'm afraid you'll shoot it in the department and we're not flattering ourselves at your expense. Think this will answer Mr. Quinn's curiosity as to why Chaplin appeared in a Bill Hart subject.

That's the explanation, but we think Ruff has a nerve mussing up an atmosphere opening with a comedy bit. It's rather risky, but Ruff knows what he can do to his patrons and evidently they enjoy his unexpectedness.

Changing the Cry.

The Boston branch of Peerless Productions, managed by Sam Grant, has worked a new idea. It has taken The Battle Cry of Peace and retitled it, now calling it The Battle Cry of War. New subtitles have been made to fit the new chief title and the obsolete statistics have been thrown out or replaced by new and up to date facts and figures more in accord with the moment. Mr. Grant has gotten out a lot of striking printing for the renamed production, all red and blue on white, that will make for better business on a rebook. And his own advertising matter to the Exhibitor is right in line with that prepared for the Exhibitor's use.

Coming Slides.

John W. Hanson, of Triangle, has prepared a set of stock slides for Exhibitors to use in advertising coming Triangles. Two of them are shown in the reproduction herewith. It was only the other day that a woman asked us why the portrait slides used for coming attractions were always so unattractive. Patrons notice such things. They have their unconscious effect.



These cuts are attractive and well colored and give the Exhibitor something that does not disgrace his screen. The blank spaces at the bottom of the dark slide and below the sign in the other are for the insertion of the days of showing.

Worked the Summons.

W. C. Pierce, of the Royal, Princeton, W. Va., sends in a summons he used lately and says that it gave him standing room against unusual opposition. He adds that he used the police as much as possible to distribute these summons, and as court was in session there was a further advantage. Most cities and even towns would not stand for the use of their police as bill peddlers, but where it can be worked, nothing could be more effective. The summons was printed without blanks for filling in, and were distributed broadcast. It did not follow the legal form very closely, and yet it got the attention, as the summons almost always does. He uses a syndicate program. It has been some time since a summons was sent in—almost a year, but they are always worth a try and seem to work even when in the simplest form.

Torpedoed.

Charles Decker, of the Majestic, Grand Junction, Colorado, sends in this print without comment. He doesn't say whether he paraded the torpedo through the streets with the boys carrying the sign or whether he sent the diver through the streets and used the torpedo



for lobby display, but we presume that the torpedo was for lobby work, since the spectacle of a single man, hampered by diver's dress carrying a torpedo unaided, would suggest a farce. Mr. Decker is using a real diver's dress and not a fake. We are sorry he did not send details. Usually he does.

Bill Is Wright.

William Lord Wright, whose humor column in Selig's Paste Pot and Shears is about the most widely clipped stuff sent out by the press agents, hits a solid blow now and then in spite of the humor. A recent issue remarks:

So many advertising slides were shown last evening that it was 11:30 p. m. before "The Pep of Pocahontas," in five reels, was finished.

This is not as much of a joke as it sounds. In an eagerness to make a few dollars out of the advertisements, a house will drive away business many times in excess of the slight gain; for no one goes to the theatre to look at advertising slides, more particularly the sort the average Exhibitor who does that sort of thing gets on his screen. There is no objection and considerable merit in foreign advertising in the house programs, but do not force a lot of advertising slides on your patrons just because you know they are helpless. There is no profit in making a couple of dollars and losing six times

as much. Bill also drops into verse. Bill never worried Tennyson and Longfellow about their laurels, but there is sense in what he says

Seated in the movie show
Yes indeed, I like to go
Once we waited overlong
For the illustrated song!

But today in movie show—
Everybody's there you know!
Hours pass in pictures gleam
Advertisements on the screen!

There's a slide for Johnson's soap.
New perfumes and toothache dope.
Wake me when the play's begun
And the advertising's done!

Keeping Down Expenses.

This cut was used by A. B. Krueger, of the Franklin, Oakland, Cal., for his newspaper work. He sends in an engraver's proof instead of a newspaper reproduction, and we do not know how the lines came out in rapid printing, but the idea is worth noting. This is taken from a full page trade advertisement. Evidently the lower part of the black mass was painted over black and newly lettered in white. It gives an original effect merely at the cost of the cut and a little art work instead of representing a considerable expense for an inferior original design. If you have anyone who can do plain lettering, the weekly issue of this paper will be your art gallery. All you have to do is to paint over the parts you do not want, either with chinese white or



black drawing ink, letter in the new text and send it over to the engraver. Not every cut will work, of course, and the half tones will bother, but there are many cuts you can work over in this way and get "special" designs merely for the cost of the cut and a little lettering. It worked for Mr. Krueger and it will work for you.

Now It's the Family.

The Jewel, Valentine, Neb., has a new one. In place of the kid matinee it is offering a "family program" on Saturdays, when the whole family can come in. This lifts the curse off the "children's" matinee, but there is perhaps a slight danger that some may argue that the program on other days is not suited to the entire family. This is a small matter, though, and the idea generally is a good one. It might be possible to build this up. With a ten and fifteen-cent price for general admissions, make a special price for mother and the kiddies at the matinees and another price if father comes to the night show, too. Make it a quarter for mother and two children, or thirty-five cents for mother and daddy and two kiddies, with a nickel extra for additional children. But make it other than a Saturday for special prices. The Saturday kid matinee is practicable at a special price only because it is given before the regular times of per-

formance. The house has a good line in "Are you going to say 'I am sorry I missed it?'" We used the same idea not long ago on a lodge notice with "It's better to say 'I'm glad I went, than I'm sorry I missed it.' Be a wenter."

A Campaign.

L. W. Carroll, of Carroll and Donnell, Lyric theater, Lancaster, N. H., sends in his campaign for The Great Secret. He writes:

"My first move, about four weeks before the serial started, was to secure an old trunk and display it in the lobby with this sign over it: 'A great secret is contained in this trunk. To be opened Mar. 31st.' Along the week before the opening of the trunk we ran slides asking what the great secret in the trunk was, etc., and had all our patrons anxiously awaiting the opening. The same day the trunk was opened (by the way it contained a card reading: 'The Great Secret,' Tuesday Apr. 10). We started our screen slides and poster campaign followed by liberal display ads and readers in the local paper. Then we mailed the enclosed folder to a select list and opened up the first episode to the biggest business that we have ever had on the first night of a serial. The following week we repeated the first episode together with the second and those who had stayed away the first night went the next week because they had heard about it from their friends and were anxious to see it.

I have quite a campaign mapped out for the Seven Sins that I may outline at some future time if this is worth anything.

The enclosure referred to it a slip of white paper seventeen inches long by two wide. It is enclosed in a tiny envelope. When it is taken out it is about two by two inches, sealed with a red seal. On the front is the legend: "Don't open this until you have broken the seal." As you start to unfold each turn gives two new phrases; one in the front of the sheet and the other on the back. If you open it straight down at one motion it does not make good sense, for it must be slowly opened and the back read, then the front. The folder is no novelty, but this is a new idea to us and must have taken some little time to work out so that the sentences would come in their proper places. The first opening, for example, shows "Some folks knew it sometime ago." This is printed at the top of the face. On the back is the continuation "But it is still the great secret." Now another fold is opened. Below "Some folks &c." appears "The secret concerns William Strong." Below that, on the back "and a girl named Beverly Clark." It will be seen that each fold takes one essential phrase from the front, but if the reader does not get the idea the first time, he will go back and work it out and so then the idea will be doubly effective. Mr. Carroll sends in some well written advertising copy and gets a fair display from the printer. Two good points he makes are: "Think of seeing your favorite stars each week for fourteen weeks," and a list of the most recent Bushman-Bayne productions made at the Lyric. Mr. Carroll says that no letters are sent out with typed addresses. All are hand written to give the suggestion of personal correspondence.

Permanent Stands.

If anyone should know the value of posted paper, it should be Al Ringling, of the Ringling brothers. Evidently he believes in it as this reproduction shows. This is a pair of Paramount eight sheets and with a painted sign in between. The house is in Baraboo, Wis., the



home town of the Ringlings and winter quarters for the circus bearing their own name, the B. & B. show wintering in Bridgeport. Look it over and see how a real expert words his stands.

By Letter.

The American Feature Film Co., of San Francisco, originated a novel advertising stunt for "The Ne'er Do Well" that might be adapted for local use. It is mailed out in an envelope bearing the card of Darwin K. Anthony, at the address of the company. Within is a letter with a similarly printed head. In imitation typewriting it starts off "My dear Kirk," and under pretense of refusing an application for money, it recites the story of the book. Only in the last two paragraphs is there anything to suggest the advertising end. The first of these refers to the fact that Rex Beach took the career of Kirk as the subject of a novel and the second tells how it has been done into motion pictures. And here this is made a part of the reproach and not a definite advertisement. Even though the manner in which the letter is gotten up shows it to be an advertisement, it attracts attention through its novelty. Observance of a few small points would have made it completely deceiving. In the first place the circular is mailed out under one cent postage. Then the envelope card is too large for

the executive offices of a man of business. About half that size would have been about right. Inside the heading is too close to the top. No business office jams the heading right against the top of the sheet. The signature is in script type. A cut signature should have been used, and a date line should have been carried. Being a personal letter, the date would merely have been the day of the week to avoid a date that would too soon grow old, and the letter should have been set in ribbon-faced type or have been printed through silk. It serves its purpose as an advertisement, but it could have been even more than that. The letter might also have been shortened a little to advantage. It tries to recite too much of the story. The greeting starts off "Your wire for money received, and I will not send a cent." It might better have been: "It is nothing to me that you are in jail charged with the murder of the husband of the woman with whom you are in love. You have proven yourself a ne'er do well, and have forfeited all claim upon my bounty." Then could have followed the summing up with the attention more firmly gripped. The advertisement as it stands is both good and out of the ordinary. We think most of the letters were read in their entirety—and this was the point the company was after. The suggestions are merely refinements of the scheme.

Helped Along.

Mrs. Belle B. Gardner, of the Arc, Delphi, Ind., sends in a program "just to let you know we get many good ideas from the department." The program is a one sheet nine by twelve, and is probably less

COME EVERY NIGHT YOU'LL BE GLAD YOU DID!

ON THE SQUARE

Arc Program

House of Features! Good Music! Playing the Pictures!

Week of April 16 to April 21

THE EAGLE'S WINGS!

A Gripping Photo Drama of Love and Adventure, Inspiring Loyalty to the FLAG, HOME and COUNTRY. A PATRIOTIC APPEAL for INDUSTRIAL PREPARATION. A Modern PAUL REVERE Message Coming on the ANNIVERSARY of the DAY of his NEVER TO BE FORGOTTEN RIDE. HERBERT RAWLINSON and GRACE CARLILE Leads the Big Cast. This is the Greatest Patriotic Picture Ever Made. DON'T MISS IT.

Admission 10 and 25c

RALLY ROUND THE FLAG!

Art Dramas presents this Beautiful Tragedy of War in a Powerful Photoplay telling the story of a girl's sacrifice for her Mother's Republic. Her story unfolds in an unforgettable manner. Appearing with MRS. BOWLING are MRS. BELVIN, WALTER MILLER, ARTHUR HUGHES and a host of other Popular Film Favorites.

Admission 10 and 25c

TUESDAY June Day in "BODILY OF HAPPINESS" An original heart drama from the pen of ANTHONY B. HELLEY. CRAWFORD RENT is the star. Beautiful exterior and interior scenes add to the picture. This subject is in four reels. Along with this will be shown GAGE DOB in the role of the "Gentle Giant". This is one of DOBDOORE STUART'S greatest Personality Pictorial Programs.	THURSDAY Rita Jolivet in "INTERNATIONAL HARRASSMENT" RITA JOUVET was a sensation on the French LUSTIGER when it broke the record for the most popular picture in the world. See her in her new picture "INTERNATIONAL HARRASSMENT". This is a sensational picture. One that everybody will enjoy.	FRIDAY Jean Southern in "THE CLOUD" Art Dramas presents this Beautiful Tragedy of War in a Powerful Photoplay telling the story of a girl's sacrifice for her Mother's Republic. Her story unfolds in an unforgettable manner. Appearing with MRS. BOWLING are MRS. BELVIN, WALTER MILLER, ARTHUR HUGHES and a host of other Popular Film Favorites.
SATURDAY "Buckshot John" A suitable was made in producing this subject on last week's program. This will be shown here on this day in a Big Picture and one we want our patrons to see. GRAB YAK-LOAN'S Famous Bury ready made for money. A Spectacular Play by PARAMOUNT ALL-STAR CAST. A Fine Saturday Matinee.		

Admission on Saturday Nights 10c to all
Other Nights and Sat. Matinees 5 & 10c Unless otherwise specified

Buckshot John: Universal Pictures

expensive than small folded programs, which have to be run on a better grade of paper. The feature was The Eagle's Wings on Patriotic Night, which was the anniversary of Paul Revere's ride. It was a timely thought hitching the patriotic night to an appropriate date.

A Neat "Out."

Announcing the success of a recently released film, a house tells about the hit it has made and then adds: "Owing to the many big productions we have booked, we will be unable to present this for several weeks." This works nicely to explain why the film is not used first run and even works to the credit of the company in that it makes capital of the other services booked.

Continuous.

For more than a year now the Mystic, Petaluma, Calif., has been getting out a four-page program. It comes right along, week after week, with never a miss. It is not pretentious, when compared with some, but it is workmanlike, informative and very evidently does what is expected of it or it would not have lasted so long. It pays to make your program an institution.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Registration of Scripts.

RECENT developments have disturbed the efforts that were being made to obtain for the author an official registration of this work. Since it will not be possible for some time to secure this protection, it is believed that the next best protection offered is the service supplied by the Authors' League of America, Inc., which offers to both members and non-members the use of its script registration bureau for a moderate fee.

First understand the law. The Copyright Law for 1909 in the second section declared that until a literary effort is copyrighted or dedicated to the public through publication without copyright, the script remains the property of its originator and redress may be obtained under common law. In other words, unpublished matter does not come within the scope of the copyright law, and publication of a film story is either its presentation on the screen or in print in book form when it is entered as a book and not as a film play.

This latter device is apparently unsound unless there is a genuine and not a technical publication. The play must not only be printed, but it must be distributed to the public, to be entitled to protection. Until then it is still unpublished in the strict sense, though enough has been done in the matter to affect the author's position at common law.

The better plan is to hold the story in script until it can be published in film. The only trouble will be to prove priority of invention. In other words, you must satisfy the court that your version of the story was in existence prior to the version which you claim to be an infringement. Your unsupported word is not sufficient and the testimony of your friends is not always definite and conclusive.

To remedy this condition, the Author's League has put into practice a registration scheme very like that suggested in this department some five years ago, though it is not probable that the League has seen this suggestion. It is more likely that this is an adaptation of some one of the several registration schemes in use abroad.

The scheme, which has passed the legal scrutiny of the League's attorneys, is simply this: You are supplied with number ten legal envelopes in which you are to enclose copies of your stories, using a different envelope for each story or synopsis. This is provided on the face with blanks for the title and author's name, the signature and address of the person requesting registration, the date, the signature of the witness and blanks for the League's use in numbering and dating the registration. This envelope is sealed with wax and is sent the League with a fee of fifty cents for each envelope. The League will return a receipt card bearing the essential facts and will, upon demand, supply five certificates of registration, which may be affixed to copies of the script. More may be had upon a slight additional payment, but five should be more than ample.

Upon dispute the envelope containing your idea will be produced from the archives of the League upon a court order, and be presented in evidence, becoming one of the exhibits in the case and so marked for permanent identification.

The League does not and cannot guarantee non-infringement, nor does it prosecute infringements. It does give the author a perfect and unassailable proof that a story by him was in existence in that precise form at a certain time, and for this service the charge made is so small that it will not tax the purse of the most modest writer.

Until the matter comes into court, of course, the presentation of a duplicate carbon with the assurance that the like is registered with the League will be sufficient evidence upon which to base any argument.

It is the belief of this writer that this is, for the present at least, the most efficient and indeed the only adequate protection offered the author, and readers of the department are urged to make use of this service for their own protection.

Membership in the League is not required, but there are many features offered by the League in return for the \$10 yearly fee that in time of need will bring a far greater return than the dues. The address of the League is 33 West Forty-second Street, and the secretary is Eric Schuler. Most, if not all, of the leading authors are members of the League, and many of them form the League Council.

We believe that the general use of the League certificates will very materially serve to improve present conditions, for the League is not at all like the late P. A. L. This organization means business.

Looking Ahead.

One fault of present day production is that much material is used not fitted for screening. Poor stories are the inevitable result, and the

medium and not the producer is blamed. This is an error time alone will correct. Lacking trained judgment, most editors of today trust to the judgment of others. Instead of looking for new thoughts and new treatments, they seek safety in that upon which judgment has already been pronounced. They recommend for use the play or book already in favor, regardless of the suitability of that play for screen purposes. This is a matter that only time can correct. Manufacturers must learn, through expensive experience, that not always will the successful play or book work into a good photoplay. Better results will be had from plays specially written for the screen, plays in which the author has kept in mind both the possibilities and limitations of the screen. He must offer only stories capable of being told in direct and clearly understandable action with the use of as few leaders or other interruptions as possible. He must be competent to make his story so strong and appealing that the director is not required to use all sorts of tricks and effects to cover up a paucity of plot. He must know what will and will not photograph, just as the camera man must know light and actinic values. Then, and only then, will original stories be written with the assurance that a reasonable percentage of them will please.

Once More.

Jesse L. Lasky has announced that he has abolished a central script bureau as being ineffective. Instead he has given each director a staff writer. A considerable time ago we assured Mr. Lasky with some emphasis that Mr. Turnbull would not bring him the results he desired. He knows that now. Getting in line for the next "I told you so," the staff writer idea is not going to work well, either, since it will give the directors too free a hand. Men like William De Mille can be trusted to be artistic always, but there are few De Milles, and many of the other directors will develop a depressing sameness that will hurt the product as surely as varied but badly chosen stories. What really is needed is an editor big enough, broad enough and with sufficient intelligence to recognize good in the work of others. Such a man could build up a staff of writers who would give both excellence and variety and whose work would be so plainly and clearly written that any producer could get a good release from the script.

A Brain Polisher.

Here's a new idea for a brain polisher. See what you can do toward making the story of "Othello" into a farce comedy. Write the synopsis only, keep it as brief as possible, but make your idea clear. The right is reserved to print the best idea. Positively no attention will be paid to letters postmarked later than August 31st. Other developments will be criticized briefly if a return envelope fully addressed and properly stamped accompanies the synopsis. Not more than one reply may be sent in, and to insure this, clip this paragraph and send it with your synopsis. There may be some delay in replying to solutions, as we hope to be out of town and mail must follow us. Be careful to address your letter to this department and not merely to the paper.

Carbons.

Don't merely make carbons of your stories. Keep them in good order, that you may find them quickly. Either file them alphabetically or use some indexing scheme. You never can tell when you will need the carbon for reference, and this does not end with the sale of the story. You may be asked to duplicate the story because the original has become lost, and you surely will want to have a copy to look over from time to time to compare with your later work. Your old scripts should be as much a part of your working library as your text or reference books. Keep them; keep them all. It will be worth the trouble. If nothing better offers, a twenty-five-cent box file will suffice, or one for sales and one for unsold scripts.

Not Good Enough.

"I write a pretty fair story," was the modest way in which one novice sought to express his qualifications. "Pretty fair" is not good enough by far. Pretty fair never was good enough even in the palmy days, when almost anything would sell. Today only better than best will sell, so wait until you can better the average before you try to sell. And you won't have to wonder if your work is better than average. When it really is, you'll know it without being told.

Technique of the Photoplay

By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Transparent Screen.

The Central American Film Service, Inc., New York City, makes the following request:

We have a request from Mr. Darcy, presumably a subscriber or reader of the Cine Mundial, for the following information, which we would ask you to kindly send us as soon as convenient:

A. Information as to who manufactures a screen through which a clear picture may be shown from the rear, and what is the least possible distance same can be used with good results.

B. What is the greatest distance a good clear picture can be projected on a screen from the front, with the use of alternating current and a transformer?

C. By using a special lens (describe) what is the least distance a machine can be placed from the front of a screen to show a 16 x 16-foot picture with good results?

We would also appreciate any recommendation covering machines, screens, lenses, etc., also as to whether or not a stereopticon of same focal length can be used in conjunction with each of the above mentioned.

In the first place, gentlemen, there is no such thing as a 16 x 16-foot picture. A moving picture is always $\frac{3}{4}$ as high as wide, unless the proportions are distorted by the projection being at an angle caused by the lens not being level with the screen.

Referring to your inquiries by letter: (A) I am now in Cincinnati, Ohio, and have not my files available, and from memory I can only name the Mirror Screen Co., Shelbyville, Ind., as manufacturers of a transparent screen. They make a glass screen which, aside from limitations in size and first cost is ideal for the projection of pictures from the rear. Unless I am mistaken, they also make another cheaper type of transparent screen.

(B) I do not know but that a good clear picture can be projected with either A. C. or D. C. up to at least 250 feet, though it is a rather costly thing to do, because with the present extremely inefficient condensing system there would be a large waste of light, and in order to accomplish

this, you would have to use a very high amperage if A. C. were used at the arc. You can secure practically as brilliant a light (though not so satisfactory a one) with A. C. as with D. C., but it requires approximately double the amperage to do so. If you propose to make the attempt I would suggest that you use a motor generator set, a mercury arc rectifier, or at least an economizer (transformer). You can use a rheostat to secure any amperage you desire, but it is wasteful of power.

(C) To get a 12 x 16-foot picture I would not advise less than 50 feet. You will hardly obtain a satisfactory 16-foot picture at less than that, though you might get a fair one at 40 feet. Below 40 feet though I would not consider a 16-foot picture as being at all practical, and even at 40 feet you would have a very bad condition, and will find that an inside shutter machine will serve much better than the outside shutter type, as with the latter the light ray will have diverged so much by the time it reaches the nearest point that you can get the revolving shutter to the lens that you will have a very poorly balanced shutter.

As to making recommendation with regard to projecting machines, screens, lenses, etc., it is impossible to do that in this department.

Again an Exhibitor.

The Editor was recently surprised to receive the following communication from George C. Warner, president, S. C. Motion Picture Exhibitors' League:

Mr. Dear Mr. Richardson: It gives me great pleasure, both personally and officially, to advise you that at the organization meeting held in this city on March 9, 1917, you were elected an Honorary Member of the South Carolina Motion Picture Exhibitors' League. We sincerely trust that we will have the pleasure of your company at the first annual meeting of the league, which will be held in Columbia on the second Wednesday in May, 1917, this being the 16th of that month.

With kind personal regards.

This is the second time the Editor has been honored with this sort of thing, and now feels himself to be almost a regular honest-to-gosh exhibitor. The North Carolina League was the other one responsible for swelling out our chest line. F. H. Richardson, Honorary Member N. C. Exhibitors' League, Honorary Member S. C. Exhibitors' League. Quite classy, my boy, quite classy; seriously, however, I appreciate the spirit which prompted the action of the S. C. Exhibitors' League, and I wish our organization all possible good things for the future. Remember, however, Rome was not erected in a day. You cannot expect to form a league today and lift Pike's Peak off its base tomorrow. Organizations which have accomplished things have, as a rule, accomplished them by the slow process of "a little at a time," but always moving forward toward better things.

Pretty Raw.

In March 31 issue of the "Projection Department" of a Chicago trade paper occurs the following answer to a correspondent, who wants to know why his Power's machine makes a noise when the film is in and none when it is not in. Here is the Editor's reply:

Take the apron off the machine and carefully bend the cars at the lower end of the apron which the rollers ahead slightly, being careful to bend each one the same amount. If this remedies the trouble, well and good. If it helps, but does not remedy it, then try bending it a little more. If it makes it worse, bend the rollers back slightly. You can do no damage



Banquet in Honor of F. H. Richardson Given by Edmonton M. P. M. O. Local 360.

by bending these apron ears, provided you keep the rollers square with the sprocket; that is to say, equi-distant from the sprocket. To test this, measure from the face of the hub of the roller to opposite teeth on the lower sprocket.

Now turn to page 497 of the "Handbook" and read instruction No. 19. It says:

Should the film make a chattering sound in going through the machine, carefully bend the ears at the lower end of the apron, which (carry) the rollers (the Editor seems to have overlooked the word "carried") ahead slightly, being careful to bend each one the same amount. If this remedies the trouble, well and good; if it helps, but does not remedy it, then try bending them a little more. If it makes it worse, bend the rollers back slightly. You can do no damage by bending these apron ears, provided you keep the rollers square with the sprocket. To test this, measure from the face of the hub of the roller to opposite teeth on the lower sprocket.

Verily, conducting a "Projection Department" is becoming a comparatively simple matter, with Richardson's "Handbook" to copy from.

The House Lights and Screen Results.

What impresses me as I view different theaters is the great importance of scientifically correct auditorium lighting. More and more it is made plain to me that optically correct auditorium lighting is almost equal in importance to good projection, in that it is impossible to secure satisfactory results from the point of view of the audience without correct lighting of the auditorium. To see a "good picture" it is necessary that the projection itself be high class; that the picture be rock-steady, of correct size, evenly lighted, with just sufficient brilliancy of pure-tone light to bring out the full value of the shades of photography; that the speed of the projection be such that the scene will be shown as it was originally acted, and that the field be flat and the definition of the picture perfectly sharp. So much for the operating room end of it. At the auditorium end we must have the picture of the minimum size which will produce good results in the individual auditorium, in no case exceeding eighteen feet in width. We must have the picture bordered with dead (non-gloss) black, not less than one and preferably three or four feet wide, with surrounding decorations preferably of at least reasonably dark colors; say nothing lighter than a medium tan. But whatever else is done, no ray of light other than the picture light should be permitted to reach the eyes of the audience if it can possibly be avoided. There is perhaps more carelessness displayed in this item than in any other one connected with the projection of pictures. Clocks stuck right up against the screen, with white light covering the entire clock and several square feet of surrounding wall; unnecessarily bright exit lights near the screen; announcement boards beside the screen, their white letters glaring balefully into the eyes of the audience, as if to say: "Come again, if I don't succeed in ruining your eyes this time." And added to all or a portion of this evil close to the screen we find needless sidelights "doing things" to the eyes of the audience, and ceiling fixtures used injudiciously, particularly under the balcony.

And the manager who commits these sins seldom understands that they not only produce unnecessary annoyance, if not actual strain to the eye, but, even though no direct ray may reach the screen, they operate to injure the value of the picture by reason of their effect upon the eye.

But the foregoing does not set forth the full measure of evil done, for then Miss or Mrs. or Mr. Musician, who simply *must* have enough light to see the music and to *enable the audience to see him or her*, also he, or she must have the light arranged precisely as may suit his or her personal whim. Dear me, yes! Speak to him (or her) about the bad effect upon the picture and eyes of the audience and he (or she) assumes a surprised and indignant air, as though to say: "Picture! Why who would bother to notice a mere picture when I am playing." And the musician usually gets away with it, too. The rendition of many a \$50,000 photoplay has been seriously injured by a third, fourth or fifth rate musician or orchestra with a flood of white light directly under the screen, the same literally committing murder, arson and burglary on the picture, to say nothing of its evil effect upon the eyes of those who paid real money at the box office to view the picture, and not the orchestra or its lights. Of course, the orchestra or piano player must have light to read the music, but it is not necessary to read the whole front of the piano or the music rack or the front of the stage.

Theater managers should study the lighting of their auditoriums and study it well. They can't get good results on the screen unless they do—or, at least, they cannot get the best possible results.

Life of Film.

The Bureau of Engineering and Education, State Board of Health of North Carolina, through Warren H. Booker, C. E., Chief of Bureau, asks the following:

As a matter of information, I should like to know what you consider the approximate life of a film. The particular question in hand is in connection with our traveling health outfit.

Considering that we start out with new films, have our own operators and lecturers in charge, who are directly responsible to us, and having them give two presentations a day, approximately how long should such a film last? In giving two presentations, or two shows a day, we may assume that a given film would be run through the machine approximately 600 times a year. On the basis of these figures, approximately how long should new film last us before it is ready to be thrown on the scrap heap?

Well, gentlemen, you are putting up a rather stiff proposition when you ask such a question as this. As far as film itself is concerned, you will find that dealt with on pages 208-209 in the "Handbook," a copy of which I believe you have. This, however, is not the informa-

tion you seek, and the actual economic life of the film, from the projection point of view, will depend entirely upon the tension at the machine gate, which will, as I pointed out to Mr. Booker personally, and to the operators and managers of Raleigh, depend upon the speed at which the machine is intended to be run, the condition of repair in which the projection machine is kept, particularly with regard to its intermittent sprocket, and the amount of tension carried on the takeup. All these things have directly to do with the life of the edges of the sprocket holes, without mechanical accuracy of which you cannot have perfect results on the screen. Conditions of cleanliness (meaning by this whether the films are allowed to become smeared with oil and accumulations of dirt). Conditions of humidity. In other words, the amount of moisture in the films, which keep them pliable or tough, or, lacking same, brittle and easily damaged. With all those conditions at 100 per cent, giving 600 shows a year, I should say the film ought to be in reasonably good condition after two years of use, but it is never practical to have all these at 100 per cent; moreover, it must be remembered that where the films are in the hands of men traveling around over the country by automobile, giving shows under varying conditions of weather, it is more than likely that the conditions will not average very high. My judgment would be, however, that with even reasonably good care, the films ought to be in very presentable condition at the end of 1,200 runs, provided the machines are kept in good repair, not run at excessive speed and run with proper, carefully adjusted tension. It is quite possible that at the end of 1,200 runs a film would not be ready for the "scrap pile," though I think if you get two years out of a film the Sovereign State of North Carolina ought to be at least reasonably well satisfied. It is, of course, presumed that there be no "pulling down" or other abuses in rewinding the films.

Much Flattered.

Mr. Booker, in addition, says:

This is in acknowledgment of your courtesy in coming to Raleigh to lecture to the moving picture folks, and particularly for going to Greensboro with me to look over our motion picture outfit and make suggestions for its improvements, some of which I can tell you have already borne valuable fruit. Attached hereto find copy of an act, just recently passed by the Legislature of this state, which appropriates \$25,000 for motion picture work in rural districts. We would greatly appreciate suggestions from you with regard to just how this work could be best carried on on this scale. What sort of outfits would you suggest using? Would you suggest a one-man outfit or a two-man outfit? Would you use a gas light or would you use an electric light outfit? If electric lighted would you suggest an arc lamp or an incandescent? Would you suggest an engine generator set similar to the one we now have, or a generator connected to the engine of the car; and, finally, would you be personally interested in installing these outfits?

Answering the last question first, my dear Mr. Booker, I would be "interested" all right, but I have all on my hands that one poor little pair of hands can do, and as for what few brains I have, they work so fast that every time I glance in a mirror I expect to find steam coming out of my ears. Under these conditions there is nothing doing in that line.

Now, Mr. Booker, I have met you personally, and feel that it would be presumption on my part to offer you very much advice, because, without handing out any undeserved compliments, I can say, purely as a matter of fact, that I thoroughly believe you will yourselves solve the problem better than I could, because you are right there on the ground and know all the conditions. I will say, however, that I would not tackle incandescent lamps—yet, or at least I would only experiment with it *very* carefully. I would suggest that you communicate with Mr. John Skerrett, general manager Nicholas Power Co., 90 Gold street, New York City, setting forth the exact nature of the work, asking him to provide you with one incandescent outfit, if he thinks it will meet your requirements. I think you could justly spend this amount of money on that particular experiment.

As to the separate engine, why, as I pointed out to you personally, by belting to the engine of the car, you would, while not obtaining so steady a power, get plenty of it, eliminate a lot of weight and secure, I believe, at least fairly good results, if you went about the matter intelligently, as I am sure you would. It is purely a question of engine regulation, and several plans for doing that have been published in the Department during the past few years, but I cannot tell you on just what dates.

However, I am away off down here in Louisiana and I guess I had better cease from troubling. My files and my data are a long, long ways from me, and—you understand the situation. I will be more than glad to help you in any possible way, but don't want to give you information unless absolutely certain as to correctness of same. This is not very satisfactory, I know, but consider the situation.

Bad Splices.

F. E. Skinner, Galveston, Texas, sends in a very classy splice and arises to make the following remarks concerning same:

Having noticed that many operators send in bad splices, I take the liberty of enclosing sample I cut out of an S. & A. Black Cat Feature, Reel No. 21592, received from the Dallas office of the General Film Company. The title of the picture was "The Girl God Made for Jones." This reel came direct from the Exchange, and this is the reason I am sending in the splice. What kind of film inspection is it that passes such a thing as this? It does seem that whoever made this splice was either lazy or did not know much about the handling of films.



Banquet Tendered by Ogden Managers and Operatores to F. H. Richardson.

The splice in question is about $1\frac{1}{2}$ in. long and is made without either scraping the emulsion or trimming the torn ends. The film had been torn diagonally across two pictures, and simply lapped over and stuck together with cement. I join with Brother Skinner in asking the manager of the Dallas General Film Exchange what kind of inspection it is that passes out such a thing as this. The answer is obvious—none at all. And the probable excuse offered will or would be that the film came in too late for inspection, which really is no excuse at all when we consider that there is no slip inclosed requesting the operator to inspect the film and send in his bill for services, or even warning him that the film had not been inspected. The splice in question was in all human probability made after the last run by Jimmie the Usher. I cannot believe that even the most solid ivory top bonehead type of imitation operator would do such a thing as this.

Lens Trouble.

An Illinois operator and reader of the Department, who requests that his name be withheld, has the following troubles, for deliverance from which he sends in an S. O. S.

Am running a 1916 1A Motiograph, using 220 volt current through a compensarc. Have set my carbons as you advised in the Handbooks. Use a $5\frac{1}{4}$ lens on a 68 ft. trough. Have two $7\frac{1}{2}$ condensers in now, but have tried a set of meniscus bi-convex $6\frac{1}{2}$ and $9\frac{1}{2}$. In both cases I have a ghost in the lower half of my picture, which won't come out. Can you help me? Am using two $\frac{3}{4}$ cored carbons, and they pencil badly on 60 amperes. How far should the shutter be set from the lens with the above outfit? I have put a peep hole in the back of the lamp house, which helps me in adjusting the carbons side-wise.

Well, son, you say you have the Handbook, but it doesn't do any good to have a Handbook unless you study it. You should line up your lens system in accordance with the chart published on page 176S, March 17, 1917, issue of the Moving Picture World, or, if you can't find that, then in accordance with the table on page 141 of the Third Edition of the Handbook. The chart, however, is much the better. I would also suggest that you carefully line up your optical system as per page 112 of the Handbook. Having done this, I venture the assertion that you will have laid Mr. Ghost

If you have $\frac{3}{4}$ carbons needing on 60 amperes A. C., it is pretty good evidence of either one of two things, viz.: the carbons are themselves faulty, or they are making poor electrical contact with the carbon arms. The word "compensarc" is not, however, conclusive, because, while there is a A. C. compensarc, there is also a compensarc which rectifies alternating current into D. C., and if you are using $\frac{3}{4}$ carbons on D. C. you are wrong. They ought to be $\frac{3}{4}$ above, with a solid carbon below, the diameter of which will depend upon the kind of carbon it is. The revolving shutter should be set at the dissolving point of the light ray, which is at the aerial image of the condenser. To find this point, proceed as follows: Project the white light to the screen, and, using a piece of cardboard or metal, cut the light ray at different distances from the lens, until you find the place where one of two things happens, viz.: either the whole screen just simply dissolves into darkness all over at the same time, or two shadows come together from opposite direction like the blades of a pair of shears. The point at which the whole screen dissolves into darkness at once is the proper place for your shutter, or the point where the two shadows meet in the center of the screen. The mere setting of the shutter at this point will not do you any good. Its value lies in the fact that at this point you can use a narrower shutter blade than at any other point, thus securing maximum light with minimum flicker. I would suggest that you study—not merely read, but STUDY—these things, which are fully and exhaustively dealt with in the third edition of the Handbook, the light ray photographs being printed therewith.

Eliminating Ghost.

New York City is laboring with a ghost. He arises to remark:

Please let me know the proper focal length condensers to use in order to eliminate a ghost and slight coloring. Ghost appears when I use about 35 amperes. When using 50 amperes the light is perfect. Have tried to match up the lenses according to the Handbook, but the size differs. Am using Simplex lenses 5.90 E. F., working at $3\frac{3}{8}$ inches h. f. The diameter is $2\frac{1}{4}$ inches. Am using two $7\frac{1}{2}$ condensers about 16 inches from the aperture. The throw is about 96 feet, to an atmospheric screen. I will appreciate the favor of receiving a reply by mail, and take the liberty of requesting you to withhold my name, should you care to print this in the department.

With regard to the combination of lenses you need, we found that the table contained in the Handbook was, in a measure, deficient. It therefore became necessary to go further, and Brother Griffith evolved a chart which was published on page 176S, March 17 issue of the Moving Picture World. This chart is based upon the number of amperes used, and the required condition, with 35 amperes and 50 amperes, is quite different. With 35 amperes D. C., using plano convex lenses, you should have two $6\frac{1}{2}$ condensers, with about 21 inches from aperture to center of condenser combination. With 35 amperes, using meniscus bi-convex condensers, you should have two lenses $7\frac{1}{2}$ with 23 inches from center of condenser combination to the aperture. On the other hand, with 50 amperes and plano convex lenses, you should have one $6\frac{1}{2}$ and one $7\frac{1}{2}$ with 18 inches between the center of the condenser combination and the film, and, using meniscus bi-convex, you should have one $7\frac{1}{2}$ and one $8\frac{1}{2}$ with 20 inches. You therefore see that the amperage has everything to do with the required combination because that, as the amperage increases, we are obliged to increase the distance of the arc from the condenser, in order to prevent excessive condenser breakage.

I presume you are tremendously disappointed in not receiving a prompt reply. Your letter was written May 3, but I am dictating the reply in the office of the Spokane Hotel, Spokane, Wash., on this, the 30th day of May, in the year of our Lord 1917—Decoration Day—with a blond haired stenographer threatening to bite chunks out of me because I am interfering with her holiday. You therefore see what an awful fate I am daring in order to give you a reply as soon as possible.

When You're in Trouble

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MOVING PICTURE WORLD

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.



Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Methods of Determining Exposure (Continued).

Variation in daylight without clouds from morning until evening (for latitude of Northern United States):

Morning.										
	12	11	10	9	8	7	6	5	4	
January.....	3½	4	5	12	..	..	..	..	..	..
February.....	2	2½	3	4	10	..	..	..	..	..
March.....	1½	1½	1¾	2	3	6	..	..	..	..
April.....	1¼	1¼	1¼	1½	2	3	6	..	..	..
May.....	1	1	1	1¼	1½	1½	3	6	..	..
June.....	1	1	1	1	1½	2	2½	5	12	..
July.....	1	1	1	1¼	1½	2½	3	6	..	..
August.....	1¼	1¼	1¼	1½	2	3	6	..	..	..
September.....	1½	1½	1¾	2	3	6	..	..	..	..
October.....	2	2½	3	4	10	..	..	..	..	..
November.....	3½	4	5	12	..	..	..	..	..	..
December.....	4½	5	6	..	..	..	..	..	..	..
	12	1	2	3	4	5	6	7	8	

Afternoon.

The next important factor is the actinic power of the light. It depends normally on the height of the sun for the latitude of the place at the time when the photograph is taken, and exposures in bright sunlight are found to vary approximately as the cosecant of the sun's altitude above the horizon. The light of the sun itself is practically the same at any given time and place year after year, but is liable to more or less local and temporary diminution by the amount of cloud, haze, dust, etc., present in the atmosphere at the time. It is also affected by the time of day, increasing from sunrise to noon, and then decreasing to sunset. The remaining factor is the effective diaphragm aperture of the lens in relation to its focal length. In most cases of ordinary outdoor exposures this can be taken at its normal value, but becomes smaller and increases exposure if the focal length is much increased for photographing near objects. Besides these principal factors, the nature and color of the objects, their distance and the amount of light received and reflected by them under various atmospheric conditions, have a great influence on the exposure required. W. B. Coventry has shown (*op. cit.* p. 75) how the "light coefficient L," for full sunlight, can be found, has given a table of values of L for the latitude of London for every hour of the day in periods of ten days throughout the year, also the relative coefficients for "diffused light," "cloudy," "dull" and "very dull." Tables of exposures for different subjects under varying conditions of light have been published by W. K. Burton, A. S. Platts, F. W. Mills, Sir D. Salomons and others, and in preparing them Dr. J. A. Scott's tables, showing monthly and daily variations of light for countries about N. lat. 53 degrees, are generally used. The more modern tables, such as are published in the printed "exposure notebooks," also take into account the plate speeds, but unfortunately there is no uniform standard of plate speeds, owing to the difficulty of fixing a definite standard of light. The subject is fully treated in the *British Journal Almanac* (1901), p. 675, the *Watkins Manual*, H. Boursault's *Calcul du temps de pose en photographie*, and similar works by A. de la Baume Pivinel, G. de C. d'Espinassoux and others.

The American Photography Exposure-Tables are the most convenient and practical help in determining the correct exposure for any subject, in any part of the world. The new edition has been carefully revised to include all the films and plates on the American market. In every instance the speed has been determined by scientific tests by a renowned expert. The tables assign to each factor concerned in exposure—subject,

stop, light, hour and plate—a number. These are found in the tables and added. No multiplication is necessary. The sum is then looked out on a final table, and opposite this number is found the exposure in fractions of a second, minutes or hours. These tables may be purchased for a quarter from American Photography, 221 Columbus Ave., Boston, Mass.

Based on the same principle as these exposure tables, various portable exposure meters have been brought out, in which scales representing the coefficients for plate-speed, light and diaphragm are arranged as in a slide rule, so that, when properly set, the normal exposure required can be found by inspection, and increased or diminished according to circumstances.

The Harvey meter and the Burroughs & Wellcome meter and handbook are for sale by every photographic supply house.

In the Hurter and Driffield's "Actinograph" the light coefficient is given by a printed card showing the curves for every day in the year and for every hour of the day, the unit being the $\frac{1}{100}$ th part of the brightest possible diffused daylight when the altitude of the sun is 90 degrees. The "lens" scale shows the ratios of aperture to focal length in general use, and is calculated for single, double and triple systems of lenses. The "speed" scale is based on the exposure in seconds which, with one actinograph degree of light, will produce a perfect negative of an ordinary landscape. An additional scale is given for five different degrees of illumination—"very bright," "bright," "mean," "dull," "very dull." A table of factors for "views," "portraiture," "interiors," "copying," is also given, and these regulate the figure to be taken for the exposure. The scales are engraved on boxwood, and there are two sliding pieces. It is especially adapted for use with plates of speed numbers agreeing with the H. & D. scale, but can be used with any plate of which the relative speed number is known.

The Actinograph is an English instrument and is probably not to be readily obtained in this country.

Convenient exposure meters have been made since 1890 by A. Watkins, of Hereford, in different forms based upon an actinometrical test of the light at the time of exposure. In the complete "Standard Meter" scales corresponding to "speed of plate," "diaphragm of numbers," "light," "subject" and "enlarging," marked P. D. A. S. and E., are arranged on rings and adjustable round a cylinder. The plate-speeds are taken from a table and the "light coefficient," or "actinometer number," is ascertained at the time by exposing a piece of sensitive paper in the actinometer at the end of the instrument for the number of seconds required to match a fixed tint as shown by an attached pendulum. Many improvements have been made in it, and the latest pattern is made in magnalium. The "Dial" meter is a simpler form in a circular metal case, with four apertures marked "plate," "stop," "act" and "exp." above the corresponding scales, and an actinometer for testing the light. The numbers showing the speed of the plate in use, the f value of the diaphragm, and the actinometer exposure in seconds are brought into the respective apertures and the exposure required is read off in the "exposure" aperture. An "indoor meter" is also made, and a "hand camera calculator" for use with the "Standard" or "Bee" meters. The "Queen Bee" and "Bee" meters are later, smaller and more convenient patterns which have superseded the "Dial" meter and have the plate number and exposures marked round the case, and the scales of "f numbers" and "light" on a revolving glass plate. This is revolved till the f number on the right is opposite the speed number of the plate; opposite the "actinometer number" on the left, found as above, will be found the exposure in seconds. The "Queen Bee" meter is similar to the "B." but of better construction and fitted with a pendulum.

The Watkins Kinematograph meter is also fitted with a pendulum for counting half seconds and crank turns. It is made especially for motion picture operators and is about the size of a small watch. It gives a direct reading showing either the shutter opening or diaphragm number required under the given conditions. The price is three dollars and is sold by Burke & James, Chicago, as are the Wynne meters described below.

(To be continued.)

Labels for Glass Bottles.

The following simple and effective means of labelling glass bottles may be of use to some readers: Take a piece of thin paper, and on this, in fairly bold reversed type, write the name required in waterproof Indian ink, then cut to the size of the label. This is then stuck on the bottle with the written side to the glass. When this has adhered, coat it with two or three coats of film cement, which will make the paper translucent and the lettering show clearly through. The label will then be easily decipherable, even in the ruby light, by holding the bottle up to the lamp and looking through it, while also having the advantage of not staining easily, nor coming off when wet.

Protects Adaptations of Old Stories

Court Decides Author Is Entitled to Benefit of Copyright Laws if New Matter Is Added.

WHEN an author adopts an old story as the theme of a drama or the plot of a photoplay he is entitled to the protection of the copyright laws, Judge Learned Hand, in the United States District Court has decided, although the story utilized is not protected by copyright.

The decision was rendered in an action filed against the Mutual Film Company by Robert Stodart, who alleged that the photoplay entitled "The Strength of Donald MacKenzie," produced by the film company, was a replica on the screen of his story entitled "The Woodsman."

"A man may take an old story and work it over, and if another copies not only what is old but what the author has added to it when he worked it over, the copyright is infringed," declared Judge Hand. Stodart's story was based on an ancient tale, but he embellished the story, modernizing the theme.

Judge Hand decided the photoplay was an infringement of Stodart's rights and awarded him \$900 damages and \$300 for counsel fees and directed the film company to render him an accounting.

Irwin Wins Suit for Services

Litigation Was by Agreement in Order to Adjust Compensation by General Film for Legal Work.

WALTER W. IRWIN, general manager and general counsel of the Vitagraph Company, is entitled to \$30,000 for services in bringing about an adjustment of the differences which existed between the motion picture combination that was formed to distribute films of "licensed manufacturers," and William Fox.

This is the decision by a jury which June 21, in Justice Platzek's part of the Supreme Court, listened to testimony in Irwin's suit against the Kalem Company and Frank J. Marion as its president, for \$3,000. The Kalem Company was one of the ten in the combination which was sued by Fox for \$1,800,000, the suit being ended, through Irwin's efforts, upon payment of \$350,000.

Each of the five concerns interested in the General Film Company and Kalem, Lubin, Selig, Essanay, Inc., were sued for \$3,000. The Kalem suit was brought by agreement. Five of the concerns in the combine paid the amount called for.

UNICORN FILES BANKRUPTCY SCHEDULES.

Schedules in bankruptcy filed by the Unicorn Film Service Corporation, which failed recently, in the United States District court show liabilities aggregating \$188,031 and assets of \$17,472, consisting of films valued at \$12,436; money deposited with the Biograph Company under a contract, \$5,000, and cash in bank amounting to \$35.

Among the creditors listed are the Otis Lithographing Company, \$34,369; Billy West Comedies, Inc., \$3,184; Mount Vernon Moving Picture Company, \$2,645; Simons, Peck & Ball, Jr., \$15,000; Fred B. Murphy, \$6,000; Alwyn Ball, Jr., \$38,400; Leslie J. Palmer, \$26,500; O. J. Buck, \$20,176, and the Century Financing Company, \$5,000.

SUPREME COURT UPHOLDS JOHNSTON.

Justice Erlanger, in Special Term, Part 4, of the Supreme Court, New York County, handed down a decision on Friday, June 15, in the case of William A. Johnston against the Exhibitors' Trade Review, holding that articles published and attacking Mr. Johnston were a cause of action, "as involving a personal attack upon the plaintiff beyond the scope of fair criticism directed to his work as an editor."

STRONGE SUCCEEDS MASTERS AT V-L-S-E.

Nat S. Stronge, who has been manager of the news service department for Greater Vitagraph-V-L-S-E for several months, has been made publicity director and is in direct charge of all publicity of the organization. Paul N. Lazarus, who for more than a year has been assistant advertising manager, has been made advertising director of the organization and is in charge of all advertising, including trade paper, newspaper, "fan" publications, billboard and exhibitors' helps.

The changes in the publicity and advertising department were made necessary by the departure of E. Lanning Masters, whose connection with Greater Vitagraph-V-L-S-E ended on Saturday, June 16.

Myrtle C. Bauer

MYRTLE C. BAUER is among the recent arrivals from the California motion picture studios. She has been appearing in Balboa productions. Miss Bauer is well remembered for her work in "The Saleslady" with Hazel Dawn and "Out of the Depths" with Marguerite Clark, which were two of her most prominent productions while she played with the Famous Players.



Myrtle C. Bauer.

Miss Bauer is a bewitching ingenue, of dark complexion and chestnut hair, weighing 110 pounds and as vivacious and alert a girl as ever faced a camera. Prior to joining the Famous Players she was in several Winter Garden productions, as well as having appeared in two Ziegfeld Follies. Six months ago she joined the Balboa company, for whom she appeared in a Baby Marie Osborne picture, and in the first three episodes of "Twisted Thread."

Owing to her mother's illness, Miss Bauer returned East a few weeks ago, and although she has several offers from eastern producers she is undecided with whom she will cast her lot. She is at present at the seashore with her mother and expects to return to the screen in a few weeks.

Nell Shipman Returns from West Indies

NELL SHIPMAN, prominent authoress and star of a score of screen dramas, has just returned from the West Indies, where she has been preparing the manuscript of what will undoubtedly be one of the biggest screen sensations of 1918, as well as several manuscripts which have been disposed of to independent producers.

She is now sojourning in California, but expects to return to New York shortly personally to direct and supervise her story. Perhaps no other woman in the industry has achieved

the marked success in such widely divergent fields that she has.

Nell Shipman, herself, very frankly confesses that she is not at all sure whether she prefers building up plots for stories or interpreting them upon the screen.

Following her successful work with Greater Vitagraph, Fox and Lasky productions, she was besieged with offers to continue her good work before the camera, but the lure of the writing field drew her to the West Indies, which proved to be a



Nell Shipman.

most fertile field for material for book, stage and screen.

As activities do not start upon her big picture until September, there will be time for Miss Shipman to consider offers for one or two productions in the meantime, therefore we may see her name in some new screen successes, before she sails once more for the West Indies.

JOHN FISK RESIGNS FROM MUTUAL.

John Fisk, formerly employed in the publicity department of the Mutual Film Corporation at its Chicago offices, resigned from the service of the Mutual on May 16.

Durant in Receipt of Many Scripts

But Head of Empire All Star's Scenario Department Says His Company Is Not in Market.

H. R. DURANT, who has for several months past held the position of managing editor of scenarios for the Empire All Star Corporation, the company which is screening the dramatic successes of the late Charles Frohman for release on the Mutual program, continues to receive large consignments of manuscripts daily from ambitious authors, despite the fact that his organization is not in the market for original material.

In this instance Durant is paying a penalty in extra labor for possessing what is said to be one of the widest personal acquaintances with authors of any scenario chief in the business.

Durant was the first of the well-known magazine editors in this country to desert the field of periodical literature to devote his talents to the screen. He served in turn as editorial chief of the Biograph Company, the New York Motion Picture Corporation, and the Famous Players Corporation before forming his present connection with the Empire All Star Corporation.

For the benefit of those authors who have been unable to understand why their offerings have not met the same cordial reception at Durant's hands that were accorded them in seasons past it should be stated that his present duties demand his attention to a list of some four hundred plays, all of which were produced by the late Charles Frohman. From this remarkable list the picture material is being chosen.

Already plays for the entire year have been selected, and scenarios are being prepared by Joseph F. Poland, Hamilton Smith, Anthony P. Kelly, Charles A. Logue, John B. Clymer, Marc E. Jones, C. Doty Hobart, Harry Hoyt and Rufus Dewey. The stage successes which these talented writers are now making ready for the screen include the best of Pinero, Henry Arthur Jones, Oscar Wilde, Zangwill, Clyde Fitch, Augustus Thomas, Sardou, William Gillette, W. Somerset Maugham, James M. Barrie, Haddon Chambers, Mrs. Humphrey Ward, David Belasco, Anthony Hope, Richard Harding Davis, Booth Tarkington, Edith Wharton and many others.

Noble to Produce Independently

Begins Work at Mount Vernon Studio With a Cast Headed By Zena Keefe and Niles Welch.

JOHAN W. NOBLE has started his initial production, as yet unnamed, at the Plimpton studio in Mount Vernon. Zena Keefe and Niles Welch as heading his cast, which promises to be a most evenly balanced and powerful company. The prologue is now being filmed.

Mr. Noble's production is being made with his own money and exclusively on his own judgment.

"I have made enough feature pictures in enough studios under enough different conditions to feel that I know what I am talking about," said Mr. Noble. "It is the very fact that I have repeatedly found the same limitations existing in practically every studio that has caused me to branch out for myself. I cannot make pictures as I feel they should be made if there are numerous men of power who can inject their opinions into my production. If their ideas were beneficial, all would be well, but generally, their views are controlled by something entirely foreign to the production. And for the life of me, I cannot see how a man, any man, can become a competent judge of pictures and their making in a few weeks. How can such a man be competent to assist a producer who has devoted years to the study of his profession?



H. R. Durant.

"For a long time I have been wanting to make a picture in which my own individuality will be allowed to remain. I may be all wrong; my individuality notions may be a great error, still I have never had an opportunity to definitely settle the matter for my own satisfaction. It has always been a case of someone else twisting a pet feature of any of my productions, until even I could hardly recognize it, and I am tired of the whole scheme. I am going to discover whether Jack Noble is wrong or the finest theatrical producers are right."

At Leading Picture Theaters

Programs for the Week of June 24 at New York's Best Motion Picture Houses.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks, in "Wild and Woolly," was the feature at the Rialto. The picture is based on a story by H. B. Carpenter and was put in screen form by Anita Loos. It is a western comedy-thriller, full of cowboys, Indians, bucking bronchos and six-shooters. Eileen Percy is the new leading woman for Mr. Fairbanks. The Hawaiian Islands and the Panama-Pacific Exposition were the subjects of the educational features.

"The Public Be Damned" at the Strand.

A novel photoplay entitled, "The Public Be Damned," was the attraction at the Strand theater for the week of June 24. Charles Richman and Mary Fuller enact the principal roles. The story reveals a sensational expose of the present food situation, its causes and remedy. Charles Richman portrays the character of Bob Black, wealthy head of the food trust, practically controlling the food production of the entire country, masquerading as a charity organizer, alleviating the suffering caused by the high cost of living. Mary Fuller is seen as the young wife of a farmer. This photoplay is endorsed by Herbert C. Hoover, food administrator of the United States of America and chairman of the Belgian Relief Committee. An extra added attraction was O. Henry's famous story, "The Love Philtre of Ikey Schoenstein." The educational studies consisted of views of a Hawaiian eruption and "Surf Riding." John Hendricks, Arthur Depew and Ralph H. Brigham were the soloists.

"Come Through" at the Broadway.

The George Bronson Howard photoplay, "Come Through," has made a favorable impression at the Broadway theater and has been retained for a second week.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater Olive Thomas in "Madcap Madge," and Gladys Parker, in "Dad's Downfall," were the attractions for the first half of the week. Thursday, Friday, Saturday and Sunday Louise Glaum, in "Love or Justice?" and Polly Moran, in "Cactus Nell," were the features.

W. E. GREEN WITH SPEER COMPANY.

During the past week W. E. Green, formerly manager of the Kleine Optical Company of Chicago, became associated with the Speer Carbon Company in the position of special sales representative. Mr. Green is already active in calling on dealers and motion picture supply houses, and his past associations with the motion picture trade will make him valuable to the Speer Carbon Company in further promoting its extensive projector carbon business.

The Speer Carbon Company has recently effected a change in its sales policy and it is now the intention to place live dealers in all of the larger cities and towns throughout the United States. Dealers who are interested in the new plans of the company are advised to communicate with the head office in order to learn the details of their recently adopted sales policy.

BALSDON, JR., BACK IN NEW YORK.

George Balsdon, Jr., who was assistant distributing manager of the New York office of the Vitagraph Company, and from there was transferred to St. Louis as branch manager, will return to the home office to resume his old position. He was very popular while in New York and returns at the request of the exhibitors to the general manager and they will be glad to learn that he will begin his duties about July 1.

LASKY STUDIO INCREASES EMPLOYEES' PAY.

Owing to the fact that the cost of living has increased to such a great extent, the Lasky studio voluntarily raised the salary of all employees receiving \$25 a week and less.

Westphal Impersonates the President

It's Done on the Screen, However, in Essanay's "The Man Who Was Afraid."

PRESIDENT WILSON of Filmiland makes his debut in Bryant Washburn's forthcoming Essanay feature, "The Man Who Was Afraid." This person is said to present the most remarkable impersonation of the nation's chief executive ever shown upon the screen.

The photodrama is a screen version of Mary Brecht Pulver's patriotic story of that title, published in the Saturday

Evening Post. It hinges on the President's call to arms. A man to resemble Mr. Wilson signing the proclamation was absolutely necessary for the production.

Essanay scouts searched the country over, inspecting hundreds of men who claimed to meet the requirements. At last P. H. Westphal, a hotel clerk in Lafayette, Ind., was found. Mr. Westphal was hurried to the Chicago studios and put before the camera. His camera tests proved even better than his actual appearance. Although he had never before been in a motion picture studio, the hotel man proved a good actor for the part.

Trade showings of the picture are going on now at all branch

offices of the K-E-S-E. The release date is July 2.

Bryant Washburn appears in the role of a national guardsmen who is afraid to answer the President's call, owing to the influence of an overzealous mother love. His friends call him "slacker" and the girl he loves spurns him. Lacerated by these taunts, he casts off his mother's protestations, and hurries to the front. He distinguishes himself in battle, even more so than do the erstwhile friends who had branded him a coward.

Doris Kenyon in "Great White Trail"

THE outstanding feature of "The Great White Trail," the Whartons' eight-reel production given its first showing at the Broadway theater recently, was the work of Miss Doris Kenyon as the star. She had ample opportunity to show her powers, and her excellent work, particularly in the Alaskan scenes, made a profound impression on everyone who saw the picture, so much so that she was surrounded by an enthusiastic crowd after the showing to bestow their congratulations.

Miss Kenyon drove a team of eight Alaskan huskies in some of the scenes, and the dash, verve, sparkle and life she put into her work made every situation go over with a bang. She handled a revolver like an old-time plainsman and fought courageously when called upon. Her evident youth and sparkling beauty, combined with her dramatic ability and rare



Doris Kenyon.

courage, all combined to put her over as the big hit of the picture. In one scene she climbed down the side of an almost perpendicular cliff on a rope.

Edward Jose, Producer of "The Moth"

EDWARD JOSE in a few years has moved into the front ranks of motion picture directors. The production of "Poppy," the screen drama in which Norma Talmadge is starred, has forever clinched Jose's place in his profession, if, indeed, it had not already been assured through his work for several other big producers of pictures, notably Fox and Pathe.

Mr. Jose has the happy combination of being both actor and director. No one who has ever seen "A Fool There

Was" will be likely to forget his wonderful acting in the principal role, acting that was even surpassed, many persons believe, in "Resurrection," in which he not only played the big part but which he adapted for the screen, wrote the scenario and directed. No man with these manifold talents could remain long unknown, and when Jose decided to abandon acting, Pathe chose him for their leading director and under his hand some of the more celebrated of the Pathe pictures of two years past saw the light. His first for that firm, "The Beloved Vagabond," was colored abroad. Jose was the only man who filmed Kipling, through the medium of "The Light That Failed." As a rule he writes his own scenarios and does the continuity work on them.

So it was that when Joseph Schenck was casting about for a director his choice fell upon Jose. He was actor, director, writer and executive, and above all else, he had the talent to impart to others understandingly that with which he was himself endowed. So "Poppy" was chosen and Jose went to work on the scenario. On its first production in the New York theater Marcus Loew is authority for the statement that it broke every record of the house and he personally congratulated Mr. Jose on his work and Mr. Schenck on his selection of a director. Jose has just finished a second picture with Miss Talmadge, "The Moth," which is to be released late in the summer; and is hard at work on still another.



Edward Jose.

MOTIOGRAPHS FOR ARMY CAMPS.

O. F. Spahr, manager of the Enterprise Optical Manufacturing Company, recently spent several days in New York City visiting the Army Y. M. C. A., where he went over matters with P. F. Jerome, purchasing agent, in regard to shipping motiographs to all the United States army camps and received instructions to ship immediately one hundred machines to different parts of the United States.

The factory is compelled to work overtime in order to deliver these extra equipments in addition to the regular motiograph orders, which Mr. Spahr states are unusually heavy for this time of the year.

WALTER STAHL TO WED MISS LORRAINE.

Walter R. Stahl, director of the Fairmount Film Corporation's big feature, "Hate," and Miss Pauline Lorraine, a well-known concert singer, have been engaged to be married. It is learned that the ceremony will be performed on Thursday night, June 28, at the home of the bride in New York. Mr. Stahl is a well-known director. His bride-to-be is prominently known in musical circles. Members of the Fairmount stock company will be present at the ceremony. Mr. Stahl will have for his best man James Walter Meade. Miss Violet Gollnick will be bridesmaid.

FANNIE WARD RESIGNS FROM LASKY COMPANY.

A telegram from Los Angeles to the Moving Picture World announces that Fannie Ward has resigned from the Famous Players-Lasky company. The message is confirmed by the officials of the company in New York.

State Rights Department

Conducted by BEN H. GRIMM.

Superpictures to State Right Films

Will Also Release Pictures Through Triangle—Production to Be Done by Triangle.

SUPERPICTURES, INC., the holding company for McClure Pictures, producers of "Seven Deadly Sins," and until week before last one of the controlling factors in the Triangle Distributing Corporation, will sell its new features through two channels. It will produce for the state rights market and also release through Triangle, thus thoroughly covering the field for photodramas of merit.

Superpictures has withdrawn from the Triangle Distributing Corporation, selling its holding to S. A. Lynch at a substantial profit. Frederick L. Collins, president of Superpictures, Inc., has such confidence in the Triangle organization that he has arranged for Triangle to produce six features to be sold by the state rights method, and for the distribution of twelve additional pictures a year through the Triangle Distributing Corporation.

Superpictures is prepared to buy any feature of unusual quality. A campaign of nation-wide publicity in newspapers and magazines will be launched behind every photoplay released by this company. McClure publicity, as was demonstrated in the advertising that made "Seven Deadly Sins" a box office attraction, is a stout and sturdy worker for every exhibitor that shows a McClure production, and McClure publicity will be right on the heels of every Superpicture throughout its run.

State rights buyers will not merely purchase from Superpictures prints and permission to show them. They will also purchase the good will demonstrated in the McClure publicity campaigns, that will aim to crowd patrons into every theater showing a Superpicture.

BUSINESS BOOM BEGINNING, SAYS HALL.

That the state rights market is reflecting the beginning of a tremendous business boom, is the opinion of Frank Hall, who is rapidly closing contracts with buyers of territorial rights for the Edgar Lewis production, "The Bar Sinister," and the A. H. Jacobs Photoplays, Inc., Jane Grey feature, "Her Fighting Chance."

"When the country decided upon conscription," says Mr. Hall, "a sudden check was noticed in the closing of contracts for territory. A spirit of indecision seemed to be prevalent for a few days, but it was really remarkable how quickly business settled back into its usual channels and buyers became even more active than before the slump. Judging from the live interest now being shown in the disposition of territory for "The Bar Sinister" and "Her Fighting Chance," the independent exchanges of the country are equipped to take care of a large number of new state rights pictures and are preparing for a strenuous mid-summer drive for business. While pictures with a special advertising angle seem to appeal to buyers most strongly, producers making all high class features should have little trouble selling them at a fair profit.

"I share the belief of many of our leading financial experts that this country is entering upon an era of unprecedented prosperity and, since the show business is one of the first to profit by good times, it is natural that motion picture men should be preparing for a rich harvest about to be reaped.

"With everybody working and tremendous sums of money in circulation it is a foregone conclusion that the capacity of our theaters will be inadequate to hold the crowds seeking relaxation and amusement. Exchanges will profit quickly by the prosperity of the theaters and the large demand for good pictures will keep the state rights buyers continually on the alert for new ones.

"With this condition in mind many successful exchange men are preparing for a marked increase in business, and are therefore showing an interest in state rights offerings which is exceptional for this time of the year."

BUY "MAKING OF A SCOUT" FOR CANADA.

The British Canadian Motion Picture Corporation, Limited, of Vancouver, B. C., has purchased the Canadian rights to "The Making of A Scout." The picture at present is being shown in British Columbia under the auspices of the Canadian Boy Scouts and other patriotic organizations, and is meeting with considerable success.

"THE PUBLIC BE DAMNED" FOR STATE RIGHTS.

Realizing the extreme timeliness of the subject of food control, the Public Rights Film Corporation has produced a five-part production called "The Public Be Damned," starring Charles Richman and Mary Fuller. It shows both the insidious methods used by the Food Trust in squeezing both the consumer and the producer, and also shows the solution of the problem of defeating these vultures who are feeding upon the fat of the land. It is showing this week at the Strand theater, New York.

The first person to see "The Public Be Damned" after its completion was Herbert Hoover, former head of the Belgian Relief Commission and newly appointed Food Administrator of the United States. Mr. Hoover heartily indorsed the production and declared that it was especially timely and that it would arouse the public to a realization that something must and can be done to stop the depredations of the food barons.

The picture is already being booked with great rapidity all over the country on the state rights basis, it is reported. The story was written and the production directed by S. E. V. Taylor, and a powerful cast, including Chester Barnett, Joe Smiley and Russell Bassett, appear in support of Charles Richman and Mary Fuller.

"WOMAN AND THE BEAST" LATEST SALES.

Graphic Features announces the closing of the following territories on "The Woman and the Beast" during the past week: Texas, Oklahoma and Arkansas, to Southwestern Art Dramas, Dallas; California, Nevada and Arizona, to Peerless Feature Film Company, with offices in Los Angeles and San Francisco; Western Pennsylvania and West Virginia, to the Hudson Feature Film Company, Pittsburgh, and Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia, to Philadelphia Ideal Film Exchange, of Philadelphia.

Sales Manager W. Ray Johnston says: "This leaves very little territory unsold. We have closed about everything now, or are awaiting the final signed contracts, and I think next week we can give a buyers' list that will show every district in the country distributing 'The Woman and the Beast.' This achievement would not make it appear that there is a summer-time lull in the state rights market. As a matter of fact, I think the state right exchanges are doing a bigger business than ever."

WOLFBERG GETS "DEEMSTER" FOR THREE STATES.

Several big deals involving foreign and domestic rights to Hall Caine's "The Deemster," starring Derwent Hall Caine, were closed during the past week by W. E. Shallenberger, president of the Arrow Film Corporation.

Harris P. Wolfberg, representing a coterie of Mid-West capitalists, has purchased Hall Caine's "The Deemster" for Ohio, West Virginia and Western Pennsylvania from the Arrow Film Corporation. Mr. Wolfberg is well-known throughout his territory, having at one time or another represented some of the biggest and most important distributing companies. Recently he branched out as a state rights promoter by securing "The Crisis" from Harry Sherman and has achieved considerable success. Mr. Wolfberg purposes establishing offices in Cincinnati and Cleveland. His present headquarters is in Pittsburgh.

The Apex Films, Ltd., of London, through its New York representative, J. Simmonds, has purchased the South African rights.

KLATZ & STREIMER OBTAIN "THE SECRET TRAP."

Klotz & Streimer, Inc., announce the acquisition of the selling rights of the five-reel feature, "The Secret Trap," starring Baby Em Gorman, the clever child artist who has been trained under the direction of many of the industry's foremost producers.

Miss Gorman will not celebrate her eighth birthday until next September, yet she has played leading roles in many successes, among which are "The Little Orphan," "The Soul of a Child" and "The Little Mother."

In "The Secret Trap" Baby Em has accomplished a feat seldom attempted by a child actress. She plays a dual role and the work has been pronounced as really remarkable by several directors who have viewed the picture. Klotz & Streimer will offer the feature to state rights buyers early in July.

Lyda Borelli Star in "Robespierre"

Famous European Tragedienne Heads Cast of Export & Import Company's Seven-Reel Spectacle.

HAILED throughout Europe as one of the foremost tragediennes, and preceded to these shores by a reputation made by sheer force of her artistry, Lyda Borelli is once more before the American public. In the big seven-reel state rights spectacle, "Robespierre," the charming actress plays the leading role and gives a performance which is altogether up to the standard of her already well-known genius.

The Export & Import Film Company states it at first intended to issue "Robespierre" with no special stress on the cast, preferring to leave it to the public to recognize the famous actress, but the reviewers who say the picture let the news out, and the inquiries are coming in thick and fast, all asking whether it is the same Borelli whom they know from the great Cines productions.



Lyda Borelli.

As the Marchioness de Fontenay in "Robespierre," it is Miss Borelli whose love affair with the mysterious "Unseizable" eventually brings about the overthrow of the dictator Robespierre. In a series of exquisite scenes she first plays the noblewoman who leads the idle society folk on their careless way to destruction at the hands of the mob, and then comes a change in her life that transforms her into an

intriguing factor in the momentous affairs of the French national crisis. To save her lover she plays her woman's wit against the brains of the keenest man in the Government.

In "Robespierre" Lyda Borelli is the chief luminary in a company of stars of international repute, the list including the eminent Novelli and Raoul Fabian.

Ben Blumenthal, head of the Export & Import Film Company, has some plans in work with regard to Lyda Borelli's future before the American public which will place her on the same footing with the picture-lovers here that she has already won throughout Europe.

RUTHLESS CUTTING BURSTEIN'S METHOD.

Exhibitors who complain that many of the features that are offered to them contain a great deal of padding and comparatively little action exempt the King Bee Comedies, which are achieving considerable popularity just now. If even these Billy West comedies did not excite hilarity they would "hold" simply because they are packed with action—action which springs, as it were, from the thread of the story.

"The reason for this is simple," said Louis Burstein, president and general manager of the King Bee Films Corporation. "Our two reels are cut down from several thousand feet of developed negative. We are not needlessly extravagant; but we don't stint raw stock."

"And then you will notice that King Bee Comedies have very few sub-titles, and those that are employed are short and to the point. It is my aim in supervising these pictures to assure that every foot of the action will be understood in every part of the world, no matter where the pictures are shown."

INTEREST AROUSED IN BRENON'S RUSSIAN FILM.

Visitors at the Herbert Brenon studio at Hudson Heights, N. Y., give added proof of the interest that has been aroused in the announcement of his new feature now in the making. "The Fall of the Romanoffs," with Ilidor, "The Mad Monk of Russia," as the star. The subject and the cast of players has aroused a keen and ever-growing interest, and not a day goes by that there is not a steady stream of visitors eager to see the moving picture portrayals of the characters which have been occupying the center of the stage in Europe for some time.

Nance O'Neil as the Czarina and Alfred Hickman as the Czar have scored an immense hit with all who have seen them, while the Kaiser, who is being impersonated by a Frenchman, is said to be a true replica of Kaiser Bill's true self. Mr. Brenon has the constant advice of expert Russian authorities and no pains or expense are being spared to make the production correct in every detail.

Edward Connelly, who plays Rasputin the Monk, is declared by Mr. Brenon to be creating one of the finest screen characterizations in the history of motion photography. Mlle. Galanta, Mlle. Marcelle, Conway Tearle and William E. Shay are other players who will be seen in the picture.

REPORT HEAVY DEMAND FOR "HATE."

According to reports from the Fairmount Film Corporation offices the initial showing of "Hate," the big seven-reel feature, has exceeded all expectations. The picture was shown to newspaper critics and a number of territorial buyers representing various sections of the United States. Gus Mohme, of the Biograph studios, who has been selected as special representative of the Fairmount Film Corporation in the sale and distribution of the picture, is preparing an extensive campaign throughout the East and New England territory with a view to putting the picture in every theater from New Orleans to San Francisco.

It is said that a heavy demand has come from the New England and Middle West sections for "Hate." Boston in particular is reported to be anxious to get the feature, as is evidenced by the large number of demands for showings in New York. While Robert Bolling, vice-president of the Fairmount Film Corporation, and other executives are in Philadelphia making preparations for the staging of a new feature within a few weeks, the campaign for the distribution of "Hate" will be carried on throughout the country.

One of the innovations decided on by Mr. Bolling is the sending of the picture into the South to be shown to Southern buyers. This eliminates the necessity of the buyers coming to New York.

Mr. Mohme expects to be in Boston for nearly a week. From Boston he will go to Chicago and probably continue through the Middle West into Southwestern Texas and Southern territory.

"DEEMSTER" EXPLOITED AS CIRCUS IN ILLINOIS.

Warren & Clarke, the great out door showmen who bought the state rights to Hall Caine's massive photoplay, "The Deemster," for Illinois, Indiana and Wisconsin, purpose sending out the big spectacle under a black-top tent and exploiting it just as if it were a circus. It is their intention to feature "The Deemster" as the principal attraction, but to surround it with side-shows, and the regulation concessions that accompany a circus.

Decorated circus wagons, floats and flats, together with equestrians, clowns and all the other peoples and paraphernalia that go to make up a circus outfit will be part and parcel of the equipment. Horses will be hired locally to draw the wagons, floats, etc., and to exhibit the equestrians.

A special car for projecting machines and motion picture equipment will be a distinct part of the caravan. Half a dozen expert operators and several first class electricians will be engaged to look after the projection department. A film printing outfit will be carried and newspaper criticisms and other complimentary notices of the attraction will be flashed upon metallic screens in the open so that he who is skeptical may read what his neighbor thought of the attraction in the adjoining town or village.

"ALICE OF THE SAWDUST" (Century).

The fourth release in the Century series of two-reel comedies has been finished by Director J. G. Blystone, on the West Coast, and has been shipped to President Julius Stern, in New York, for distribution on state rights lines. "Alice of the Sawdust" is the title and Alice Howell star of Century Comedies, has taken advantage of abundant opportunities to extract no end of fun from her experiences as a circus rider and general "cut up."

It has been the plan of Director Blystone to present Miss Howell in unusual "stunts" under varying conditions. "In



Scene from "Alice of the Sawdust" (Century).

"Balloonatics," she works a giant gas bag to get the laughs; in "Automaniacs" a motor provides the incentive for comedy, and in "Neptune's Naughty Daughter" Miss Howell goes under water to bring laughs to the surface. In "Alice of the Sawdust" Miss Howell uses the circus for the first time as an inspiration to merriment.

"IVAN THE TERRIBLE" A RUSSIAN WARNING.

State rights buyers are besieging the Export & Import Film Company for more information about its production, "Ivan the Terrible," announcement of which was made in the trade papers through pictorial display only. Mr. Blumenthal, head of the company, made it his special object to arouse the interest of the market, but did not intend to give the impression that the picture was not ready for inspection. The interest created, however, proves that there is a widespread demand for a high-class Russian subject that is at the same time burdened with material of a historic nature.

The story portrays the savagery of abused power and the tragedy it brings to those who live under it. In this case Ivan's brutality comes back to him like a haunting ghost, and the suffering of a people is visited upon his head. In setting and costuming the picture is said to be magnificent, and the Russian atmosphere has been faithfully adhered to. A number of remarkable scenes of devastation by a horde of mounted barbarians contribute the sensationalism of the picture, while the palace scenes and general costuming are a distinctive feature in themselves.

"Ivan the Terrible" is offered in six reels, and the Export & Import Film Company has found inspiration in the scenes to inject with titles some reading matter that makes the production timely and up to our own day in its significance.

"REDEMPTION" SELLING RAPIDLY.

Evelyn Nesbit and her son, Russell Thaw, in "Redemption," are repeating at the Alhambra theater, New York, the success which the photoplay scored during its four-week engagement at the George M. Cohan theater.

The exhibition rights for New York have been secured by the Pioneer Film Corporation. Hiram Abrams, president of the Paramount Pictures Corporation, has bought the exhibition rights for the New England states. Stanley Mastbaum has secured "Redemption" for Eastern Pennsylvania and Southern New Jersey, and will exhibit it at the Forrest theater in Philadelphia for a run beginning September 3. Jones, Linick & Schaefer have bought "Redemption" exhibition rights for Illinois. It will be seen in Chicago first at the Colonial theater. The rights for Canada have also been disposed of, and the remainder of the territories are now being contracted for through the agency of David Bernstein, Putnam Building, 1493 Broadway, New York.

Miss Nesbit has leaped with one bound into the front rank of screen stars. "Redemption," as a photoplay, has been acclaimed by press and public.

The production was directed by Julius Steger and Joseph A. Golden. All the way through the picture the audience feels the natural and heart-appealing qualities of the story.

SELZNICK OPENS DOOR WITH TWO BIG FILMS.

Lewis J. Selznick has secured the rights to "Parentage" for the territory covered by his New York and Chicago exchanges.

This is the latest evidence of the sincerity of Mr. Selznick's avowal that he had decided to establish the open door at both ends of his business—open booking for the exhibitor and open distribution for the producer. Last week he obtained "On Trial," the first of the National Exhibitors' Circuit productions, which he took on for his New York and Chicago exchanges; he announces the Hobart Henley "thought film of real life," "Parentage."

Two weeks ago a private showing of this picture was held for the trade and reviewers at the Rialto, and since then the picture has been one of the principal topics of conversation in film circles. S. L. Rothapel, of the Rialto, immediately booked the picture for the first public showing, which will be at the Rialto, July 8. Aaron Jones, of Jones, Linick & Schaefer, the Chicago associates of Lewis J. Selznick, booked the film for the Colonial, Chicago, for the week of the National Convention.

"13TH LABOR OF HERCULES" RUNNING AT RIALTO.

"The 13th Labor of Hercules," which is commemorated by the Panama-Pacific Exposition, has been booked and is now running at the Rialto theater, New York, for twelve weeks. "The 13th Labor of Hercules" is composed of a series of twelve parts, each part a complete subject, and contains pictures of various ceremonies and events of the world's greatest exposition.

The Cinema Distributing Corporation, 220 West Forty-second street, of which Henry J. Brock is president and Leon Schlesinger is manager, are offering this historical subject for state rights sale. A new policy has been inaugurated for the selling of this subject for territorial rights which is said to appeal to all those who are interested in state right pictures. An attractive line of advertising is available, which includes a ten-page, two-color herald.

WARREN AT WORK ON CLYMER-HOYT STORY.

Edward Warren has begun work on a story that he has just accepted from John B. Clymer and Hary O. Hoyt. It is described as a thought play of the human heart, and is understood to be worthy of taking its place in the high standard already set by the Warren Productions.

Innovations for "Parantage"

Frank J. Seng Operating Extensive Company on Hobart Henley's "Thought Film."

WHAT is considered to be an innovation for state rights distributors in the way of advertising is being instituted by Frank J. Seng in conjunction with his exhibitors' campaign on Hobart Henley's "thought film of real life," "Parentage."

Besides getting out a twenty-page ad. book, to be used by exhibitors for their local advertising and publicity, Mr. Seng has in work a house organ, which will be issued every two weeks. This aid should be a sales-lever for states rights buyers in selling exhibitors. It will also be of benefit to the exhibitor in bringing to his attention new ideas of different exhibitors along with news, views, and money-making ideas, which will be of real service to him in presentation.

While in the past it has been the usual custom, as soon as territory was sold, to forget the states rights buyer and exhibitor, Mr. Seng's ideas are more forward looking, he being a successful exhibitor himself.

Another phase of Mr. Seng's campaign, which will aid exhibitors, will be in conjunction with the openings at the Rialto Theater on July 8, and the Colonial Theater in Chicago on July 15, where the billboard campaign will continue for some time after the close of the showings in these cities, and be supplemented by a full quota of newspaper advertising to keep the picture alive for the future showings.

STATE FILM COMPANY RE-ELECTS OFFICERS.

The State Film Company, of Detroit, Mich., held its annual meeting at Battle Creek on Saturday, June 16. Reports showed that, although only six months in business, everything was going along very satisfactorily and that the general outlook was good. The present officers were re-elected. They are W. S. Butterfield, president; W. C. Beatty, secretary; Claude K. Taylor, treasurer; Harry S. Lorch, general manager, and Earl Rathbun, Detroit representative and booker. The company owns "Civilization," "The Masque of Life," "The Conquest of Canaan," "The Libertine," "A Mormon Maid" and "The Deemster." The last two have not yet been released.

"BEWARE OF STRANGERS" OPENS IN BALTIMORE.

Under the auspices of A. Dresner, general manager of the Exhibitors' Film Exchange, Washington, D. C., "Beware of Strangers," the big Selig picture, was given its first presentation in the South at Ford's theater, Baltimore, on June 18. The picture began its run to a crowded house at prices ranging from 25 cents to \$1.50. The picture has played to capacity audiences ever since its opening.

Many prominent exhibitors, city officials and others were present at the picture's premiere, and "Beware of Strangers" earned the unanimous praise of newspaper critics and all others who saw it. Mr. Dresner states that the box-office receipts prove that "Beware of Strangers" has established itself as a box-office winner.

"COME THROUGH" ON STATE RIGHTS MARKET.

Following the success attained by the special seven-reel feature, "Come Through," at the Broadway Theater, New York, the officials of the Universal Film Manufacturing Company have decided to offer this picture on the state rights plan. It is said to be a picture with a "punch" and one which state rights buyers will find to prove immensely popular wherever shown.

The story, by the distinguished playwright, novelist and author, George Bronson Howard, is reported to be one of the most novel and ingenious that has ever been adapted for screen purposes. The acting of the cast, which is headed by Herbert Rawlinson, is of exceptional merit, it is said, and the settings and photography of an unusually high standard.

"Come Through" is claimed to be one of the most successful box-office attractions ever presented at the Broadway Theater and packed the house at every performance. The reviews of the critics of the newspapers and trade journals were unanimously laudatory. Many reviewers pronounce it one of the big photoplay hits of the season.

"PERSUASIVE PEGGY" POPULAR STORY.

M. A. Schlesinger, president of the Mayfair Film Corporation, had an expensive and exhaustive investigation carried on to ascertain the true human interest appeal "Persuasive Peggy" would have to the public, with the result that he now has on hand many letters similar to the following, which was written by the editor of Farm and Home: "Since I finished running 'Persuasive Peggy' in Farm and Home I have received several thousand enthusiastic letters from readers expressing their appreciation of the story."

"Persuasive Peggy," the first film production of the Mayfair studio, is an assured success from the exhibitor's point of view, if the opinions of numerous responsible publishers throughout the country who have printed this charming story in serial form in their publications are to be considered indicative of the story's popularity.

Manufacturers' Advance Notes

Five Fox Releases for July

June Caprice, the Lees, Gladys Brockwell, George Walsh and Probably Virginia Pearson Are Featured.

WILLIAM FOX'S schedule of photoplays for July release includes some of the most brilliant stars on the Fox program. The list for the coming month is well balanced and attractive. The films will be issued in this order: July 1, June Caprice in "Patsy," a dainty story of thrills and adventure; July 8, Jane and Katherine Lee in a novelty surprise drama, "Two Little Imps"; July 15, Gladys Brockwell in "To Honor and Obey?" a screen drama of vigorous action; July 22, George Walsh in "The Kid Is Clever."

Virginia Pearson's present production, which Director Carl Harbaugh now has in work, will probably be the release for the week of July 29. This picture has not yet been titled, but the principals in the star's supporting cast consist of Hardie Kirkland, Claire Whitney and William Meehan.

In "Patsy," her eighth William Fox picture, Miss Caprice has another story full of charm and sunshine—the kind that gives her the opportunity to present her naive little self to best advantage. John G. Adolfi directed.

Harry Hilliard is the leading man. Others in "Patsy" are Ethyle Cooke, John Smiley, Fred Hearn, Jane Lee, Alma Muller and Edna Munsey.

Picturegoers the country over are eagerly awaiting the coming of "Two Little Imps." Mr. Fox has not released any film more captivating than this one with the pair of "Baby Grands." Others in the company are Edna Hunter, Edwin Holt, Stuart Sage, W. Harvey and Leslie Austen.

The July 15th release, "To Honor and Obey?" has a gripping story and a cast of exceptional ability. Supporting Gladys Brockwell is Bertram Grassby, Jewel Carmen, Charles Clary, Josef Swickard and Willard Louis.

"THE RESCUE" (Bluebird).

Dorothy Phillips will make two appearances on the Bluebird program in July. "Fires of Rebellion" will be the July 2 release and on July 23 she will again appear in "The Rescue." Ida May Park directed this feature as her third



Scene from "The Rescue" (Bluebird).

Bluebird, using Hugh Kahler's magazine story as the basis. Lon Chaney and William Stowell will, as usual, lead Miss Phillips' supporting company, but these mere men will have a severe struggle to fight their way to attention among the pretty girls who dominate the scenes. As "The Rescue" is a society play, demanding fine raiment and pretty girls who know how to wear expensive and fashionable gowns without registering consciousness, Miss Park made careful selection from Bluebird's stock forces and picked Gretchen Lederer, Molly Malone, Gertrude Aster and Claire Du Bray for the beauty congress in support of pretty Dorothy Phillips. The star wore eighteen different gowns during the production, and the other ladies shared twelve more dresses among themselves.

Even Miss Park caught the spirit of the occasion and "dressed up" while directing the other ladies in their fine array. The exhibitor who announces "The Rescue" as a fashion show with five of the prettiest girls in pictures as living models will not be exaggerating.

VICTOR MOORE IN "OH POP!"

Victor Moore's next release, "Oh, Pop!" was written for him by Thomas J. Gray, the author of "Bungalowing," which



Scene from "Oh, Pop" (Klever).

scored such a big success, and Mr. Moore feels that in "Oh, Pop!" he has a worthy successor.

Moore is supported by the clever youngster that made such a hit in his previous releases, and it is a safe bet that this picture will please as much or more so than "Bungalowing" or "Commuting."

MARKED PICTORIAL QUALITY IN "THE SLACKER"

American descendants of all nations will find incidents of special importance to them in "The Slacker," Metro's forthcoming production de luxe, starring Emily Stevens and written and directed by William Christy Cabanne. A representative from every race is shown on the screen, and then the heads of all, grouped together, dissolve into the fabric of an immense United States flag, the true "melting-pot" of the nations.

Memorable incidents connected with the history of the country in its most dramatic episodes are pictured and live again on the screen, and present events are shown in an allegorical form. Civilization is shown being crushed by the God of War. Justice calls Columbia, who lights the torch of Liberty, which then shines over all. A dove of peace is shown on a branch, and then flies away. The branches of the tree dissolve into a fortress of steel with enormous guns. Three thousand soldiers with fixed bayonets answer the call of Columbia, marching close in one great formidable armed mass. The picture changed quickly to a naval scene, showing America's battle-ships on the high seas. Next the German fleet within the Kiel Canal is pictured, with the Allied fleet waiting patiently outside to engage it in action. Also there are pictured many historical men and events.

STRAND TO RUN TERRY HUMAN INTEREST REEL.

The first of the series of the Terry Human Interest Reel entitled, "How Character Is Revealed in the Nose" was shown at the Strand Theater during the week of June 3 and received a most cordial welcome. Manager Harold Edel, under whose personal direction the Strand Theater is operated, has decided to run the entire series upon the merits of the first of the Terry Human Interest Reels released.

Mr. Mitchell, head of the film department of the Marcus Loew circuit of theatres, has also decided to run the series of the Terry Human Interest Reel. Already he has booked the initial release of this series for the entire chain of Loew theatres.

Paramount Sets Off on Year's Last Half

Mae Murray in "At First Sight" and Kathlyn Williams and Wally Reed in "Big Timbers" Are Features.

THE two features which will be issued by Paramount are "At First Sight," starring Mae Murray, and "Big Timber," starring Kathlyn Williams and Wallace Reid, week of July 2. Besides these two five-reel pictures, that same week Paramount will distribute the seventy-third edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the seventy-fourth of the weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow-journeymen to see "How California Harvests Wheat," and a very clever comedy entitled "Oh, Pop," in which Victor Moore is starred.

Mae Murray has been given another vehicle to display her qualifications in "At First Sight," a Famous Players production. The story is filled with heart interest, humor, thrills, action and suspense, and was written by George Middleton. Robert Leonard, who has been devoting his entire attention to the work of this player, directed. The cast supporting Miss Murray comprises Sam T. Hardy, Jules Rancourt, Julia Bruns, W. T. Carlton, Nellie Lindroth, William Butler and Edward Sturgis.

"Big Timber," in which Kathlyn Williams and Wallace Reid are starred, is an adaptation of Bertrand Sinclair's story of the same name by Gardner Hunting. The players are given ample opportunities of displaying their talents, for there are many thrilling scenes, among them a real forest fire in the Big Timber of California. A tremendous timber tract in the Sierra mountains was used as a setting for this picturesque drama, and many interesting phases of logging operations serve as backgrounds for the action of the story. The excellent cast supporting Miss Williams and Mr. Reid include Joe King, Alfred Paget and Helen Bray.

The seventy-third edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, deals with four very interesting subjects: "Fencing in Japan," "American Match Making," "The Oldest Railroad in the U. S.," and a very amusing cartoon entitled "Otto Luck to the Rescue."

Burton Holmes' "How California Harvests Wheat" shows a particularly interesting picture from every viewpoint. The photography is remarkable and every foot of the picture is distinctly interesting.

Exhibitors and patrons who thought that "Bungalowing" and "Commuting" were Victor Moore's best single-reel comedies, will have to put at the head of their list his latest comedy "Oh, Pop," which tells the story of the father of a family who is compelled to take care of his children while mother goes away, and has also thrust upon him the children of a neighbor who desires to go shopping in the city for the day.

"THE MASKED HEART" (Mutual).

A mysterious woman with a gray mask entirely concealing her features, and a wealthy young man who, becoming bored by his easy victories over women, starts out to find an elusive woman whom he can pursue are the principal characters in "The Masked Heart," the American-Mutual production starring



Scene from "The Masked Heart" (Mutual).

William Russell, which will be released on July 2. The masked woman proves to be a married woman with a delight in flirtations, and many complications result which arouse even the blase society man.

There are two magnificent sets in the production, one an immense ballroom in which hundreds of dancers in masquerade costumes make a gay scene and divide their time between dancing and merry battles in which confetti and serpentine form the ammunition. The other unusual scene is a large dinner party where the guests are entertained by a dancing nymph.

William Russell appears as the blase society man and Kathleen Kirkham plays the role of the mysterious woman. Francesca Billington is the step-daughter of the adventurous woman. William Conklin is the husband, and Ashton Dearholt enacts the role of Russell's devoted friend and chum.

SIMULTANEOUS RUNS FOR "LONE WOLF."

Herbert Brenon announces that his latest Selznick Picture, "The Lone Wolf," by Louis Joseph Vance, will open an engagement at the Studebaker theater, Chicago, on Sunday, July 1, the same day that it opens its indefinite engagement at the Broadway theater, New York. The fact that this big production will open simultaneously in the two principal cities of the United States as a high class attraction should give it wide popularity.

Selznick Subsidiary Reaching Out

Film Advertising Service Decides to Offer Facilities to Outside Companies.

ANOTHER phase of the open-door policy of the Selznick organizations developed this week, with the announcement that the Film Advertising Service, a Selznick subsidiary corporation, had decided to carry out the general principle established by the Enterprises as a whole and offer its facilities in purchasing and other matters to any companies desirous of using them.

The Film Advertising Service was organized several months ago, with Myron Selznick as general manager, to take over the entire purchasing and supply department of the Lewis J. Selznick Enterprises. The aim was not merely to relieve the parent corporation of that most bothersome of all departments, but to take off its hands also the preparation of designs and material, the search for novelties, and all other related matters.

In addition to the supply service, the Film Advertising Service is also in a position to handle entire publicity campaigns, this branch of the work being under the direction of Randolph Bartlett, publicity manager for the Selznick Enterprises.

The company has its offices on the fourteenth floor of the Godfrey Building, 729 Seventh avenue. C. C. Ryan is the purchasing agent and Harry Lutjen shipping agent.

BLIND ACTOR IN "THE SLACKER."

J. Van Courtland, who appears in the forthcoming Metro wonderplay de luxe, "The Slacker," written and directed by Wm. Christy Cabanne, is probably the only blind man appearing in the silent drama.

Twenty-three years ago Mr. Van Courtland left Holland, his native land, and came to this country. Ten years ago he played his first stage engagement in this country, and for more than eight years he appeared steadily in stock.

About two years ago he left the spoken stage to act before the camera. While he was working for a company which has a studio in Chicago, he was the victim of an assault by some thugs, who when they found that he had but four dollars with him, beat him unmercifully. His eyesight was permanently affected, and, although he has consulted many specialists, he is still unable to see very much. He can distinguish daylight from darkness, but is unable to recognize anyone.

In spite of his affliction Mr. Van Courtland moves around the set at the studio as if he had a sixth sense. The blind actor has refused to go to an institution, and is devoted to stage work. His earnestness, added to his culture and refinement, so appealed to Mr. Cabanne, the director of "The Slacker" that he gave Mr. Van Courtland a part in that production.

"FOR LIBERTY" BEING FILMED IN CANADA.

Good progress is being made in the production of "For Liberty," Edwin Bower Hesser's story of the American Legion of the Canadian army, which is being directed by Romaine Fielding for the S-M Films Corporation of Philadelphia. Mr. Fielding has been in Canada for two weeks with the company, and has been accorded every aid by the Canadian military authorities. First going to Montreal, then to Camp Volcartier, taking some scenes in Quebec City, and then proceeding to Toronto, the very spirit of the military situation has been caught. The company is now working at Camp Borden, Ontario, the finest of Canadian training camps. The training of soldiers in modern trench warfare, as it will be practiced in the United States Army, is shown, and actual "front line" conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the front.

E. K. Lincoln plays the stellar role. The studio scenes are to be taken in Philadelphia, where Ira M. Lowry, general manager of S-M is arranging the sets at the Lubin studios.

MISS DECEPTION.

Work on "Miss Deception," the Van Dyke-Art Drama written by Joseph Franklin Poland, in which Jean Sothern is starred, is rapidly taking shape at the studio in Nineteenth Street, under the direction of Eugene Newman. It is due for release following "The Peddler."

"The Plow Woman" Starts Off Universal

Butterfly Subject Leads Week of July 2—Mignon Anderson Appears in a Military Drama.

MARY MACLAREN is the star in the Butterfly picture, "The Plow Woman," which heads the Universal program for the week of July 2. This alone stamps it as a film production of unusual merit, as Miss MacLaren has always been identified with photodramas of the highest type. She will be remembered for her excellent work in a former Butterfly release, "Money Madness." "The Plow Woman" is a film version of the novel by Eleanor Gates and was put in scenario form by J. Grubb Alexander and produced under the direction of Charles Swickard. In the cast supporting the star are Eddie Polo, Kingsley Benedict, Harry De More, L. C. Shumway and others. "The Plow Woman" will be released Monday, July 2. On the same day will appear the Nestor comedy, "Poor Peter Pious," with Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, July 3, is the Gold Seal three-part military drama, "A Young Patriot," with Mignon Anderson in the leading role. This is a photodrama which will arouse the patriotism of all who see it. The story is engrossing and the situations are highly dramatic. Supporting Miss Anderson are such well-known screen favorites as J. Morris Foster, Charles Mailles and Roy Stewart. The Victor comedy, "Not Too Thin to Fight," starring Eileen Sedgwick, is the other release of this date.

The chief offering for the Fourth of July will be the two-part L-Ko comedy, "Bombs and Bandits." This is one of the funniest film comedies ever produced by this company and is full of laughs from the very beginning. The regular issue of the Universal Animated Weekly will also appear on this date.

"Seeds of Redemption," a two-act society drama, will be released under the Rex brand on Thursday, July 5. Claire Mersereau, sister of Violet Mersereau, has the leading role in this picture. The Victor comedy, "Daredevil Dan," featuring Ruth Stonehouse, will also appear on Thursday.

Eddie Lyons and Lee Moran appear in the principal roles in a two-part Nestor comedy, "Five Little Widows," which is presented Friday, July 6. The weekly issue of the Universal Screen Magazine also is released on this day.

On Saturday, July 7, the chief offering is the Bison two-part western drama, "The Wrong Man," with Harry Carey in the leading role, supported by Fritzie Ridgeway. This is an exciting story of daring and adventure, written by N. P. Oakes and directed by Fred Kelsey. Other Saturday releases are the Joker comedy, "The Twitching Hour," with Gale Henry and Milton Sims, and the Universal special release, Universal Current Events.

Sunday, July 8, is the date of the release of the Imp drama, "The Girl in the Limousine," featuring Molly Malone and Lee Hill. The other releases are the Powers' "China Awakened," a Hy Mayer travelogue and the Big U drama, "The Mad Stampede," with Jane Bernouddy.

During the week the second episode of "The Gray Ghost," the mystery serial founded on the Saturday Evening Post story, "Loot," by Arthur Somers Roche, will be released. The title of the second episode is "The Mysterious Message."

VARIETY IN COMING GAUMONTS.

So much appears in newspapers and magazines from time to time about Havana, that patrons of motion picture theaters will welcome the views of that city which Gaumont will present through Mutual in "Tours Around the World" No. 36, released July 16. It will visualize for them this lovely city of the tropics, the metropolis of the West Indies. The Gaumont cameraman has been thorough in photographing the beautiful and historic places, and Havana is rich in both. On the same reel are pictures of a number of cities along the Nile. These give an excellent idea of life in Egypt as it has been lived for thousands of years.

The second Gaumont release of the week is The Mutual Weekly No. 132 which appears July 11.

Gaumont's "Reel Life" reaches the screen July 12. This issue, No. 63, will entertain with pictures of America's civil war submarine. It was built early in the war, sunk in 1862 to escape capture by Admiral Farragut, and raised in 1885.

On the same reel appear "A Square Deal for the Baby," the story in pictures of how settlement workers teach mothers to take care of their infants; "Whale Meat," "Camp Fire Signal Girls" and two animations from "Life" in the exclusive Gaumont series taken from pictured jokes in this magazine.

MacDONALD ACTOR AND FILM MAN, TOO.

A new sort of actor has been discovered by General Film in Wallace MacDonald, who was the male lead in "Vanity and Some Sables," one of its O. Henry subjects. MacDonald, who played the part of Kid Brady most acceptably in the release, was an exhibitor before he became prominent as a film player and knows the game from both sides of the screen. Besides that he is a well-traveled chap and has played in stock in many parts of the country. So that when "Vanity and Some Sables" was released he became active to good purpose in aiding bookings.

Brady Promotes June Elvidge

Low Fields, "The Man Who Stood Still," Again at Work in World Pictures Studio.

JUNE ELVIDGE, the accomplished actress in World-Pictures Brady-Made, now advances to the front rank of fixed stars in this organization. A new contract between the World Corporation and Miss Elvidge to this effect, covering a term of years, was executed on Tuesday last. Under this agreement the name of the actress not alone goes into big type in all advertisements of World-Pictures, but is set opposite a much larger sum than formerly upon the weekly salary sheet.

The rise of Miss Elvidge as a favorite of the screen has been rapid and steady. It is only a few months since she was a comparatively unknown actress on the Winter Garden stage, where she occupied the position of understudy for Jose Collins, and played her part "on the road." Her very striking beauty gave her a ready beginning in the World studio, where the effectiveness with which she registered upon the screen was immediately realized, with the result that she had better and better roles to portray with every new production.

Another item of interest from the camp of World-Pictures is the fact that Low Fields is again working under the Brady direction, this time in a photoplay the identity of which is not to be disclosed just now. The great success of "The Man Who Stood Still," produced by World, is the working cause for this renewal of relations.

It was in this comedy that Mr. Fields was enabled to demonstrate that he possessed other qualities as an actor than those of a farceur pure and simple.

Just at present Mr. Brady is again demonstrating his firm belief in the proposition that a photoplay well named has more than half won the battle of popularity.

This demonstration has taken the form of changing the titles of four of the completed Brady-Mades awaiting publication.

The picture drama formerly called "Partnership" has had its title shifted to "The Iron Ring." Arthur Ashley, Gerda Holmes and Edward Langford are the featured players. The play originally named "The Waster," starring Carlyle Blackwell and June Elvidge, is now titled "Youth."

"Dandy Dick," directed in person by Mr. Brady, will reach the public under the final name "The Marriage Market," with a cast composed of Carlyle Blackwell, June Elvidge and Arthur Ashley. Ethel Clayton's picture play produced under the working title "Chasms," is now known as "Souls Adrift," and the leading male part is played by Milton Sills.

"SUDDEN JIM" (Triangle).

The Triangle picture version of "Sudden Jim," the Saturday Evening Post story by Clarence Buddington Kelland, and now one of the seven best sellers among novels, is being completed. Charles Ray, whose drawing power is increasing at a tremendous rate, has the title role. For the first time in his screen career the young star will have an opportunity to display his own personality. Heretofore he has appeared as weaklings or country yokels.

In "Sudden Jim" he is a fighting, square-jawed young fellow who takes over a clothespin factory in Michigan and puts



Scene from "Sudden Jim" (Triangle).

up a hard fight against the combine controlling the industry in that section of the country.

Sylvia Bremer, appearing in support of Ray, is now convalescing from slight injuries sustained during the filming of scenes in the north woods. As soon as she has fully recovered the final episodes will be enacted.

His "Pinch Hitter," "Clodhopper" and "Millionaire Vagrant" have proved among the strongest box-office attractions ever put out by Triangle, and it is expected that "Sudden Jim" will surpass the high-water mark.

Many Coming Washburns and Gardners

Popular Essanay Players Will Figure One of More Times Each Month in Summer and Fall.

EXHIBITORS may look to Bryant Washburn and Jack Gardner for the bulk of their Essanay pictures during the summer and fall months. These two stars are scheduled to average at least one feature apiece each month, and some times two.

In addition to these productions Taylor Holmes is already being filmed in the initial picture of a series he has contracted to appear in under Essanay's banner. This will be released during the summer, also, as will one or more features starring Marguerite Clayton.

During July Mr. Washburn will appear in two-five reel pictures. The first of these, entitled, "The Man Who Was Afraid," was released July 2. It is an adaptation of the story by Mary Brecht Pulver, based on the timely theme of the President's call to arms.

Mr. Washburn's second July release will be "The Golden Idiot." The filming process of this production has been completed, and it will be given trade showings very shortly. It is comedy-drama of the type best suited to the star's histrionic talents. The screen version was adapted by H. Tip-ton Steck, from a magazine story. Arthur Berthelet was the director.

"The Range Boss" will be Mr. Gardner's July offering. This production is the second of Essanay's series of westerns, following "Land of Long Shadows," which was released June 18. In "The Range Boss," the former musical comedy star appears as a happy-go-lucky cowboy who frustrates a conspiracy to achieve his own death and mulet an Eastern girl of the ranch which she inherited. The film will be released July 16.

During August, Mr. Washburn will appear in "Skinner's Baby," the third of his famous Skinner pictures. In this production he will be supported by the original cast, including Hazel Daly, creator of "Honey." Mr. Gardner will be offered in the third of the Essanay-Westerns, which will be entitled, "Open Places."

Taylor Holmes will head Essanay's September releases with "Efficiency Edgar's Courtship." This picture will be a screen version of the story by Clarence Buddington Chelland, which was published in the Saturday Evening Post. Preliminary scenes for this production are now being filmed.

Essanay is busy preparing its schedule of late fall and Winter releases. These will be announced shortly in order that exhibitors may be enabled by the advance notification to arrange their programs accordingly and have ample opportunity to exploit the showings.

"STOP! LUKE! LISTEN!" (Pathe).

Harold Lloyd, as Lonesome Luke, supported by Harry Pollard, Bebe Daniels and Bud Jameyson, will appear on the Pathe program for July 15, in a two-reel Lonesome Luke comedy produced by the Rolin Film Company and entitled "Stop, Luke, Listen."

In this picture Lonesome Luke indulges in some of the funniest antics even he has been guilty of. He impersonates Paderewski in a way that would make the great pianist's own



Scene from "Stop! Luke! Listen!" (Pathe).

mother unable to watch her son play without laughing at the thought of Lonesome Luke's burlesque.

With the aid of a convenient mahogany table, he opens a little bar in the heiress's house, at which he is both patron and bartender. When chased by an irate giant, he climbs the sides of the house, dashes in and out of windows and clings to the roof with an agility that would go far to prove the correctness of the Darwinian theory.

All in all, "Stop, Luke, Listen" is described as a thirty-minute laugh.

Interest in Fox Kiddie Pictures

"Jack and the Beanstalk," Manufacturer Believes, Will Fill Long Felt Want.

GR^{EAT} interest has been aroused since William Fox made the statement announcing his intention of making Kiddie pictures with a direct box office appeal both to adults and children. Every exhibitor has felt the demand for a class of pictures or rather subjects with the ultimate appeal to the children, yet pictures of a character to draw business to the box office, pleasing the adults to a greater extent than ever before.

Mr. Fox's first conception of this thought came primarily from his close contact with the public, through the twenty-two picture theaters he owns and controls, deciding that it was but natural if these conditions existed in his theater, located in all character of neighborhoods, the same need existed throughout the country.

With these facts before him, and in an effort to carry through his plan, he immediately began casting about to secure the best timber available for the fulfilling of this long felt want, with the result, "Jack and the Beanstalk," probably the most ambitious attempt ever made to portray with realism a miniature subject on a heroic scale, necessitating ten months in the making, an expenditure of much money, the employment of 1,300 kiddies, the building of miniature cities, portentous castles for the Giant, wardrobes for the juvenile performers, and the thousand and one other requisites for a production of this kind.

A nation-wide publicity campaign is planned in the different magazines and newspapers.

MITCHELL THREE YEARS EDITOR OF GAUMONT WEEKLY.

With the printing of the current issue of the Gaumont-Mutual Weekly, No. 130, Pell Mitchell completes his third year as editor of this news reel. Mr. Mitchell has come to be known as an authority upon news pictures, his ideas and advice being sought upon all points requiring a decision based upon technical knowledge and good news judgment. He is secretary of the committee collaborating with the government in regard to news pictures of the war.

Mr. Mitchell was able to celebrate his anniversary by getting out an issue of the weekly of which he could be inordinately proud. First in importance were the pictures of the first Americans to go to the front in France under the Stars and Stripes. He also had pictures of the reception of the Belgian commission in Washington, the reception of the Italian commission in New York, the arrival of the Russian commission at Seattle and their welcome to Washington by Secretary Lansing, class day exercises under war conditions at Princeton and Harvard, and the visit of the French aviators to the American school on Hempstead plains.

PAULINE FREDERICK IN UNUSUAL ROLE.

"The Love That Lives," a drama by Scudder Middleton, has been completed at the Famous Players' studio with Pauline Frederick in the stellar role, and will be released by Paramount on July 9. The picture, which shows Pauline Frederick in the novel role of a scrubwoman, was produced under the direction of Robert G. Vignola, who has directed several of Miss Frederick's previous Paramount pictures. Though Miss Frederick has played a number of roles that are distinct characterizations, such as Bella Donna, Zaza and Sapho, this is by far the most remarkable character study which she has ever been called upon to present.

In the opening scenes Miss Frederick is nothing more or less than a scrubwoman working in an office building as a common drudge. Later she becomes a bird of paradise in order to give her son an education, and then reverts to the pail and mop in her later years when she is broken down in health and in spirit and is a white-haired old woman struggling to keep body and soul together.

Among those in support of Miss Frederick are John Sainpolis, Pat O'Mally, Joseph Carroll and Violet Palmer.

REAL HOME RUN IN DREW COMEDY.

"Wally" Pipp, the snappy first baseman of the New York Americans, made a home run with two men on bases recently. That home run will be shown for many weeks to admiring fans throughout the country. It is one of the features of "Her First Game," a forthcoming Metro-Drew comedy. Sidney Drew is a red-hot fan. When the script called for a man taking his wife to a ball game, Sidney Drew selected the Polo Grounds as the place for the scene to be taken. It so happened that the Yankees were playing the Chicago White Sox, who were then battling for the leadership of the American league. In the fourth inning with two men on bases, "Wally" Pipp broke up the game with a home run to deep center.

The script called for just what "Wally" Pipp did, and the cameraman was on the job. While the speedy Pip dashed around the cushions the cameraman turned the handle and "Wally" Pip in all his glory is seen dashing across the plate while the thousands in the stands cheered him to the echo.

Good Pathe Program for July 8

Gladys Hulette, Pearl White and Ruth Roland Are Featured in Drama and Serials.

A FIVE-REEL feature, starring Gladys Hulette and the first episode of the big new serial, "The Fatal Ring," starring Pearl White, stand out as of especial importance in Pathe's program for the week of July 8, 1917. Gladys Hulette is seen in "The Cigarette Girl," produced by the Astra Film Corporation under the direction of William Parke and written by Philip Bartholomae.

Miss Hulette, star of "The Shine Girl," "Her New York," "The Candy Girl" and other features which have been more than ordinarily successful, appears here in the first picture in which she has starred since joining the Astra forces.

"The Violet Diamond" is the title of the first episode of "The Fatal Ring" in which Pearl White is seen in a serial which is expected by Pathe to break all records. "The Fatal Ring" is a serial of love, mystery, suspense, thrills and perils, written by Fred Jackson and George B. Seitz and produced by the Astra Film Corporation under the direction of Mr. Seitz.

Ruth Roland stars in "The Neglected Wife" No. 9, entitled "Deepening Degradation." In this chapter fate brings the thrilling drama of two women and a man to still another climax.

The twelfth release of the "Know America," Combitone Scenics is entitled "Through Central Texas," and it shows interesting scenes taken in the largest State in the Union. These Combitone pictures are in a different class from any other scenic pictures on the market.

A comedy, an International cartoon and scenic split reel, and Hearst-Pathe News No. 56 and No. 57 complete the program.

GARDNER ON HORSEBACK NO TENDERFOOT.

They teach horseback riding in the East as well as they do in the West, as is demonstrated by Jack Gardner in the second of his Essanay-Westerns, "The Range Boss." Mr. Gardener had made his home in the East until he signed up with Essanay. He was promptly dubbed a "tenderfoot" when he made his appearance in the cowboy colony of motion picturedom in California. The "natives" anticipated much mirth-provoking action when the Easterner should stride his first mount.

However, Mr. Gardner demonstrates in "The Range Boss" that the laugh was turned on the skeptics, for he performs some feats of horsemanship with the daring of a professional. His role is that of a happy-go-lucky cowboy who frustrates a conspiracy to mulct an Eastern girl out of a ranch she has inherited. The picture was staged on the desert of Arizona and presents some picturesque scenic of that district. Ruth King appears as Mr. Gardner's leading woman. Carl Stockdale heads the supporting company. The story was taken from the novel by Charles Alden Seltzer. It was adapted and directed by W. S. Van Dyke.

The Kleine-Edison-Selig-Essanay Service will release "The Range Boss" July 16. The production will occupy the screen approximately sixty-five minutes.

SPORTS AND PASTIMES OF COWBOYS.

No doubt every small boy labors under the belief that cowboys in their every day labors are really having a glorious time, and if questioned said small boys would undoubtedly say that no better fun could be devised than that of swinging a lariat and dashing over the plains to loop the noose around the horns of a speeding steer. Nevertheless, as will be seen in Paramount-Bray Pictograph release No. 74, when a cowboy is at play the things he does ordinarily are not to be classed with the "stunts" he pulls in his "leisure" hours.

The picture secured for the Bray Studios, Inc., for this release, shows some of the most daring horsemanship that cowboys ever attempt and few, if any, of the things they do in this picture have ever been done before the camera before. One hair-raising stunt is the roping of four steers with one lasso, performed while the cowboy is going at breakneck speed.

As a record of the fast disappearing cowboy and his profession this picture must appeal to everyone who enjoys seeing the Wild West as all of us have always considered it to be.

HUMORISTS TO FACE GOLDWYN CAMERA.

When the American Press Humorists gather in New York during the week beginning June 25 they will spend one day at the Goldwyn studio at Fort Lee. A committee of five women will have charge of the program at the studio. These women are Mac Marsh, Madge Kennedy and Jane Cowl, Mrs. Elizabeth Sears, editor of Film Fun, and Miss Miriam Teichner of the New York Globe.

About 200 of America's best known newspapermen will make the trip to Fort Lee and inspect screen dramas in the process of making. In addition to beholding Madge Kennedy, Mae Marsh and Jane Cowl working before the camera the humorists will also have a fling at celluloid artistry themselves. Don Marquis, of the New York Evening Sun, and Roy K. Moulton of the New York Evening Mail have promised to deliver a scenario which it is expressly stipulated the humorists must act, direct and photograph.

"BLACKBOARD AND BLACKMAIL" (L-Ko Comedies).

One of the numerous L-Ko Comedies ready for release is "Blackboard and Blackmail," directed by Vin Moore and set for circulation July 25. Director General J. G. Blystone supervised the presentation. Phil Dunham, Myrtle Sterling and Lucille Hutton will be the featured ones. The comedy is based on advanced ideas of higher education, a comedy "vampire" being substituted for the regular teacher of a country school. The rural school board takes a hand in straightening out the



Scene from "Blackboard and Blackmail" (L-Ko).

love affairs that spring from the employment of the sylph, and the laughable situations that develop prove that, under proper direction, good comedians can get fun out of the most commonplace circumstances.

PLAYERS PHOTOGRAPHED IN THE AIR.

Hazel Dawn and Bert Lytell, the two featured principals in Herbert Brenon's latest Selznick picture, "The Lone Wolf," which opens an indefinite engagement at the Broadway theater, Sunday, July 1, essayed the dangers of the air recently in the big "punch" scene of "The Lone Wolf." With Pilot Le Grand of the Staten Island Aviation School they both took several flights at the grounds of the school at Midland Beach, Staten Island. The final scene of "The Lone Wolf" will show an effect never before attained in a motion picture through the nerve and skill of Roy Hunt, photographer for Herbert Brenon. With Miss Dawn and Mr. Lytell in one aeroplane, Hunt ascended in another machine, and the pilot, by skillful maneuvering in the air, enabled Hunt to photograph the two principals while both machines were speeding through the air over Staten Island. It required several hours of flying and the combined skill of both aviators to accomplish this dangerous feat, as the machine carrying the photographer had to fly directly over the one with the two players in order to obtain the scene.

TWO ART DRAMAS PICTURES TITLED.

The recently purchased stories by Charles E. Dazey and Joseph Franklin Poland, which have become the property of the Apollo and the Van Dyke Company, respectively, have been titled after much discussion. The Dazey story, in which Alma Hanton will be starred for the Apollo company, will be entitled "Behind the Mask." Work on this has already been begun at the Fort Lee studio.

The other production is entitled "Miss Deception." The author is Joseph Franklin Poland. Mr. Poland has written two previous Art Dramas, "The Cloud" and "The Auction of Virtue," the first of which has since been published as a novel. Eugene Nowland is directing "Miss Deception," and Jean Sothern is starred. Donald Cameron will be her leading man. "Miss Deception" will be released late in July, following "The Peddler."

HELEN HOLMES TO MAKE ANOTHER SERIAL.

The box office value of the motion picture serial—a subject of dispute among exhibitors—has been so affirmatively answered by the fifteen chapter photoplay, "The Railroad Raiders," just completed for Mutual by the Signal Film Corporation, that work will be started at once at the Signal studios on a new serial featuring Helen Holmes.

Wherever and whenever motion picture exhibitors congregate, the subject of serials comes up at some stage of the conversation. It is a question which perhaps has been more thoroughly debated by exhibitors than any other booking problem, and it is a question upon which the individual exhibitor has more decided views than upon any other.

Kitty Gordon was not injured in the premature explosion of a bomb in one of the scenes of her new World Picture as described in some of the New York papers.

Four Selznick Pictures Completed

Comprise Productions of Brenon, Warwick and the Talmadge Sisters' Companies.

FOUR new Selznick-Pictures have been completed and are ready for release. They are Herbert Brenon's "The Lone Wolf," which opens its Broadway run July 1; Robert Warwick in "The Lash of Jealousy," previously named for temporary purposes "The Modern Othello"; Norma Talmadge in "The Moth" and Constance Talmadge in "The Lesson."

The Brenon production, "The Lone Wolf," is from the novel by Louis Joseph Vance, and the principal players are Hazel Dawn and Bert Lytell. It is a melodrama with a dozen big punch scenes.

The Warwick picture, "The Lash of Jealousy," is regarded by Harry Rapf, president of the Warwick corporation, as the best that this star has given the public. Director Leonce Perret is author of "The Lash of Jealousy."

The Norma Talmadge picture, "The Moth," directed by Edward Jose, is a story of high society, and depicts the perils that surround a young wife who is bored and unloved.

Director Charles Giblyn has completed the first of the Constance Talmadge pictures, "The Lesson," and it may be placed upon the market before either "The Lash of Jealousy" or "The Moth."

This promises to be a prolific season in Selznick-Pictures, as there will be no pause between these four releases and their successors, without exception. Herbert Brenon is creating the great epic, "The Fall of the Romanoffs," by special arrangement with Lewis J. Selznick, and will not make another Selznick-Picture until that photodrama is completed. So "The Lone Wolf" will be the only Brenon offering until fall, in the Selznick-Pictures list, as "The Fall of the Romanoffs" will be distributed on a state's rights basis.

TRADE MARK CONTEST STILL UNDECIDED.

Although over two weeks have elapsed since the closing of Art Dramas trade mark contest, in which fourteen thousand answers were received, no final decision has yet been arrived at by the committee of judges.

This committee has succeeded in eliminating all but ten of the designs submitted, and these are now in the hands of the board of directors, so it is improbable that the decision will be delayed longer.

The ten remaining designs are all original, simple and distinctive, and any of them would make an acceptable trademark. In case the judges are unable to arrive at the decision within the week, the ten may be submitted to the readers of the trade papers, who will be asked to vote on the matter.

CAMP FIRE GIRLS PICTURED IN "REEL LIFE."

Some time ago the Gaumont Company was praised by exhibitors for its timely pictures of the Boy Scouts. When one considers the fact that millions of people are interested in this organization because they have sons in it or else realize the worth of the movement and wish to understand how it works the widespread appeal of such pictures is readily understood.

Only next in importance to the Boy Scout movement is that of the Camp Fire Girls. While they may not be as



Scene from "Reel Life No. 63."

active, they are certainly as ardent, and their pictures should receive the same welcome everywhere. It was wise judgment on the part of Gaumont to reserve space for them in "Reel Life," the Mutual Magazine in Film. A section in No. 63 is devoted to their activities as they study to "do their bit" for their country. The picture, which is called "Camp Fire Signal Girls," shows an army sergeant giving lessons to a bevy of girls in wigwagging, heliographing, and other methods of rapid communication. The picture should prove very popular on the screen.

WHAT'S DONG AT THE FOX STUDIOS.

GEORGE WALSH'S new subject under the direction of Paul Powell, the latter's first William Fox photoplay, is now well under way. It has just been titled "The Kid Is Clever" and, in the parlance of the day, it is "full of pep and speed." Doris Pawn is playing opposite "Smiling George."

In addition to naming George Walsh's new vehicle, Mr. Fox also titled the picture, starring Jane and Katherine Lee. This will be released for the week of July 15 as "Two Little Imps." Kenean Buel is screening the feature.

Out on the Pacific Coast improvements continue unabated. The latest addition to the large plant there is the installation of a gigantic nursery to supply trees and foliage which the various companies need frequently for settings. The new department has been put into operation at a cost of several thousand dollars, and is under the care and attention of a force of expert gardeners.

Hank Mann has completed another Foxfilm comedy in the Western studios. It will be released on June 25 as "His Final Blow-Out." The supporting cast includes Peggy Prevost, Max Asher and Joseph Swickard.

The current Fox dramatic production will be Valeska Suratt's subject, "The Siren." In the company are also Clifford Bruce, Curtis Benton, Robert Clugston, Isabel Rea, Armand Kalisz, Cesare Gravina and Rica Scott.

BLUEBIRD SHIFTS RELEASE SCHEDULE.

Because of the delay in securing the negative Violet Merserau's forthcoming appearance on the Bluebird program has been switched from July 23 to July 30, the change clearing Dorothy Phillips, in "The Rescue," one week earlier than was originally calculated. The switch will work a benefit to Bluebird exhibitors who have been reaping the reward of Miss Phillips' increasing popularity, for she will now appear in "The Rescue" only three weeks subsequent to her presentation of "Fire of Rebellion," July 2.

With these changes accounted for the Bluebird releases until the middle of August include "The Clean-Up," introducing Franklyn Farnum and Brownie Vernon, in comedy-drama, August 6, and "The Show Down," a Lynn F. Reynolds "nature study," with Myrtle Gonzales and George Hernandez the stars, to be distributed August 13. There are six more features ready to be scheduled, carrying the preparations Bluebird has made through to the end of September.

These undated features embrace a comedy-drama for Franklyn Farnum and Brownie Vernon, entitled "The Fourth Glove," made by Elmer Clifton, the new Farnum-Vernon director; "Triumph," starring Dorothy Phillips, and directed by Joseph De Grasse from Samuel H. Adams' story in Colliers; a Lynn F. Reynolds feature made from Alice Heagan Rice's story, "Mr. Opp," starring Neva Gerber and George Hernandez; and "Little Miss Fix-It," a Jack Conway production starring Ella Hall.

UNIVERSAL WEEKLY CLAIMS BEAT.

Securing a news beat on the most important story of the day, Universal's Animated Weekly, No. 77, gives the only pictures obtained in connection with the Ruth Cruger murder mystery and Mrs. Grace Humiston, the famous lawyer, who, by her persistent efforts, solved the mystery of the girl's disappearance.

Another National subject—Princeton honoring the Allied diplomats—shows close-ups of the English, French, Japanese and Italian Ambassadors; Belgium's Envoy, Secretary of State Robert Lansing, and the Man Who Fed Belgium—Herbert C. Hoover.

New York's first Sunday Big League game between the St. Louis Browns and New York Yankees, playing of which netted \$13,000 for the Engineer Regiment, is screened. From Pittsburgh comes a flash of Honus Wagner back in harness which gives the picture an inter-city value. Other timely and interesting subjects are shown.

KAUFMAN DIRECTING "THE AMAZONS."

When the Famous Players-Lasky Corporation made its announcement that August 5 would mark the inauguration of an open-booking policy, there was embodied in that announcement a statement to the effect that one of the first productions under this new system was to be an adaptation of Sir Walter Wing Pinero's "The Amazons," starring Marguerite Clark.

Joseph Kaufman is in charge of Miss Clark's picture, which already is in the making. Though the spirit of the stage version of Pinero's play has been scrupulously adhered to in the adaptation, certain minor changes have been introduced which were considered essential.

The entire production is full of charming romance and a spirit of fun, such as the public has been taught to expect when the name of Marguerite Clark is mentioned as the star of a Famous Players picture.

LUSK MANAGING CLEVELAND FOR MUTUAL.

W. E. Lusk has been appointed manager of the Cleveland exchange of the Mutual Film Corporation. Mr. Lusk was formerly a member of the sales department of the home office. He took up the duties of his new position on June 11.

"THE LONG TRAIL" (Paramount).

When "The Long Trail" is released by Paramount on July 23, the production will mark the last appearance of Lou-Tellegen as a motion picture star, this well-known actor having become a director at the Lasky studio, where he is at present staging an adaptation of George Broadhurst's "What Money Can't Buy," with Jack Pickford and Louise Huff in the stellar roles. "The Long Trail," which was written by Eve Unsell, is a story of the Canadian Northwest and was produced last



Scene from "The Long Trail" (Paramount).

winter during the heavy snows. In the supporting cast are a number of well-known players, among them Mary Fuller, Sidney Bracey, Winnifred Allen, Franklin Woodruff, Ferdinand Tidmarsh and Frank Farrington.

The story itself is extremely dramatic and a greater part of the action was staged in the outdoors which has given the producers an excellent opportunity for obtaining picturesque and beautiful backgrounds for the action. It was in this picture that the producers used a huge Siberian wolf which occasioned a great deal of excitement in and around the studio during the time that he was kept caged there.

GENERAL FILM ANNOUNCES "SPARKLES."

Still adding to its product General Film proclaims another new release, the "Sparkle Comedies," beginning at once. "The Sparkle Comedies" are an innovation in one-reel comedies and are best described as to their tendency by the name. They are given to sprightly plots farcical in their complications and demanding true humor and good acting throughout. They are, however, described as thoroughly refined and of a nature calculated to prove a boon to houses that want fun without pronounced robustness. It is predicted by General Film officials that these Sparkle Comedies will make new stars in a field that is woefully under-represented, that of light comedy in motion pictures.

Sparkle Comedies are from the studios of the Jaxon Film Company, which has already been producing several series of favorite subjects. These releases are to be had in groups of six, and the first group includes "Where Is My Nightie?" "Fresh Air," "The Spy," "The Trunk Route," "The Water Cure" and "Night of Enchantment."

MECHANICAL OPERATION OF BRITISH TANKS.

While a number of motion pictures have been exhibited throughout the country showing the now famous British tanks crawling about "somewhere in France," it remains for the Bray Studios, Inc., to give motion picture audiences a first hand glimpse into the actual operation of these remarkably ingenious devices and in the seventy-fourth release of Paramount-Bray Pietographs the mechanical operations of these tanks will be graphically explained.

J. F. Leventhal, with the corporation of the Popular Science Monthly, has secured full data covering this subject, and his ingenious pen makes them move about on the screen with all of the reality of the actual tank itself. In addition to this he shows the interior of these land war vessels so that the intricate mechanism which operates them as well as the methods used by their crews can be seen.

REPEATERS—FORTY SUBMITTED.

One contributor in the Art Dramas Trade Mark sent in the same design forty times, once every day during the length of the contest. She evidently hoped that by sending a copy of the drawing often enough it would sooner or later wear out the patience of the judges, and force them to accept it. The design itself, however, only suffered on long acquaintance. It was an exact imitation of the Union Label, except that the words "Art Dramas" were present.

"THE CIGARETTE GIRL" (Pathe).

In announcing "The Cigarette Girl" for release on July 8, Pathe is confident it is presenting to exhibitors a feature of far more than ordinary merit. Gladys Hulette is the star of the picture and from the expressions of opinion from a number of exhibitors and from newspaper critics she has been coming to the front rank in a surprisingly rapid manner.

"The Cigarette Girl" was produced by Astra and directed by William Parke. The story was written by Philip Bartholomae. Mr. Parke, it will be remembered, while with Thanhouser, directed Miss Hulette in several of her most successful productions. The two make a strong combination.

"The Cigarette Girl" has much human interest, strong dramatic moments, has been written with much sympathy, and is altogether a play of the worth-while type.

UNIVERSAL ANIMATED WEEKLY SCORES SCOOP.

Universal Animated Weekly was the only news reel which secured a picture of Mrs. Grace Humiston, the woman lawyer who unraveled the mystery surrounding the disappearance of Ruth Cruger in New York last February. Cameramen had made any number of futile attempts to secure pictures of her without success, and finally Jack Cohn, the editor, went out himself and after half an hour of persuasive talk finally succeeded in inducing Mrs. Humiston to pose for him. Good shots of Coche's—the alleged murderer—motorcycle shop and the excavations being carried on there in an effort to unearth the results of other crimes are also shown.

TOURNEUR STARTS FERGUSON PICTURE.

At the Famous Players-Lasky studios in Fort Lee Director Maurice Tourneur has been extremely active during the past two weeks supervising the erection of various gigantic sets, the largest ever built at this plant. In addition to this a complete Arabian village has sprung up with its transplanted palms, its camels, fleet-footed horses and dark-skinned people. These preparations were completed late Sunday night and Monday morning the initial scenes were filmed for Elsie Ferguson's first Artcraft picture, "Barbary Sheep."

MUTUAL STAR PRODUCTIONS FOR JULY.

The Mutual Film Corporation announces the following Mutual star productions for the month of July:

July 2, William Russell in "The Masked Heart"; July 9, Marjorie Rambeau in "Mary Moreland"; July 16, Jackie Saunders in "Betty Be Good"; July 23, Mary Miles Minter in "Melissa of the Hills"; July 30, William Russell in "Pride and the Man."

IVAN ABRAMSON, REALIST.

Ivan Abramson, author, film-director, and philosopher, has substantial ideas on life in general. In addition to those he conveys to his thousands of followers by means of his screen dramas.

Mr. Abramson, for a number of years a figure in operative circles, and later a personality in theatricals in the lower east side, is responsible for the story and the direction of the production which has just finished a prolonged run at the Lyric theater, and which has aroused so much comment, because of the manner in which it has been portrayed on the screen, "One Law For Both."



Ivan Abramson.

Probably one reason for Mr. Abramson's success is his sincerity. His pictures are written and directed by himself, and the titles are written by him also.

"Dress up your morals in an attractive form," he says. "Take your great moral episodes of life and wrap them up in a form nearer the way story writers dress their fiction, and you interest your audience."

Gets Contract to Title Russian Films

Shepard & Van Loan Take Over Contract Covering 550 Reels of Film.

THE largest editing and titling assignment ever given to specialists in this line of work was awarded by the Russian Art Film Corporation a few days ago when they made arrangements with Shepard & Van Loan, who are recognized as most expert men in their line, to title and edit sixty-seven Russian features.

These young men, who only recently opened offices in the Godfrey building, are well known in the industry. H. H. Van Loan was for three years publicity manager of the Universal Film Company and H. J. Shepard was for a long time connected with the same company, at the head of various departments. Both know the many angles of the business and are thoroughly equipped to advertise, exploit and promote anything from a one-reel comedy to a ten-reel feature. They have an efficient organization—the most unique perhaps in the industry, and certainly the only one of its kind—consisting of advertising, publicity, exploitations, titling, editing, sales promotion and art departments.



H. J. Shepard.

The first big deal put over by these enterprising young men was the "Allenbaugh Process," which was announced in all the trade papers last week.

The features which the Russian Art Film has already on this side of the Atlantic range from five to twelve reels each, or about 550 reels in all. The majority of the features are taken from such Russian authors as Tolstoy, Pasuchin, Tergenieff, Andrieff, and are based on actual happenings observed by the writers.

While the authors and the scenarios are sufficient to promise success for the pictures, the casts are composed of some of the greatest actors and actresses in Russia, including Nadia Lisenko, I. I. Nosjukhin, Mlle. Olga Ozovskaya, M. V. Panov and Mlle. Korobanova. These players are members of the Imperial theater, of Moscow.

"I think Mr. Kaplan is going to give the industry a surprise when he shows his first Russian picture," said Mr. Van Loan. "There is little doubt that the Russian screen stars seem to appreciate that screen acting is pantomime and that in silent acting every movement must express a thought and reveal to the audience what is transpiring in the mind of the character they are interpreting. The work we have undertaken is big, to say the least, and it will probably take us two or three months to complete it."

In addition to this big undertaking, Shepard & Van Loan have been engaged by the Wharton Brothers to prepare their latest production, "The Great White Trail," for the market.

It is evident producers are beginning to realize that a great deal depends on the titling, and a large producer said recently that good titles will increase the selling price of a picture by at least one-third, which statement is not to be doubted.

Shepard & Van Loan have just completed titling "The Queen of Spades," an adaptation of the work of Pushkin, the seventeenth century poet of the Russian people. It will be the first release. The film has been forwarded to Washington for showing to members of the Russian commission and United States officials.



H. H. Van Loan.

Kalem Plans New Production

Phil Lang Makes Special Trip From Coast to Arrange Details of Novel Plan.

INSPIRED by its success in producing series pictures, as attested by the popularity of "The Girl From Frisco," "The American Girl" and "The Further Adventures of Stingaree," the Kalem company is now planning a production which will eclipse all their former efforts in giving to a two-reel picture all the costliness of production and artistry of direction that are usually attended five-reel features. The remarkably large number of extra prints necessitated to meet the demand for "The American Girl" and the new "Stingaree" series convinced William Wright, the treasurer of the Kalem company, that, as he himself put it, "the best money-getter is a high class short length picture." Adopting this conviction as a policy of the company the Kalem officials determined to carry it out to its fullest degree and to produce a series of pictures which would be, they claimed, the limit of lavishness in a two-reel subject.

Enthusiastic over this project, Mr. Wright immediately arranged for Phil Lang, general manager of production at the Kalem studio in Glendale to make a special trip from the coast to discuss the details of the plan at the general offices of the company in New York. Mr. Lang arrived last Saturday and has been closeted in lengthy consultations with the Kalem officials in completing arrangements for the production. Work on the new series will be begun as soon as Mr. Lang returns to California.

Complacent in their conviction that they are leading the field in the production of high class short length pictures, the Kalem officials feel that they are also showing the way with a policy of production that is somewhat new. This policy is to make their latest production a combination of a series and a serial. In the new enterprise Kalem will adopt the best features of both the serial and the series and combine them into a new style of picture which they believe will be the most popular type of short length productions.

The stories will be written by Robert Welles Ritchie, who won recognition as a photodramatist of merit with his stories of "The Girl From Frisco," which proved so successful as a Western series that Kalem extended the number of episodes from fifteen to twenty-five. Mr. Ritchie also wrote the "Grant, Police Reporter" series, which also ran to twenty-five episodes.

The Kalem officials are keeping the theme of Mr. Ritchie's stories a secret and promise a pleasant surprise when the title is announced.

CRAFTSMEN FILM LABORATORIES OPEN.

The Craftsmen Film Laboratories, Inc., has just thoroughly and completely equipped a fine laboratory. Every modern device that will lend itself to the making of the finest laboratory work has been installed, and no substitute chemicals of any kind will be used—nothing but developing agents of the finest quality will enter into the finished product of this concern.

The Craftsmen will bring to the laboratory end of the picture business a number of innovations, which will prove interesting to producers, among which are individual projection rooms for directors to cut their pictures, together with service in this capacity that has so long been conspicuous by its absence. A thoroughly equipped title department is organized to deliver within a few hours a perfect set of titles in plain or elaborate designs.

L. James San, Professor of Chemistry at Columbia College and Stuyvesant High School, has become associated with the company. The officers are: President, Charles J. Hirliman, Jr.; vice-president, Leonard Abrahams; treasurer, Henry Lazarus; secretary, L. James San.

Messrs. Hirliman and Abrahams are well known to the picture trade, having been connected with the Eclair and Eclipse companies for the past four years.

JOHNNY RAY IN NEW ROLE.

Two of the current Johnny and Emma Ray comedies, just announced through General Film, present Johnny Ray, the little stage favorite of farce comedy sketches, as "Muggsy," in which role he finds new fun and new situations. The releases are "Muggsy in Society" and "Muggsy in Bad." They follow "Casey the Bandmaster" and "Casey the Fireman." Another July release is "The Candy Jag." An excellent reception has been accorded the Ray comedies, and the Rays have been working hard to preserve in the pictures the individuality and spirit marking their stage performances. In the casts are not only Johnny and Emma Ray, but more recently Helen Milholland as ingenue.

BILLIE BURKE'S FIRST STORY COMPLETED.

"The Mysterious Miss Terry," an adaptation of Gelett Burgess' story starring Billie Burke, has been completed at the Famous Players' studio under the direction of J. Searle Dawley, and is to be the first of Billie Burke's productions to be released by Paramount under the new "Star Series" of selective releases.

The cast supporting Miss Burke includes Thomas Meighan, Walter Hiers, Gerald O. Smith, George A. Wright and Bessie Learn.

Triangle Shifts July 1 Releases

"Her Excellency the Governor" and "Flame of the Yukon" First July Features.

THE release of "Her Excellency the Governor," a Triangle play produced under the supervision of Allan Dwan and featuring Wilfred Lucas and Elda Millar, has been shifted from June 17 to July 1. "Hater of Men," starring Bessie Barriscale, will be released on June 24 instead of July 1, as previously announced.

The program for July 1 has another notable feature, "The Flame of the Yukon," starring Dorothy Dalton in the role of an Alaskan Carmen, a queen of the dance halls during the gold-mad days on the Yukon. Kenneth Harlan appears as "the stranger," a man who exerts a compelling power over the woman and causes her to change her mode of life.

"Her Excellency the Governor" presents a woman of singular contrast to The Flame. She is a woman of mentality and constant ideals who is elected lieutenant governor of a middle western state where crooked politics flourish. Through a strategic move on her part the hyphenated interests, who have attempted to control state legislation, are defeated, and the governor is brought to act for the people instead of the political faction to which he has been subservient. Elda Millar has the part of the lieutenant governor and Wilfred Lucas gives an excellent portrayal of the governor.

A forthcoming Triangle play which will prove unusually popular, it is believed, is "A Strange Transgressor," starring Louise Glaum in a more sympathetic role than the "vampire" parts with which she has long been associated. It will be released July 8 on the same program with "Time Looks and Diamonds," a crook play presenting William Desmond in a distinctly different character than any which he has formerly portrayed.

"THE CURSE OF QUON QWON" (Mandarin).

This is a multiple reel and the first production of the Mandarin Film Company, the only Chinese film manufacturing company in this country. It deals with the curse of a Chinese god that follows his people because of the influence of western civilization. The first part is taken in California, showing the intrigues of the Chinese who are in this country in behalf of the Chinese monarchical government, and those who are working for the revolutionists in favor of a Chinese republic.

A love story begins here and is carried through the rest of the production. The last part of the film is made in China and carefully portrays actual Chinese customs, habits, etc. The



Scene from "The Curse of Quon Qwon" (Mandarin).

scenery and settings, especially in the latter half, are particularly interesting and show some wonderful Chinese scenery as well as strong dramatic sets, all combined with excellent photography. All the parts are played by Chinese artists.

KITTENS IN ANOTHER ART DRAMA.

Kittens Reichert, the popular child actress, makes her second appearance on Art Dramas Program in "The Peddler," the U. S. Amusement production starring Joe Welch. Her first Art Drama was "House of Cards," in which she won the admiration of all the critics.

"THE LITTLE AMERICAN" (Artcraft).

The accompanying photograph represents one of the scenes in "The Little American," the patriotic subject of Artcraft featuring Mary Pickford. The picture was staged by Cecil De Mille. The story tells of Angela Moore, a typical American girl who braves the dangers of the war zone and "Out There." The Artcraft officials feel that in this subject Miss Pickford not only



Scene from "The Little American" (Artcraft).

does the greatest work of her screen career, but provides for picturegoers a production of remarkable appeal.

CARROLL FLEMMING TO DIRECT SERIAL.

Carroll Flemming, general stage director of the Hippodrome, has resigned as director general of the Feature Film Company, to devote his time to the direction of a serial. Four players have been selected for the leading roles and work is already begun on the serial. It will be released through one of the prominent companies this Fall.

Mr. Flemming is well known for his excellent direction of "The Iron Claw," the Pathe serial, starring Pearl White, which was released last Summer.

"MELISSA OF THE HILLS" COMPLETED.

Mary Miles Minter, under the direction of James Kirkwood, is finishing her next Mutual-American production, "Melissa of the Hills," an adaptation of Maibelle Heikes Justice's story. The story is laid in the hills of Tennessee and deals with mountaineer feuds.

Others in the cast are: Alan Forrest, George Periolat, Perry Banks, Harvey Clark, Frank Thompson, George Ahearn, C. E. Rogers, John Gough, Gertrude Lebrandt, Emma Kluge and Ann Schaefer.

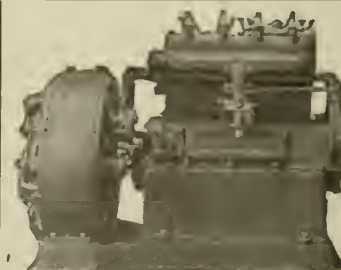
ERBOGRAPH BUYS RED BOOK STORY.

Ludwig C. B. Erb, president of the Erbo-graph Company, has just purchased the motion picture rights to Albert Payson Terhune's story, "The Millstone," which appears in the June number of the Red Book, and will shortly start producing it as a five-reel feature for Art Dramas program.

One thousand dollars was the amount said to be received by Mr. Terhune for the motion picture rights to "The Millstone."

WEEKLY SHOWS AMERICANS OFF FOR FRONT.

Patriotic outbursts will certainly lift the roof from many a motion picture theater during the next few weeks when Gaumont's Mutual Weekly No. 130 is shown. This reel of news pictures has views of the first Americans to leave Paris for the front under the Stars and Stripes. As a feature it will be one of the biggest events of the week on any exhibitor's program.



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Write for Bulletin #6.
UNIVERSAL MOTOR CO.
Oshkosh, Wis.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Asks Entertainment Appropriation for Navy

Secretary Daniels Plans Regularly Organized Entertainment Features at Intensive Training Centers—Pictures Will Play Prominent Part.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Secretary of the Navy Daniels has asked Congress to appropriate the sum of \$250,000 which is desired by the Navy Department for recreational purposes for enlisted men of the Navy at training stations and camps now or which may be hereafter established.

Secretary Daniels tells Congress that there is a large number of men continually coming into training ashore. The training necessarily must be intensive, rendering some form of amusement and recreation unusually essential. Many of the training places are isolated from places of public amusement, but in the case of those having ready access to diversions found in the cities and places of amusement adjacent thereto, it will be preferable to provide amusement at the places of training, principally because those nearing the end of their courses might contract diseases and carry them into the fleet. It has, of course, been customary to provide some forms of amusement at the regular training stations out of their annual maintenance appropriations, but the number training is so abnormally large that the regular appropriations are not adequate to bear the extra expense that would be occasioned by providing sufficient and proper amusement for all.

It is to be remembered that some time ago the War Department bought something like sixty-six motion picture projection machines to be installed at the various Army posts throughout the country. Motion pictures have proven to be one of the most desirable forms of amusement for enlisted men, and commissioned officers as well, as a break in the monotony of army life. Secretary Daniels does not tell Congress to what particular use this fund is to be put other than that it is for recreational purposes, but it is very likely that among the forms of amusement that will be prescribed and for which the new fund will be used will be motion pictures.

Kleine Promises Letters of Introduction to Soldiers from K-E-S-E Offices.

Washington, D. C.—George Kleine is taking a personal interest in the welfare of all of the employees of the K-E-S-E, and is desirous of helping them out in every way possible. This is evidenced by the letter which has just been received by Rudolph Berger, manager of the Washington branch, which reads in full as follows:

"Dear Mr. Berger:

"If any of our young men are drafted and sent to France, I will be pleased to give them letters of introduction to friends in Paris and London. It may be of advantage to them to have such letters. Kindly keep me posted as the situation develops. Very truly yours,

"GEORGE KLEINE."

Like all other companies in this new industry, the K-E-S-E company is full of

young men of conscription age and there naturally will be those among them who will be drafted for service with the colors. To these men, friends at the front or near the front will prove of great value, and those who will go will certainly appreciate this thoughtfulness on the part of Mr. Kleine.

Washingtonians at North Carolina Convention.

Washington, D. C.—Among the Washingtonians who attended the convention last week of the Motion Picture Exhibitors' League of North Carolina were George F. Lenehan, manager of the V-L-S-E, who was accompanied by Mrs. Lenehan; Rudolph Berger, manager, and Joseph L. Young, traveling representative of the K-E-S-E; Carl F. Senning, manager for the Fox Film Corporation, and Vivian Whitaker, sales manager in this territory for Paramount and Artcraft. All of these film men are loud in their praises of the hospitality shown them by the exhibitors of the Tarheel state. When not engaged in business conferences they had a very enjoyable time of it, joining in the various activities provided in connection with the convention.

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Building Permit Tax in Force.

BALTIMORE, MD.—On Friday, June 15, the new building permit tax which has now become a law, went into effect. By this new law, a minimum charge of \$10 is made for new construction work and a rate is fixed at \$1 per every \$1,000 of the estimated cost. A minimum charge of \$1 is assessed on alterations and additions and a pro rata charge of \$1 per \$1,000 estimated cost is provided.

It is understood that the builders who applied for permits on the above date did not like the idea of the mayor in taxing them to make the building inspector's office self supporting. As figured, this will raise about \$200,000 per annum and diminish the tax rate about 5 cents.

Kent County Tax Rate.

Chestertown, Md.—On June 12, the County Commissioners met in this city and fixed the tax rate for Kent County at \$1.44 for 1917. This is a decrease of 9 cents from the 1916 rate.

Parkway Officers Entertain Film Magnates.

Baltimore, Md.—On Thursday afternoon, June 14, a business gathering of great importance to the moving picture men of Baltimore took place in the dining room

of the Merchants' Club. A very enjoyable luncheon was served at which Hiram Abrams, president of the Paramount Film Corporation; W. E. Smith, district manager of the Famous Players-Lasky Company, and R. E. Barron, manager of the Paramount Washington exchange, were the guests of Harry W. Webb, president of the Parkway Theater Company, and Bernard Depkin, Jr., supervising manager of the Parkway interests. Plans were discussed concerning the presentation of the Paramount-Artcraft program, to be used in three of the huge and comfortable theaters of this city.

Rising Sun Theater Prospering.

Rising Sun, Md.—Messrs. Armond & Baker, co-proprietors of the Rising Sun theater in this city, visited Baltimore last week and while there called on the several exchanges located in that city. This theater sets 200 people, which number is half the population of this city. They are the first men to make a success of this house. The Mutual Star series is being used.

Premiere of "Within the Law."

Baltimore, Md.—Through the arrangements made by G. F. Lenehan, manager of the Greater Vitagraph exchange in Washington, with L. A. DeHoff, manager of the New theater, 210 West Lexington street, a premiere screening of "Within the Law" was given for the benefit of the Baltimore exhibitors. Special invitations were issued to all the exhibitors in this city and quite a representative gathering attended. Besides Mr. Lenehan, there were also present W. F. Ballinger, J. J. Payette and F. McGuth, all of the Vitagraph. Nat Glasser, representative of Sidney B. Lust, of Washington, handling Selznick features, was also present and had a Billy West comedy, "Back Stage," screened for those present. Special organ music was obtained for the occasion. About 200 attended.

Film Notes From Other Places.

Snow Hill, Md.—The Opera House in this city has been taken over by C. L. Boehm and has been reopened under his management.

Frostburg, Md.—Through the courtesy of L. Hitchens, manager and owner of the Opera House, here, this theater was used for a meeting on Sunday, June 17, which was held under the auspices of the J. O. U. A. M.

George Schneider Resigns From Garden Theater.

Baltimore, Md.—Learning that George Schneider, manager of the Garden theater, Lexington street at Park avenue, would resign on Saturday, May 23, this writer had a very interesting chat with him regarding his future plans and past performances. "Mr. Whitehurst, the president of the Garden Theater Company, and I are parting on the best of terms. The only reason I am changing now is that I have a chance to better myself and it is in another city. I have interests in the Garden theater and in my new association

with Tom Moore of Washington I will be able to assist the Garden in obtaining better acts, because an arrangement is now being perfected by which a straight three weeks' booking offer, including Philadelphia, Baltimore and Washington, can be arranged. In my association with Mr. Moore in Washington I shall act as general manager of all his enterprises. Several new theaters are now being planned in various cities and in six months' time I will have personal charge of a theater now being built in Washington."

Harry Woods, who formerly managed Loew's Hippodrome theater in this city, will probably succeed Mr. Schneider as manager of the Garden. Mr. Whitehurst is now negotiating with him.

Nat Glasser Back From South.

Nat Glasser, the live wire representative for Sidney B. Lust of Washington in this territory, returned from an extended trip through North Carolina and the eastern shore of Maryland last week, which he states was extremely successful. "The Selznick productions are very popular in North Carolina," said Mr. Glasser, "and one very noticeable fact about the exhibitors of that state is their staunch adherence to the MOVING PICTURE WORLD. They favor that paper more than any other and have nick-named it, 'Old Reliable.' Mr. Glasser, for the next three months will have his headquarters at the Caswell hotel in this city and will center his activities on 'The Barrier,' 'Civilization' and '20,000 Leagues Under the Sea.'"

Arcade Theater Sold.

Salisbury, Md.—The Arcade theater in this city, for several months under the management of Harry B. Hearnese, has, it is understood been taken over by E. M. Day, manager of the Washington, D. C. exchange of the Metro. It is not stated who will manage this house for Mr. Day.

Oxford Has a New Theater.

Oxford, Md.—A new theater has been opened up in this city by C. C. Cannon, who formerly operated the C. C. theater in Easton. The new theater, it is understood, will be called the Oxford opera house.

Academy Entertains School Children.

Baltimore, Md.—Harry A. Henkel, manager of the Academy of Music, gave a theater party to the 151 children of the Louisa M. Alcott public school on the Reisterstown road, to see "20,000 Leagues Under the Sea."

The 1917 Taxes Are Due.

Baltimore, Md.—Notice has been given by William C. Page, city collector of Baltimore, that on July 1, the 1917 taxes on real estate and all forms of personal property, including shares of stock and other property valued or subject to value by the State Tax Commission will be in arrears and will bear interest from that date at the rate of one per cent. per annum. It is also stated that all 1917 taxes not paid by July 1, 1917, will be in arrears, and the property on which said taxes are levied will then be subject to sale for taxes. Requests for bills, accompanied by a stamped envelope, will receive prompt attention.

Red Cross Benefit at Parkway.

Baltimore, Md.—During the week of June 11, a benefit was held at the Parkway theater, 3-9 West North avenue, through the courtesy of Bernard Depkin, Jr., manager, and Harry W. Webb, president. This benefit was held under the auspices of the Maryland I. F. C. A. and the proceeds are to be used to buy materials needed for the Red Cross work. All the matinees, excepting Saturday, were included in the program of the benefit.

Plan New Parcels Post Street Deliveries

Economical Delivery Method May Be Inaugurated by Government in Parcels Post System—Two Deliveries Daily Hoped For.

By Clarence L. Linz.

WASHINGTON, D. C.—Motion picture exhibitors and exchangers will no doubt be interested in the plan proposed by First Assistant Postmaster General Koons to adapt the present parcel post system to ordinary street delivery. This means that the Post Office Department will inaugurate a new service to replace the ordinary street delivery maintained by private firms and stores, and, in some cases, by exchanges themselves. This is an entirely new plan—one that has never before been broached.

This plan was outlined to our Washington correspondent by E. L. Howe, secretary of a large New York trade association. "The Government is prepared," declared Mr. Howe, "to step in and assist in solving the whole delivery problem of our business houses. I was informed of this plan last week by First Assistant Postmaster General Koons, with whom I had a long talk, during which he told me of the general plan. The Post Office Department is in readiness to immediately take up this work, utilizing the present machinery of the parcel post service.

"I am particularly impressed with the possibilities in this connection," continued Mr. Howe, "especially in view of the difficulties that our business people are beginning to experience in the way of labor shortage. These difficulties will be increased very rapidly as the men are drawn from the business houses for service with the colors and in other pursuits in connection with war measures.

"The parcel post service as outlined by Mr. Koons will provide a thoroughly efficient and highly economical delivery method. The Government is prepared to make two deliveries daily in the city districts and will handle C. O. D. purchases, collecting and remitting for them, and arrangements will also be made to cover the question of claims arising from lost and damaged packages.

"Shipments will be picked up from the business houses late in the evening of each day, thereby enabling them to clean

up all accumulations of that day and insuring delivery upon the first trip the following morning. The Government is equipped to handle this work much more efficiently than any private concern, as it employs a higher grade of men, paying around \$100 a month, as against commercial salaries of from \$50 to \$60 per month.

"Where the volume of business warrants it, the Government will place employees of the Post Office Department permanently in the delivery rooms of the establishments, so that there will be no loss of time and energy in the dovetailing of the work.

"The Post Office Department," concluded Mr. Howe, "is the natural agency for the handling of this work, and it is a splendid thing that it is now disposed to take up this plan actively. The department has experimented in one or two places and has received very satisfactory results, so that it is in a position to handle this work on a basis that will develop not only greater efficiency in delivery, but at a lowered cost."

In the event that the Post Office Department actually puts this plan into operation, and from Mr. Howe's statement it is believed that a further announcement will be made very shortly, special arrangements will no doubt be made to fit the needs of the motion picture business. In all other cities, according to reports reaching Washington, there has been from time to time a great deal of difficulty experienced both with respect to local and out of town delivery of films and paper. If the proper arrangements could be made, the Government would not only obtain a highly profitable business, but the exchanges and theaters would secure a service second to none.

In all probability, when the announcement is made, the trade will figure out some plan that would hold good and submit it to the Post Office Department.

Baltimore Business Notes.

Baltimore, Md.—M. Seigel, the popular and live wire representative for the Bluebird productions, has just returned from a successful trip through Virginia and West Virginia. Mr. Seigel is now centering his activities on "Even As You and I" and "Idle Wives."

The Red Mill theater, 1610 West Lafayette avenue, has reopened under the management of J. H. Powers a newcomer in the film circles of Baltimore.

Miss Helen Ulman who is now booking the pictures for the Ulman Opera House in Salisbury, was a visitor to Baltimore last week. While in this city she stopped in at the Mutual exchange to see her friends.

At Ford's opera house, the stirring 8 part drama "Beware of Strangers" began a run on Monday, June 18.

Manager L. A. DeHoff of the New theater, 210 W. Lexington street, admitted owners of Liberty Bonds free of charge last week, and found that many of his patrons took advantage of this arrangement.

On Thursday night, June 7, Marcus Loew, owner of the Hippodrome theater in this city, paid a flying visit to George A. McDermitt, manager of that house. Mr. Loew was accompanied by Howard Brown who owns a theater in Atlanta, Ga. During last week owners of Liberty Bonds were admitted free of charge.

T. J. Bohannon, co-proprietor of the Great Wizard theater, 31 West Lexington street, was pleased with the showing made by the 7 part Universal drama "Even As You and I" last week at this house. He states that the picture drew splendid crowds.

The Arlington theater, Park Heights avenue at Belvedere, which has been under the management of B. Cluster for some months, is now closed.

W. E. Busch, the popular Baltimore representative of K-E-S-E, left Baltimore last week for an extended trip through Western Maryland.

Baltimore, Md.—The Dream theater, 582 North Gay street, which was taken over by Dr. Leonard K. Hirsberg, and has been managed by Samuel G. Smith, is now closed. Mr. Smith is now handling this territory for a film production entitled "White Slave Traffic."

The Dalsey theater, 1752 North Gay street, which is owned and managed by L. Hasslinger, has now closed down owing to the hot weather having set in.

Col. Jacob W. Hook, vice-president of the Southern Amusement Company, operating the McHenry theater, was complimented in a letter received from R. W. Wooley, publicity director of the Treasury Department of the U. S., on his promotion of the sale of Liberty Loan bonds in this city.

"Garden of Allah" at Ford's.

Baltimore, Md.—As a special feature for advertising "The Garden of Allah," which began a very successful run at Ford's Opera House on Monday, June 4, John T. and Charles E. Ford, co-proprietors of this theater, had the lobby decorated with Oriental figures dressed as Bedouins. Just before the film drama began, a group of Bedouins sang the famous Bedouin Love Song.

Theaters Big Factor for Red Cross Fund

Claim Is Made that Sixty Per Cent. of Liberty Bond Sales in Buffalo Were Due to Screen Advertising—Red Cross Being Helped This Week.

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y. Telephone, Tupper 6296-J.

BUFFALO, N. Y.—The screen as an advertising medium in helping to assemble guns to aid the United States in its present crisis has been exemplified in Buffalo.

"Sixty-five per cent. of the total sales of Liberty Bonds in this city was brought about by means of the various slides used on the subject in the local theaters," was, in effect, a statement of the promoters of the Liberty Loan campaign here. The statement was officially made to W. A. V. Mack, manager of the Mutual Film, Buffalo. Mr. Mack was an active worker in the campaign. He also has been appointed a member of the publicity committee in connection with this city's efforts to raise \$1,500,000 for the Red Cross. The committee is composed of leading members of the Buffalo Ad Club.

"In the next Liberty Loan campaign the screen will be featured more than ever before," said Mr. Mack. "Great results are also expected in the Red Cross work this week. Mutual employees used automobiles supplied by this exchange to distribute Red Cross posters and cards to the various theaters.

"The theatrical managers have heartily co-operated with our publicity committee," continued Mr. Mack. "Every theater in Buffalo has already used two different slides on two occasions. These referred, of course, to the Red Cross cause. Similar slides will be used later. The theaters are also showing window cards and three-colored one-sheets that carry a strong appeal for subscriptions. We have arranged to have ministers and others address the audiences on the vital meaning of the campaign."

Among the Rochester theaters at which speakers urged contributions to the \$1,000,000 fund being raised there for the Red Cross were: Regent, Gordon, Piccadilly, Strand, Family, Colonial, Victoria, Lyndhurst, Grand and Avon. Every appeal was short and urgent and carried a "punch."

George Eastman's contribution to the Red Cross fund in Rochester amounted to \$250,000.

Henry Carr, manager of Shea's theater, Buffalo, arranged to have Bert Leslie, a vaudeville actor appearing at that house, sell Liberty bonds at a local department store. Mayor Fuhrmann of this city was among the other salesmen who volunteered for the same purpose.

Local Mutual Makes Changes.

Buffalo, N. Y.—Leon Davidson has succeeded L. C. Thompson as roadman for the Buffalo Mutual. Mr. Davidson is special representative of the company's star productions. W. C. Fickelsen has been appointed feature booker at the Mutual. He was formerly roadman for the General out of Buffalo and later was booker for the Pathe in Syracuse. Miss Rose O'Neill has joined the Mutual staff as bookkeeper. Stephen Bochen, night shipper at this exchange, is recovering from injuries sustained when he recently fell down an elevator shaft.

John F. Miller Heads Niagara Film Office.

Buffalo, N. Y.—The Niagara Film Co. has opened an office in the Chapin Block, Buffalo, under the management of John F. Miller, who for a long time has been in the show business. He has managed his own companies and has been with the Bostock and other shows. For some time Mr. Miller has been prominently connected with the advertising department of the Buffalo Times.

Film Show Proceeds Buy Four Ambulances.

Buffalo, N. Y.—With the proceeds from moving pictures of the European Battle Front and the British Grand Fleet, four ambulances have been bought for the Buffalo unit of the American ambulance field service. The films were shown at the Star theater, this city.

Selznick Headquarters Now Under C. R. Rogers.

Buffalo, N. Y.—The new Selznick headquarters in Buffalo are at 86 Exchange street. Charles R. Rogers is manager. He succeeds A. I. Shapiro, now manager of the Goldwyn offices in Detroit. Mr. Rogers was formerly president and general manager of the Essemar & Rogson film companies, this city.

Geo. R. Matthews Special Representative of Rogson Film.

Buffalo, N. Y.—George R. Matthews has been appointed special representative of the Rogson Film Co. and the Veribest Photoplay Co.'s branch office at 15 West Swan street, Buffalo. He was visited this week by his brother, Samuel Matthews, president and general manager of these companies.

Organ Factory to Make 6,000 Bugles.

North Tonawanda, N. Y.—The Rudolph Wurlitzer Manufacturing Co. of North Tonawanda has just received a contract for the delivery of 6,000 bugles to the Federal Government and will operate its plant overtime to get the order out quickly.

Notes From Here and There in New York State.

The Temple theater, Lockport, which closes for the season this month, will be used for church services by the First Congregational Church of that city.

John M. Sitterly of Buffalo is handling "The Crisis." He has the New York State rights on this picture, exclusive of Greater New York.

Harold E. Hughes of Buffalo has the New York State bookings of the Chaplin pictures, "Charlie in the Harem," and "Son of the Gods."

Rochester, N. Y.—The Temple theater, Rochester, will be closed shortly to permit the making of considerable improvements. These will include a new stage, new carpets and a general brightening up preliminary to the opening of the season about September 1. Vaudeville and moving pictures are featured at the Temple. The alterations will begin at the close of the two weeks' engagement of "A Daughter of the Gods," which has been drawing crowds to that house.

Moving pictures on child hygiene were shown at the Broadway Auditorium, recently, in connection with the celebration of "Baby Week," under the auspices of the Buffalo Health Department.

The film in a projection machine at the Orpheum moving picture theater in North Main street, Niagara Falls, recently caught fire, causing \$500 damage to the theater. No one was injured.

Several of the exhibitors and exchange men donated the use of their automobiles for the annual outing of 3,000 orphans housed in local institutions, on Thursday. After a tour of sightseeing the youngsters enjoyed the moving pictures and other attractions of Carnival Court, a summer park, where refreshments were served.

Maritime Film News Notes

From Alice L. Fairweather, St. John, N. B.

Imperial Theater Working With Greater Production Movement.

ST. JOHN, N. B.—The Imperial theater has joined with the Provincial Government in the effort to aid in the Greater Production movement. A picture showing the growing of apples in New Brunswick was shown at the Imperial this week. The scenes were taken at Lower Gagetown, about forty miles from St. John, so the pictures had local interest as well as the patriotic appeal.

Serials Past, Present and About to Come.

St. John, N. B.—S. T. Hurley of the Lyric theater is starting an advertising campaign for the "Mystery of the Double Cross," which opens at that theater on June 21. The serial "Pearl of the Army" ends the same day. Large blue double crosses have been prepared, which will be prominently displayed in every shop window, and posters are well shown on the billboards about the city. For the Lonesome Luke comedies on Saturday afternoons magic cards were presented to each child attending. The Unique makes a specialty of souvenirs for the children at the Saturday matinees and finds it a very good policy.

The St. John opera house is running two serials in connection with vaudeville. The first three days of the week "Gloria's Romance," featuring Billie Burke, is shown; the last three days the Universal serial, "The Voice on the Wire," is featured and is proving a drawing card. Fine co-operation was shown between this theater and the St. John Standard, a local paper. This paper, which runs a daily motion picture column, sent the editor of this column to New York to see the stars and how pictures were made. Having the pleasure of an interview with Billie Burke, the story was written up in the Standard on Saturday morning (the day of the change at the opera house) and Manager W. C. McKay advertised the interview, taking a good space for his advertisement.

Children Good Patrons for Serials.

St. John, N. B.—The Star theater, a neighboring house in the north end of St. John, has a program of good variety. The theater seats 450 and is very popular. On Mondays and Tuesdays a Pathe picture is shown (this week's is featuring Derwent Hall Caine), Wednesday and Thursday Fox features are the attraction, and these, A. B. Farmer tells me, are his best days. Friday and Saturday a serial is given with a comedy and travel picture. Mr. Farmer says: "I try, of course, to make Saturdays attractive for the kiddies."

The serial is usually one that has had an uptown running, but "I warn my patrons long before I show the picture and they usually wait for it at the Star," Mr. Farmer states. "And the children enjoy serials. There is no doubt of that."

Here is Mr. Farmer's program for the third week in June. Surely an excellent one for a small theater charging 5 and 10 cents admission:

Monday, Tuesday, "Crime and Punishment," Pathe featuring Derwent Hall Caine, with other reels. Wednesday, Thursday, "The Straight Way," Valeska Surrat, Fox. Friday, Saturday, "Patria," travel picture, two-reel western drama, an educational reel and a Lonesome Luke comedy.

Maritime Local Items.

Fairville, N. B.—The Gaiety theater in Fairville, a suburb of St. John, seating 400, is using the Butterfly (Universal) pictures, showing "Eternal Love," with Ruth Clifton and Douglas Gerrard, starting June 27. E. O'Rourke is the manager.

With the St. John Exchangemen.

Carl Crawford of the Fox Corporation office in Montreal is in St. John at present. Mr. Crawford is going over this territory with several specials.

I. Starfield of the Independent Film and Theater Supply reports splendid bookings on the Art Dramas and specials controlled by this company. Bookings have been made in Halifax, Yarmouth, Moncton and a number of the towns in Nova Scotia and New Brunswick for "The Crimson Stain Mystery," "Robinson Crusoe," "Rosie O'Grady" and others. The quarters of the company in St. John are opened, though owing to delays they are not completed as yet.

Weather conditions here have been very bad and it seems as if there is a conspiracy on the part of the weather man to put the theaters out of business. On the last eight Saturdays it has rained on five of them.

Triangle, Vitagraph and Metro pictures are to be seen at the Imperial from now on. Contracts have been signed with those companies and the first Triangle, starring William Hart, will be shown June 20. Very few Triangle pictures have been exhibited in this city and it is expected that they will prove as popular here as they have elsewhere. The Gaumont World Tours are very much liked in this city and their return to the Imperial screen was welcomed.

A popular operator is leaving St. John in the person of Arch Mason, who has for some years been the chief electrician at that theater. Mr. Mason is also a singer whose services are greatly in demand and his going will be regretted by his many friends in the city. Mr. Mason is going to the opera house at Wolfville, which has been taken over by a number of St. John theater men, including William C. Smith and Mr. Mason himself. Marshall Black, the former owner and manager, died recently. Wolfville is the center of a large district and has the advantage of patronage of the Wolfville Academy.

Middle Canada News Letter

W. M. Gladish, 1263 Gerrard Street, East Toronto.

P. E. Doyle Leaves for Vancouver.

TORONTO, ONT.—P. E. Doyle, formerly of Regal Films, Limited, has gone to Vancouver to succeed M. J. Meagher as branch manager there of the General Film Company. It is understood that Mr. Meagher is returning to Toronto.

A. P. Keegan Back to Help President Ouimet.

Toronto.—Andrew R. Keegan, one of the best-known exchange men in Canada, has become assistant general manager of the Specialty Film Import, Limited, distributors of Pathe subjects in the Dominion. Mr. Keegan has been in charge of Pathe interests in Western Canada for the past two and a half years, but he has been called back to the East to assist President L. E. Ouimet at the head office.

Will Oppose Daylight Saving Bill.

Toronto.—D. G. Walkley of Calgary, president of the Exchange Managers' Association of Alberta, has enlisted the aid of the Toronto Film Exchange Managers' Association in a movement to oppose a daylight saving measure for the whole Dominion. The bill providing for the immediate change of time throughout the country has been brought up at Ottawa. The Westerners have raised particular objection to the proposal because of late darkness in the Prairie Provinces. If the clocks are moved forward one hour, as proposed, it will not become really dark until after ten o'clock, and the people, it is declared, will not care to patronize picture shows under such a condition.

MacKay Bros. to Build New Theater.

Hamilton, Ont.—Plans have been drawn for another new moving picture theater

Cleveland Screeners Plan Summer Frolics

First Outing Day Set for July 11—Automobile Trip to Springfield Lake, Basket Luncheon, Baseball, Other Diversions and a Picnic Dinner.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—The first of a series of summer frolics of the Cleveland Screen Club will take place Wednesday, July 11, when the screeners will make an auto trip to Springfield Lake, thirty miles south of the city.

The program of the day includes a baseball game at the lake between a team of exhibitors headed by Jack Greenbaum of the Alhambra and a team of exchange men captained by E. A. Eschmann of the World Film Corporation. Besides this there will be little fistic exhibitions and a tug of war.

Besides a picnic dinner at Young's restaurant, there will be a basket lunch, bathing, fishing and other pastimes. The screeners plan to take their entire families and make a day of it.

Tom Colby was appointed chairman of the committee on entertainment and the screeners are looking to him to do some hard work in order to insure them a good time.

Feel Burden of Higher Wages in Middle West.

Cleveland, O.—Local expenses of film exchanges in the middle west have been greatly increased by the higher wages paid help, according to the statements of several managers of Cleveland.

"Salaries of poster clerks and film inspectors have mounted greatly, due to the shortage," said one manager. "Poster boys are getting an average of \$12 a week and the rewind girls average \$10. These girls a couple of years ago were paid about \$8 a week, but now you can't get one for that and few at \$10. There is one exchange in Cleveland which is paying \$12 a week to the girls."

"Ignorance" at Orpheum in Cleveland.

Cleveland, O.—"Ignorance," the film play, made in Cleveland and New York, has opened in Ohio after many months of delay, due to the fact that certain parts of the film were made over.

It played a week in the Orpheum theater, Cleveland, and a week in the Majestic theater, Lorain, and is booked for week runs in several other Ohio cities.

The cast of "Ignorance" includes Earle Metcalfe, Mary Moore, Ethel Tully, Aug-

in Hamilton, Ont. According to the specifications, the new house will cost \$20,000, and it will be built at 150 Locke street South by MacKay Bros., 104 Lister building. The building is to be a one-story brick and steel structure with plastic relief.

Foundation Laid for New Montreal House.

Montreal, Que.—The foundation for the new Majestic theater, Montreal, has been laid, and it is expected that the house will be ready for business early next fall. The new theater is situated at Grey avenue and Sherbrooke street and will serve the fashionable suburb of Westmount. It will have a seating capacity of 1,500. The contractors are J. Gillett & Co., and the architect is Daniel J. Crighton.

Gets Official Italian War Films.

Toronto.—President L. E. Ouimet of the Specialty Film Import, Limited, Canadian distributors for Pathe, announces that he has secured the official Italian war films for the Dominion of Canada. The first release is known as "On the Italian Battle Front" and was taken with the authorization of the supreme command of the Italian General Staff.

ustus Phillips, Arthur Mathews and several other well known players.

Headquarters of "Idle Wives" in Columbia Bldg.

Cleveland, O.—"Idle Wives," after a long preliminary advertising campaign, has at last gotten under way in Ohio.

After playing two weeks at the Lyric theater, Cincinnati, other bookings were taken swiftly, three prints being in use the week of June 18. One print was playing indefinitely at the Opera House, Cleveland; another in Toledo at the Alhambra theater, and the third was working in Hamilton, O.

E. J. Schmidt has been appointed manager of the Idle Wives production in Ohio, Kentucky and Indiana, with headquarters on the seventh floor of the Columbia building, Cleveland.

Another Foul Odor Bomb Outrage.

Cleveland, O.—The "movie bomb" has been introduced in Cleveland theaters.

Someone exploded one of these obnoxious odor obstacles in the Milo theater and the owner, Mrs. H. Papp, had Albert Dolan, a movie operator, arrested, charged with assault and battery.

The Milo has had troubles with the unions for some time. Mrs. Papp charged that Dolan threw the bomb at her, cutting her arm and leaving a scent like a skunk's in the theater and upon herself. Dolan pleaded not guilty.

E. H. Griffith Formerly a Cleveland Reporter.

Cleveland, O.—E. H. Griffith, for two years with Edison and who recently directed a picture for that company called "The Star Spangled Banner," was formerly a reporter on the Cleveland Leader. He left his job to go with Edison as a scenario writer. He is a distant relative to D. W. Griffith.

Mr. Exhibitor:—You will get more helpful information by carefully Reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

Will Distribute Films Showing Life at Camp Borden.

Toronto.—Permission has been extended by the Militia Department to representatives of the United States Government to take moving pictures of Camp Borden. These films are to be screened throughout the states under the direct auspices of Uncle Sam to give an idea of camp life under war conditions and to stimulate interest in military affairs.

Toronto.—Manager Clarence Robson of the Strand theater, put on a fine front on the occasion of the presentation of the latest Chaplin feature, "The Immigrant." The whole entrance of the theater was converted into the appearance of an ocean liner with hatch doors to permit the entrance and exit of patrons.

Toronto.—The Ontario Government has announced that fifty projection machines are being purchased for use in the educational campaign to be pursued by the various departments of the Government to encourage thrift and conservation among the citizens and to illustrate what the authorities are doing to protect the interests of the people.

Airdome Season in Middle West Worst Ever

Oldest Inhabitant in Cincinnati Remembers No Chillier Season than This Year—
Out of Door Theaters Unable to Open.

From Kenneth C. Crain, 307 First Nat'l Bank Building, Cleveland, O.

CINCINNATI, O.—So far this season the exhibitor with the airdome has received by far the worst break of his career, since the memory of the oldest inhabitant does not reach back to a colder summer season than this has been. Several airdomes have been repainted and otherwise prepared for the summer season, and the Orpheum roof, one of the pleasantest places in the city on a hot summer night, has for weeks been ready for business, but the nights have uniformly been so cold that so far from outdoor pictures being possible, it has been a question whether heat should not be supplied inside. The larger seating capacity of most of the outdoor theaters makes the exhibitors eager to open them, but so far this has been out of the question.

Fire in Booth at the Grand Drives Out Audience.

Cincinnati, O.—A crowded house at one of the recent performances of "Enlighten Thy Daughter" at the Grand Opera house had some thrills not in the picture, and a panic was narrowly averted, not to mention the possibility of a real fire. The film took fire while being run, a tongue of flame shooting out over the auditorium, and the audience arose and started to leave. Clifford H. Purcell, who was at the organ, calmed them, however, by shouting that the booth was fireproof, when the crowd was startled again by a burst of flame when the door of the booth was opened. Purcell again quieted the crowd by playing a lively air, and the blaze was quickly extinguished with no loss other than that of the film. George Nixon, the operator, did quick work with an extinguisher in the booth. Another print of the film was obtained with comparatively little delay, and the engagement was concluded with almost no interruption.

Films Made of Yearly Latonia Derby.

Cincinnati, O.—Prints of moving pictures of the Latonia Derby, as well as other events at the old Latonia race course, always have an active demand in and around Cincinnati, and this year was no exception. Four or five camera men, independent and attached to various news film concerns, were on hand at the recent running of the Derby, and secured some excellent pictures for the edification of those not personally present. In addition to the pictures used locally, however, it is understood that a number of prints were ordered after the race from the East, on account of the fact that an Eastern-owned horse, shipped to Cincinnati only a day or so before the race, won the event, and that there was special interest in it in New York and other Eastern cities.

Both Operators and Exhibitors Buy Bonds.

Cincinnati, O.—Moving Picture Machine Operators' Union No. 165, of Cincinnati, joined the move to support the Government through purchase of its bonds by officially subscribing to \$500 of the Liberty Loan issue. The organization also decided, and so informed its 120 members, that if any of them desired to purchase the bonds at the rate of one dollar a week they could do so by depositing that amount with the secretary, who would purchase and deliver the bonds as fast as enough money accumulated.

Moving picture exhibitors of Cincinnati can claim at least part of the credit for the huge success of the Liberty Loan in

Cincinnati and therefore in the country as a whole. The city's allotment of the issue was \$25,000,000, and not only was this amount subscribed for, but an additional five million for good measure. Practically every exhibitor in the city took a substantial amount of the bonds personally, besides giving the use of his screen free of charge for the various advertising stunts used to familiarize the public with the nature and merits of the issue.

Dayton House to Be Like Indianapolis Circle.

Dayton, O.—Building has begun on the handsome photoplay house to be erected on the site of the old First Baptist Church, on North Main street. Mark Gates, of Indianapolis, who is interested in the house, will be in Dayton to supervise the work of construction. The house will be one of the finest in Ohio, and will be modeled and operated much like the Circle theater, the newest and handsomest of the picture houses in Indianapolis, and one of the finest in the country. So far it has not been practicable to set a date for the opening of the new Dayton house, but it is hoped to have it ready for business by the latter part of the fall.

Manager Kress Collects Red Cross Offering.

Piqua, O.—Manager H. W. Kress, of May's opera house, came to the front recently with another piece of public spirit, for the benefit of the American Red Cross. He showed a picture, "The Red Cross Nurse," illustrating vividly the work of the great organization, and charged no fixed admission fee, but had an offering collected for the benefit of the Red Cross, a handsome sum being realized.

Louisville News Letter

From Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Pin a Medal on Him for Contempt of Danger.

LOUISVILLE, KY.—Various exhibitors and machine operators have different views of what should be done in case the operator accidentally puts on reel four instead of reel three and fails to find his mistake until after a hundred feet or so of film has been run off. In many cases the audience will start hissing, whistling, or in some other way attract the notice of the operator. Sometimes the latter has not seen the film before and does not discover his mistake until he is deep in the reel. Such a case occurred in a Louisville theater on Sunday, June 17, where the operator either failed to find his mistake until through with the film, or else didn't know what to do. He missed reel No. 3 completely, putting on No. 4, and finished No. 4. He then went back and put on No. 3, after balling up the show until no one knew the theme of the story.

When interviewed on this subject one film exhibitor stated that in many cases it was possible to eliminate the missed film entirely. Where it is an overpadded picture it is sometimes easy to skip the reel, but in most cases the thread of the tale will be entirely lost, as no matter how much padding may occur in a reel, it is impossible to miss a thousand feet without cutting out a lot of important factors. But once in a while an operator may be commended for putting the fifth reel on first. In rearranging the material he handles he becomes an artist, for he adds greatly to its value.

Use of Pictures for Private Entertainment Grows.

Louisville, Ky.—The idea of using feature moving pictures for outdoor as well as indoor entertainments of the private kind, given by the wealthier residents, gives promise of growing in importance in this section of the country. Last week one of the largest and finest entertainments of the season, given at "Linclyffe," the elaborate country home of Judge Robert Worth Bingham, on the Upper River road, was made unusually interesting, due to a private exhibition of pictures. Arrangements had been made for showing the film "Diplomacy," starring Miss Marie Doro, and showing many scenes at the Bingham home at Palm Beach, Fla. However, the film did not arrive in time, and a substitute bill had to be made up hurriedly, but took extremely well.

Big Camps Will Make Plenty of Local Trade.

Louisville, Ky.—One of the local exhibitors in commenting on what the camp would mean to Louisville, said: "We understand that 45,000 soldiers will be stationed at Louisville, or about one-fifth of the total population of the city. At Chattanooga, Tenn., the theaters have been packed and jammed, and business has been humming. In that case there are about 10,000 soldiers, and these are at Chickamauga, ten miles from the city, and on a fifteen-cent car line. At Louisville the boys will be on a five-cent line and five miles from the city. This means that the theaters will not begin to be able to handle the business, especially along about pay day. The same thing is shown at Indianapolis, Ind., where the officers at Ft. Benjamin Harrison, and other men number about 5,000 at the present time. The city is overrun with visitors and soldiers, and accommodations can hardly be secured, especially at the week end. With 45,000 men stationed at Louisville, it is a safe bet that we will do rush business from opening until closing hours, and the operating hours may be made longer."

Mutual Film Closes Its Louisville Office.

Louisville, Ky.—The Louisville office of the Mutual Film has been closed, and in the future Kentucky business will be handled from the company's other offices within striking distance of the district. Eastern Kentucky will be handled out of Cincinnati, and Louisville and other districts from Indianapolis or probably some of the Southern offices may handle a portion of Southern and Western Kentucky.

J. W. Van Wart, manager of the local office, recently left the company, and it was decided to give up the Louisville branch.

Personal Mention.

Louisville, Ky.—L. J. Dittmar is again at Jacksonville, Fla., spending ten days looking after the making of colored pictures.

Paducah, Ky.—E. Douglas Bagby has resigned as manager of the Arcade theater, and has gone back into the drug business.

Detroit News Letter

By Jacob Smith, 503 Free Press Building, Detroit, M' h.

Joseph Kaliski Comes Well Recommended.

DETROIT, MICH.—Joseph Kaliski is the new Fox manager at Detroit, succeeding C. G. Kingsley, who left for Boston June 19. He has been so long with Mr. Fox that he knows exactly what are the requirements of his superiors. We wish him every success in Michigan. He comes to us with splendid recommenda-

tions as being square and straightforward in all dealings, which is an assurance to exhibitors that they can be certain of good treatment.

Monroe Isen Transferred to Detroit.

Detroit, Mich.—Monroe Isen, formerly in charge of the booking department at the Universal Mecca branch in New York City, has been transferred to the Detroit branch and will have the same capacity in the Michigan office.

Complete Selling Staff of Local Pathe.

Detroit, Mich.—C. W. Perry, manager of Pathe at Detroit, announces his complete selling staff as follows: L. E. Davis, H. I. North, M. H. Bryer, J. J. Kulms and G. M. Rowell. Mr. Perry has inaugurated a big selling campaign to increase the business at least 25 per cent.

Offers \$500 Reward for Thief.

Detroit, Mich.—J. H. Moore of the Temple theater, Detroit, has offered a reward of \$500 for the capture of the men who held up and robbed Charles G. Williams, house manager, on Sunday night, June 10.

The Youngest Manager in Detroit a Live One.

Detroit, Mich.—The youngest theater manager in Detroit is O. V. Locey, who has the Coliseum at Edmore. His father, V. V. Locey, owns the house. Young Locey is one live-wire; he belongs to the Michigan Exhibitors' League, is a frequent visitor to Detroit investigating the box office attractions, and attends all of the state conventions. Yes, Edmore is a small town, but young Locey—although only about 21 years old—has big city ideas.

"Joan the Woman" Opens to Good Business.

Detroit, Mich.—"Joan the Woman" had its premier in Detroit Sunday evening, June 17, at the Opera House. The theater had been specially decorated for the event. Will M. Elliott, in charge of the advertising, has certainly been very liberal in buying newspaper space and billboards, as we doubt if any big production has had any more of this sort of advertising than "Joan the Woman." The receipts and attendance the first three days, considering the warm weather, has been all that could be expected, but the fact that there was a bigger crowd Tuesday than on Sunday shows which way sentiment is running for this production. Barnett Film Attractions own the picture for Michigan, Ohio and the Northwest. They will not show it after the Detroit engagement until September, when they will be ready to accept Michigan bookings.

Local Theaters Redecorating.

Detroit, Mich.—The Norwood theater, Detroit, has just completed redecorating its interior. Some time ago the Bernhardt theater, Detroit, completely remodeled its house. The Gladwin Park theater is planning to enlarge and to completely alter and redecorate. Improvements are to be made at the Martha Washington theater, Ypsilanti. About ten thousand dollars will be spent on redecorating and alterations to the New Holland theater, Pontiac.

D. Leo Dennison is at the Hotel Pontchartrain, Detroit, looking after the interests of the Selznick enterprises. Mr. Dennison will later open a Detroit office for Selznick.

One week after his arrival in Detroit to open a branch office for the distribution of Goldwyn pictures, A. I. Shapiro announces having signed up the biggest exhibitor in the state, John H. Kunsy. The signature of Mr. Kunsy was placed on the dotted line Tuesday afternoon, June 19.

Illinois Censorship Bill Proves Unpopular

Guernsey Bill's Impracticability Shown to Members of Judiciary Committee of State Senate—Needlessness of Censorship Pointed Out.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

SPRINGFIELD, ILL.—The impracticability of state censorship for moving pictures was pointed out to members of the judiciary committee of the state Senate when the Guernsey bill was up for consideration. In this contention the representatives of the exhibitors had the support of several members of the upper branch of the Illinois legislature. Senator Walter I. Manny of Mt. Sterling, who fought the bill, declared that one might as well try to dictate what other people should eat as try to regulate local pictures by a state censor.

As the bill originally stood there was no redress for the exhibitors after the proposed state censor had once ruled that a film could not be shown. Senator Barbour proposed to remedy this by giving the courts power to allow redress. His amendment to the bill was adopted by the committee, but was not concurred in by the house. The other amendment and one upon which the Senate took a firm stand was that there should be no conflict between the state and local boards such as existed in Chicago, Springfield and one or two other cities.

Immoral moving pictures are not bringing financial success and the producers are gradually eliminating them, thus doing away with the need of censorship. F. W. Hartmann of Chicago, representing the Illinois section of the Moving Picture Exhibitors' League of America, told the committee.

Leading newspapers of the state have opposed the bill from the start because censorship is un-American.

Changes Among Illinois Exhibitors.

Macomb, Ill.—J. C. Maguire, who has been operator at the Chandler theater, has been made manager, succeeding James Garretson, who has entered the furniture business. Lewis Greer will now be in charge of the projection.

Hanna City, Ill.—The new building to be occupied by E. A. Sorenson's moving picture theater is nearing completion.

Byron, Ill.—The Star theater has been reopened under the management of Mr. Chamberlain, one of the early exhibitors at this place.

Rock Island, Ill.—The name Loyal theater has been selected by Frank Meenan and Ray McCullough for their new moving picture house at 1228 Thirtieth street. The title was the result of a prize contest.

Taylorville, Ill.—Dominic Frisina has opened the new Liberty theater at Bulpitt with a seating capacity of 800 persons. "The Battle Cry of Peace" was the initial attraction.

Paris, Ill.—J. P. and C. R. Bernard, who operate the Majestic theater, have enlarged their holdings by taking over the Starland theater on East Court street.

Moline, Ill.—A. G. Harris of this city has purchased the Rex theater at Bemidji, Minn.

Cooksville, Ill.—The Gem theater did its bit by giving a benefit for the Red Cross.

Chicago Heights, Ill.—Manager Gregory has reopened the Illinois theater.

Benton, Ill.—The Mars theater reopened with "God's Country and the Woman."

Snap Shots at Illinois Showmanship.

Dwight, Ill.—The opera house showed "The Battle Cry of Peace" under the auspices of the Red Cross.

Streator, Ill.—The Plumb theater showed Mary Pickford in "The Dawn of a Tomorrow," for the benefit of the National Surgical Dressing Committee.

East St. Louis, Ill.—Erber's theater cut its vaudeville and showed "Civilization" for an entire week.

Peoria, Ill.—The Hippodrome, running

vaudeville and pictures, has substituted comedy features for serials.

San Jose, Ill.—The Princess theater had "Merely Mary Ann" for the benefit of the San Jose High School Alumni Association.

Michigan News Letter.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

H. L. Weil Assumes Management of Maxine Theater.

PORT HURON, MICH.—Herb L. Weil becomes a still more prominent figure in amusement affairs in Port Huron by a deal by which he assumes the management of the Maxine theater. This house, which was operated for three years by Harry Goselline, has been taken over by a syndicate of Port Huron business men. Weil is secretary and treasurer of the company. As he is lessee of the Majestic theater and owner of the Bijou theater, the increased holdings will give him an opportunity for excellent booking service. There will be no change in policy at any of the theaters.

Crown Theater Stock Changes Hands.

Calumet, Mich.—The interest of the Vogel estate in the Crown theater has been purchased by Louis G. Sesing and Delbert Laity, who have taken a five years' lease on the theater building. Laity will be manager and it is the intention to adhere to the high standards which made the late John Vogel a factor in Upper Peninsula amusements. Several hundred seats have been added to the theater since the disastrous fire.

New Muskegon Heights Company.

Lansing, Mich.—The secretary of state has issued a charter to the Heights Theater company of Muskegon Heights. Capital \$20,000.

Theater Notes Across Michigan.

Menominee, Mich.—Milwaukee men have been in Menominee with a view to opening a new moving picture theater.

Petoskey, Mich.—The Palace theater company, which recently acquired the Alcazar theater, announced that it will be operated all the year around with a moving picture policy, and that the Temple theater will be opened from July 1 to October 1. The new company is composed of Charles, Clara, Elizabeth and Anna Galster.

Grand Rapids, Mich.—The Majestic Gardens theater has installed a new cooling system in which the air will pass over ice.

Marshall, Mich.—The Royal Neighbors sold more than a thousand advance tickets for a Red Cross benefit at the Garden theater. A Triangle feature, "The Iced Bullet," was used.

Houghton, Mich.—Manager Andrew Eram of the Star theater has built a gallery, increasing the seating capacity to 500, and put in a new entrance.

Jackson, Mich.—The Orpheum theater had for three days a home talent sponsored by the Jackson Patriot, "It Happened in Jackson."

Escanaba, Mich.—Mr. and Mrs. John Deferenzo of Milwaukee have made their home here. The former will travel for the Standard Film company.

Ontonagon, Mich.—Scarlet fever appeared here and the village board denied children the privilege of attending moving picture theaters.

Sault Ste. Marie, Mich.—The Soo opera house is being remodeled.

Laurium, Mich.—The People's theater gave a benefit for the Calumet Park and Playground Association.

Newcastle's New Strand Makes Impression

Pretty Motion Picture Theater Opens With Fine Bill—Patrons Are Pleased With House—Seats 500—Will Feature Music.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

NEWCASTLE, IND.—The new Strand theater, Newcastle's pretty new motion picture house, at the corner of South Main and Central avenue, was formally opened last Monday night and made a splendid impression on lovers of the film drama. Two shows were given, the program including a fine bill of motion pictures and a one-act vaudeville sketch, and the house was filled at each show. Everyone expressed themselves as being highly pleased.

The new playhouse is under the management of the Newcastle Motion Picture company. The officers of the company are: John G. Ostot, president; Ralph Swearingen, vice-president and treasurer, and John V. Bezy is secretary. The house is under the management of Mr. Swearingen, who has had several years' experience in the motion picture business.

Persons who attended the opening say the new house contains just about everything that is needed to make it complete. The needs of the patrons are well cared for, especially along the lines of safety and convenience. There is no danger from fire, owing to the fireproof construction of the building and the adequate fire escapes. The ventilation is good and in the winter time the house will be comfortably heated by steam.

The new Strand is situated in the building recently remodeled by Cicero Bailey, a portion of which was formerly the old Christian church. The theater is one of the most up-to-date playhouses in the state and is built along the same lines as the Circle theater in Indianapolis. It has seating capacity of 500 people. It has a lower floor and balcony and the interior is prettily finished in cream calceine.

The auditorium has thirty-five feet of fire exit and has a floor of cement. The theater has an eighteen by twenty-two-foot stage, with plenty of room for a good vaudeville act. The seats are so arranged that there is no place in the entire house from which the whole stage will not be in full view. The walls and floor of the lobby have been beautifully decorated, giving it a most attractive appearance.

The theater will be supplied with pictures by three different moving picture corporations, the Pathe, Mutual and Art Dramas. It is the plan of the management to stage a one-act vaudeville feature with each program. The Mic Kinney orchestra, one of the best musical organizations in the city, has been engaged to furnish music for the place.

Zaring Gives Theater Party to Orphans.

Indianapolis, Ind.—A. C. Zaring, secretary of the Indiana Motion Picture Exhibitors' League, and proprietor of the North Star theater at Twenty-fifth street and Central avenue, entertained about 225 children from the Indianapolis Orphan Asylum with a theater party last week. The children were taken to the theater on a special street car, provided by the Indianapolis Traction and Terminal Company. "The Twin Kitties," a picture indorsed by the board of indorsers of motion pictures for juniors, was the attraction.

New Theater Will Be Named the Lyric.

Newcastle, Ind.—John and George West, proprietors of a barber shop on North Main street, are arranging to open a new moving picture theater in the Burr block in the room formerly occupied by the old Strand theater. A new motion picture machine has been ordered and the latest pictures will be shown. The new

theater will be strictly a five-cent house and will be known as the Lyric.

Will Ask for City Censor in Columbus.

Columbus, Ind.—The Rev. B. M. Kellam, rector of St. Paul's Episcopal church of this city, was delegated at an indignation meeting of the ministers of this city last week to wait on Mayor Karl Volland and protest against pictures that are being shown at some of the moving picture theaters here that the ministers insist are sensational. The ministers also will ask the City Council to pass an ordinance providing for a city censor.

Tennessee News Letter

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Signal Amusement Reopens Knoxville House.

KNOXVILLE, TENN.—The Signal Amusement Company of Chattanooga, operating a chain of moving picture and vaudeville houses in east Tennessee, has extended its theatrical holdings into Knoxville, and has opened the Strand theater. The Strand was formerly under the management of Geo. N. Shorey, of Knoxville, and was known as the Gay. Remodeling and improvement has made it a much finer house than before. A \$15,000 pipe organ has been installed, and Professor Lee Mayher, of Berkeley, Cal., will play.

Four mammoth typhoon fans have been installed on the roof of the building, and will keep the building well supplied with fresh air. An immense electric sign, bearing the word "Strand" in four-foot letters, with a white border around it, has been installed in the front.

The highest class pictures used at the new Strand are booked under contracts held by the Signal company, of which Wm. H. Lindsey, of Nashville, is president, and Frank H. Dowler, of Chattanooga, is general manager. W. E. Drumbar has been placed in charge of the new house, and gives promise of furnishing the local public with a program second to none in the city. The slogan of the theater is the same as used by the Alcazar, a Chattanooga theater belonging to the company: "Where Quality Meets."

Princess Has Beautiful Summer Lobby.

Nashville, Tenn.—The Princess theater has installed what is probably the handsomest lobby in this section of the state for the summer season. With a trellis work of vines and flowers wound about a frame extending the entire length of the corridor, hanging baskets, bird nests, electric gold-fish fountains, etc., as set off in a brilliant glow of vari-colored lights. Incandescents are placed inside the birds suspended from the overhead framework, which gives a weird effect. Manager Harry Sudekum pulled off his coat and pitched in on a Sunday morning with the decorating work, and assisted by his helpers, had the display in shape for the show the following day. Heavy timbers were used as uprights, and much work was necessary to put the extensive decorations in place. While Mr. Sudekum personally directed the work, Stage Carpenter Lee Murkin executed a large part of his ideas, together with Pete Ponzano, Louis Altman, Chas. Stedman and Joe Flynn.

Violet Mersereau to Play Editor.

Birmingham, Ala.—Violet Mersereau, beautiful moving picture star, will edit the photoplay columns for the Birmingham News during her three days' star in

this city, at which time she is booked to appear on the stage at Loew's Bijou, in connection with one of her screen plays, "The Boy-Girl." The newspaper work was arranged through Manager Hugh Cordoza, local manager for the Loew interests. While in Birmingham a series of social entertainments will be arranged for Miss Mersereau, who is a great favorite in this city.

Pictures and Vaudeville at Lyric.

Jackson, Tenn.—Both moving pictures and vaudeville are being shown at the Lyric at the present time, and the program includes two matinee performances and two in the evening. The afternoon shows are at 1:45 and 5:00 o'clock, while the evening performances start at 6:30. Seven reels of pictures are shown, in addition to vaudeville specialties, with admission at ten cents. D. L. Williams is manager of the Lyric.

"Womanhood" Scores at Bijou.

Nashville, Tenn.—Following closely upon the presentation of Vitagraph's spectacle, "Womanhood," the Bijou, local negro theater, booked this picture with special orchestral music, and did a big business during its two days' run. Hundreds of negro men of military age viewed the production, and much enthusiasm was created toward recruiting.

Nashville Theaters Make Donations.

Nashville, Tenn.—The ready response with which Nashville amusement people have met the Government's call for assistance has been noted particularly in large newspapers advertising the Liberty Loan some weeks ago and the Red Cross campaign now under way. Manager Carson Bradford of the Strand gave an entire page to the Red Cross publicity work in the afternoon paper last week, with a huge page illustration bearing the words: "If You Can't Go Across With a Gun, Come Across With Your Part of the Red Cross Fund." This is a good work and serves further to show that profits at the local houses are not on the decline. Tony Sudekum, president of the Crescent Amusement Company, also furnished a page ad recently in connection with a local commercial organization.

Earl Rife Goes to Paramount.

Memphis, Tenn.—Earl Rife has resigned his connection with the Mutual at Memphis, and has gone to Atlanta, where he will be affiliated with the Southern Paramount. Up to the present no successor has been named for the Memphis office of Mutual.

Visitors at Memphis Exchanges.

Memphis, Tenn.—Among the visitors around Memphis exchanges recently have been noted the following prominent exhibitors: C. S. Swann, Tunica, Miss.; W. S. Mayes, Gendora, Miss.; W. W. Clay, Collierville, Tenn.; C. Lancaster, Wynne, Ark., and Mr. Moorehead, Tohula, Miss. Mr. Lancaster is a regular weekly visitor to the Memphis film row.

Summer Prices at Loew's Lyceum.

Memphis, Tenn.—Loew's Lyceum has instituted its summer scale of prices, effective June 17, which are as follows: Matinees, 5 and 10 cents; night performances, Saturdays and Sundays, 5, 15 and 20 cents. The Lyceum is doing a wonderful summer business, with no indication of cessation.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave.,
Atlanta, Ga.

Violet Mersereau Greeted by Atlanta's Mayor.

ATLANTA, GA.—Mayor Asa G. Candler, the city's most distinguished photoplay fan, was the first to greet Violet Mersereau, the celebrated film ingenue, who reached the city Tuesday for a personal appearance the remainder of the week at the Grand theater.

Mayor Candler has long been an admirer of the captivating little film celebrity. He greeted her today when she arrived at the Terminal station, assuring her of her welcome to the city and its hospitality.

Preceding Miss Mersereau Wednesday was E. T. Granlund, chief publicity director of the Marcus Loew Theatrical enterprises. Granlund has introduced to audiences more film artists than any other man in America. He will remain in Atlanta several days.

Myrtle Reeves Begins to Shine.

Atlanta, Ga.—The rise of an Atlanta school girl into the firmament of film stars is being testified to this week by "A Kentucky Cinderella," being presented at the Grand theater.

The star of this is Myrtle Reeves. Two years ago she was a pupil of the Girls' High School. Given an opportunity to go in pictures, she was a success from the start. She did not have to serve her apprenticeship in the ranks of the "extra" people, as almost all inexperienced performers have to do, but from the beginning was given important roles.

Gladys Hanson Stinting Not in Patriotism.

Atlanta, Ga.—Gladys Hanson (Mrs. Charles Emerson Cook) is on a visit to her father, Mr. P. H. Snook, at their home in Copenhill, Ga. She is an eloquent example of the woman, who with her professional duties faithfully pursued, can combine the war service with other women of the nation. While one of the most successful women on the dramatic, as also the moving picture stage, today, Mrs. Cook finds time to do full duty to her work.

She has passed her examination in the first-aid and surgical dressing classes; she has given generously of her talents for benefits for Red Cross work, and is one of the inspiring spirits who brings others to the work. Her heart beats always most warmly for the South and Atlanta, her native city. She was one of the first who, reading of the disastrous fire, at once sent her personal check for \$75 to be given for the relief work.

Her visits home are always the occasion for a series of brilliant entertainments.

Arthur Lucas Publicly Thanks Senator Smith.

Atlanta, Ga.—The thanks of moving picture theater people generally were extended Senator Hoke Smith Tuesday, June 5, by Arthur Lucas upon his return to Atlanta from Washington, where he went

A. C. Thornton, of Columbus, Ga., manager of the Majestic theater there, was in Atlanta last week.

Minneapolis Notes.

Minneapolis, Minn.—The Shafer Laboratories have completed an order for 700 Red Cross slides which are to be sent to theaters in Minnesota to boost the fund for sending the "Red Cross across." The slide drawing has been made into cut form and used by the Minneapolis Journal as a thumb-nail illustration for all stories about Red Cross activities.

Minneapolis Film Trade Notes of Interest

Changes in Personnel to Local Film Offices—Business and Personal Notes from Exchanges—What Exhibitors Are Doing.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—"As advertised," William K. Howard resigned as manager of the Minneapolis Greater Vitagraph exchange last week and on Monday, June 18, began his duties as manager of the Minnesota Metro service, an office next door to his former headquarters. Mr. Howard succeeds E. M. Ames at the Metro helm and is succeeded at the Vitagraph exchange by H. J. Bayley, formerly of the Vitagraph exchange at Omaha, Neb., and also with the same firm at Cleveland, Ohio, for eight months.

Mr. Howard, undoubtedly the youngest exchange manager between Chicago and the coast, came to Minneapolis the first week of August last to succeed C. W. Swain as manager of the Vitagraph. He was formerly connected with the Chicago Vitagraph and Cincinnati World offices. Mr. Howard has won a host of loyal admirers among exhibitors of the Northwest in a short time and is very popular among the exchangemen. He was president of the Minneapolis F. I. L. M. Club until it disbanded last month, and he is secretary of the Northwest advisory committee of the National Association of the industry.

Harry Cohen of the Metro and his bride left Minneapolis Saturday, June 16, on a delayed honeymoon trip to Vancouver, B. C. The Cohens will remain on the Canadian Pacific coast for about three weeks, stopping off here on their return to New York City.

E. C. Davies Back at Saxe Office.

Minneapolis, Minn.—Here's 'another change. Edward C. Davies, who recently left the Saxe office to join the Metro forces, has resigned from the latter exchange and returned to the Saxe exchange as manager, succeeding Ralph M. Bradford, who has been appointed manager of the Goldwyn exchange.

John Bachman Joins Saxe Exchange.

Minneapolis, Minn.—John Bachman has resigned as manager of the Norway Film Co. and has joined the Saxe exchange and will cover the Minnesota and Dakota territory.

Fred S. Meyer Goes to General at Chicago.

Fred S. Meyer, former manager of the Universal and General exchange here, has announced that he will join the Chicago General exchange within a week. Mr. Meyer leaves Minneapolis with expressions of regret from a large number of exhibitors who have become close friends.

Lochren Film Gets New Blood.

Richard Sasse, O. T. Olson and C. E. Doll have joined the forces of the Lochren Film Service in the film producing and distributing departments.

Notes from the Exchanges and Personals

The Goldwyn Distributing Corporation has leased the former Arcraft offices on the sixth floor of the Film Exchange building and is moving in. Up to time of going to press Manager Bradford and a sign painter had moved in and a sign painter had decorated the main entrance with some artistic Old English lettering.

Arthur Solle, who has been touring Missouri and Kansas for the past year with "The Spoilers" de luxe edition, has returned to the Minneapolis headquarters of the Friedman Film Corp. for a short rest, previous to leaving on a tour of Minnesota and Iowa via motor with "Her Condoned Sin." Israel Friedman has returned from the Iowa territory after giving "Her Condoned Sin" a good start.

The rumor that C. L. Booth, assistant

manager, would leave the Vitagraph exchange and join the Metro forces at the same time Mr. Howard did has been killed by the announcement that Mr. Booth is now assisting Mr. Bayley at the Vitagraph offices and working harder than ever.

H. D. Naugle, Western representative for the Greater Vitagraph, spent several days in Minneapolis last week on his way to the Southwest, where he will meet General Manager Goof of the Vitagraph. In company with Mr. Goof, Mr. Naugle will return here about June 30.

Manager P. H. Carey of the Zenith exchange has booked "The Conquest of Canaan" in the Metropolitan, Minneapolis' legitimate theater, for a six-day run, beginning Monday, June 18.

Rube Harrison, aide de camp to Manager Manlle Gottleib of the Favorite Feature exchange, has been directing the destinies of a road show combination of war films and two lecturers, Canadian soldiers direct from the battlegrounds of France. The combination played a week's engagement at the St. Paul Blue Mouse and did well.

Manager Wilson of the American Maid exchange has announced that he will book "God's Man," featuring H. B. Warner, in the Dakotas and Minnesota for N. De Roma, who controls the rights to the production.

C. L. Peavey, manager, and J. P. Cumberley, assistant manager of the Paramount exchange, have returned from a short business trip to Chicago and announce that the snappy little house organ recently published under the generalship of C. J. Ver Halem, will be printed regularly again within a short time. One hundred and thirty-six Paramounts will be released through the local exchange during the next year, it has also been announced.

Among the Exhibitors in Northwest.

Minneapolis, Minn.—Manager James A. Keough of the Strand has booked the Universal feature, "The Doll's House," featuring Dorothy Phillips.

Manager Lowell V. Calvert of the new Garrick followed up a capacity business with "Wolf Lowry" with Anita Stewart's "Clover's Rebellion," and did a good business.

Manager William Koch of the new Aster added a three-reel local military feature to his program for the first half of the week of June 18 and it proved worth while.

Manager Billy Watson of the new Garden has booked "Hell Morgan's Girl" for third down-town run in Minneapolis.

St. Paul, Minn.—Elliott and Sherman, owners of the Hippodrome, have booked their feature, "The Birth of a Nation," in the theater for the third down-town run in St. Paul. The first week's business was large and if the feature continues to draw it is possible that the run will be extended a week.

Manager Granstrom of the Strand played "The Spoilers" for the third time the first half of the week of June 18 to a good business. He has booked Bluebird features for first run in St. Paul for three days a week in the near future.

Manager Maitland of the three Breilein theater added a soloist to the program at the Victoria recently in the person of Robert E. Gehan, a favorite in this city, and did a capacity business as a result.

Minneapolis, Minn.—Manager Hugh C. Andrews of the Lyric began a four-day run of Bryant Washburn's "Filling His Own Shoes" on Sunday, June 18, to a capacity business. Washburn is rapidly becoming a favorite of Minneapolis photoplay-going public.

New Orleans Lafayette Theater Shuts Down

After Two Weeks' Trial It Is Abandoned by Josiah Pearce & Sons—Seats 2,000—House Lived a Hard Luck Story Recently

N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The Lafayette theater, after only two short weeks under the management of the Josiah Pearce & Sons interests, has been closed. This was rather a surprise to the wise ones along Exchange Row. The Lafayette is a cozy theater, seats about 2,000, and is fully equipped for the successful showing of the most pretentious screen releases.

Under the management of the Saenger Amusement company it was made a very popular house. At that time the Lafayette had fallen into decay as a theatrical place of amusement and its rehabilitation was a difficult matter, but the Saenger management went about it with determination and were rewarded with large and consistent patronage. The Lafayette is situated at a disadvantage in being several blocks away from Canal street, but it has the advantage of being in the direct line of travel from the uptown district, which is admitted to contain the most desirable population from whence to draw motion picture patrons.

Recently, under the management of "Jack" Clark, who has proven his efficiency by long association with the Pearce interests, the Lafayette started off well. The first week Lois Weber's production, "Even as You and I" was shown with most acceptable orchestra accompaniment and all of the personal and mechanical accessories that go to make a theater popular. The attendance was satisfying and well satisfied. The second week started with the showing of "The Naked Soul," a picture made in France and having the place of its nativity about the only good thing that could be said about it. This offering was followed by "The Moonstone" and the dissolution quickly set in. These releases were furnished to the Lafayette over the protest of the house manager.

The closing of this house caused a complete realignment of the film situation. "The Star Spangled Banner," which was to have been shown at the Lafayette during the week of June 10 in connection with the Marine Corp Enlistment Drive, was hurriedly transferred to the Tudor theater, where it received liberal patronage. Major Bracksrom of the Marine Corps rendered valuable assistance in stimulating attendance. It is not likely that the Lafayette will again be used as a motion picture theater. The magnificent New Strand is rapidly nearing completion and will probably open on July 4 under the management of the Saenger Amusement Company and other large interests are looking to other locations for permanent homes for their enterprises.

Picture Shows at Camp Nicholls.

New Orleans, La.—There are from 3,000 to 5,000 soldiers at Camp Nicholls, adjacent to the City Park. Many of the Louisiana troops are sent here for training after enlistment. Camp life under war regulations is not as lenient as on parade occasions and it is only natural for a good many of the boys to desire some means of entertainment without having to obtain leave and spend their time in the city. To help Uncle Sam's soldiers enjoy their spare hours in camp, J. Eugene Pearce has donated the use of two fine Simplex machines and other equipment which was a part of the Lafayette theater outfit and a motion picture theater will be erected at the camp. The soldiers are delighted with the idea and they are singing—or more properly speaking—shouting praises for Mr. Pearce. Not to leave the enterprise half done, Mr. Pearce conferred with the various exchange managers in New Orleans and nearly every one of them at once gladly agreed

to supply the soldiers with film sufficient to make up a regular weekly program. No charge whatever will be made for this service, the sole object of every one connected with the enterprise being to make the boys in camp as happy as is possible. Manager Tuttle, of the K-E-S-E exchange, suggested that the boys charge a small admission fee and let the total receipts go into a canteen fund for the use of any who may be sick or to provide luxuries not furnished under the regulations. This suggestion will probably receive favorable action.

How Manager Sobel Makes Personality Help.

New Orleans, La.—Nat Sobel, of the Sobel-Richards-Sheer Enterprises, operators of a chain of the best motion picture theaters in New Orleans, is a



Nat Sobel.

prince of good fellows and a successful manager. He gives his personal attention to the Washington theater, besides being actively connected with the other houses of the company in an advisory capacity. The Washington theater is one of the most substantial and most profitable among the suburban theaters and it has attained its present prominence

under the guidance of Manager Sobel. His method of cementing patronage to his house is simple, but concentrated. He makes himself a part of the neighborhood and takes a keen interest in the affairs of his neighbors. If a needy person gets sick that person is almost certain to have a benefit at the Washington theater. Besides that every school and orphanage in the vicinity of the Washington is down for a benefit in its regular order and usually Wednesdays are set aside for these enterprises. Early in June the Boys of St. Alphonsus Orphanage were made happy by the purchase of greatly needed dining room furniture. Since the storm of September the year before the boys have been having a hard time of it because a great deal of their equipment was destroyed, and notwithstanding a long time had elapsed, there have been so many calls for charitable purposes that the boys were overlooked. The King's Daughters annually give Manager Sobel a large birthday cake because of a big benefit which he had given them and he is constantly the recipient of tokens of esteem from the persons he has aided, not the least of these being a big bank account which his methods have accumulated.

L. Pennybacker Promoted.

New Orleans, La.—L. Pennybacker, who for over two years has been cashier in the local Mutual exchange, has been transferred to the Memphis, Tenn., branch by Manager Stephens and has the title of manager. The Memphis branch under the direction of Manager Stephens has steadily grown in importance and the business requires an efficient manager, which doubtless Mr. Pennybacker will prove himself to be. J. Palmer, who has been booking clerk in the Mutual exchange, has been promoted to cashier.

District Manager E. Auger Makes Short Visit.

New Orleans, La.—District Manager E. Auger, of the Eastern division of the Greater Vitagraph, made a short visit to New Orleans on June 10. He was formerly stationed here as exchange manager for the World and other corporations. He declared the necessity for a longer visit did not exist, as he found the affairs of the local Vitagraph exchange under the management of D. S. Holmes to be in excellent shape.

Efficiency Is the Word at New Orleans Vitagraph.

New Orleans, La.—Manager D. S. Holmes of the New Orleans Vitagraph exchange has been doing things since he took over the office a few weeks ago, relieving J. S. Stimson, who was transferred to the branch at San Antonio, Texas. Mr. Holmes attained his present position by hard work in the field for the Vitagraph Company. He was given the Arizona and New Mexico territory, where towns are small and a long distance apart, but in spite of these handicaps he was able to secure a place near to the top of the Vitagraph efficiency list, hence his promotion to the New Orleans managerial position.



D. S. Holmes.

Since taking charge of the office he has instilled a great measure of energy in the force and is getting practical results. Proficiency is the standard by which everything about the exchange is measured and the results are an attestation to the correctness of the standard.

NOTES FROM KANSAS CITY.

Changes Among the Theaters.

Oswego, Kan.—H. H. Daniels is now the sole owner of the picture show, having purchased the interests of his partner, Neale Nafus.

Hill City, Kan.—Noe, Noe and Brown have bought the Star theater from Ira Campbell.

Stafford, Kan.—The Liberty theater was damaged recently by fire; the principal damage was the loss of films.

Jennings, Kan.—The opera house has been remodelled and is being used for moving pictures.

Waterville, Kan.—Fitzgerald and Burns have bought out the interest of Mr. Miller in the moving picture show.

Pineville, Mo.—An airdome has been erected and is now open to the public.

Clarkville, Tex.—Ross Rainey, owner of the Princess theater, has purchased the Mission theater from B. B. Butcher and Miss Lillie Butcher.

Fort Worth, Tex.—Work of erecting the home of the Crusader Film Co. has begun. The company was recently organized by Fort Worth business men and several blocks of land have been purchased. The capital of the company is \$100,000.

El Paso, Tex.—W. K. Ziegfeld, a well-known theatrical motion picture producer and playwright, was here recently looking for a location for a film city. He announced he had \$1,000,000 to spend to establish the organization.

D. O. Reese, manager of the Universal office, has returned from a flying trip through Southern Kansas and Missouri,

in which territory he made a short review of the trade. Mr. Reese reports a wonderful business for the Universal.

The Pathe company announces a revival in the serial business, as many of their exhibitors are putting on two serials and a comedy on the same program, and find it very remunerative.

Film exchanges in Kansas City have been handicapped lately by poor railroad service due to the violent winds and high waters. Exhibitors have been unable to get new films or return old ones.

P. J. Swift to Manage Film—J. Hicks Goes With A. D. Thornton.

Kansas City, Mo.—P. J. Swift has been made manager of the General Film Company office at Kansas City. Mr. Swift has been with the General Film Company for two and a half years, coming here from Charlotte, North Carolina. He takes his new position on June 18, succeeding John Hicks. Mr. Hicks goes with A. D. Fullerton, president of the Kansas City Feature Film Company distributing Paramount and Art Craft features. Mr. Hicks has traveled in Missouri, Kansas, Iowa, Nebraska and Oklahoma, and is very well known throughout those states.

Theater at Carthage, Mo., Burns.

Carthage, Mo.—The Sho-to-wall theater at Carthage burnt out June 6, ruining machinery, equipment and the film "Nephtune's Daughter." The building was also damaged. However, all of this did not deter A. S. Caukins, the manager, from giving a show that night. The fire occurred at 6.20 and at 7.10 Mr. Caukins had rented the Colonial theater across the street, not even waiting to have his burns dressed until he had closed the contract. The loss totaled about \$1,800, of which \$800 is covered by insurance. Mr. Caukins hopes to be back in the old place, which is being remodelled, by June 15.

Pathe Holds Sales Meeting June 18, 1917.

Kansas City, Mo.—Pathe recently held a sales meeting at Kansas City attended by C. S. Edwards, manager of the St. Louis office, George P. Meek, V. H. Hoddupp, Hugh Hemphill, Fred Pickrell, E. Poland, O. A. Bandy, Theodore Stover, S. S. Diamond, inspector auditor, and Andro Glostko. Plans were laid for the launching of the new Pathe serial, "The Fatal Ring," and the company expects to do a large business as a result of this meeting.

D. E. Boswell Promoted.

Kansas City, Mo.—D. E. Boswell, who has traveled in Oklahoma and Arkansas for the Universal, has been promoted to branch manager of the St. Louis office.

Frank Gehring Now With Standard Film.

Kansas City, Mo.—Frank Gehring has joined the Standard Film Corporation sales force. He will travel in Iowa out of the Des Moines office.

G. W. Hinton Will Work in Missouri for Standard.

Kansas City, Mo.—G. W. Hinton, formerly with the Universal, is now with the Standard Film Corporation. He will work in Missouri territory out of the Kansas City office.

Art Craft Office Moves to 2024 Broadway.

Kansas City, Mo.—Art Craft Film Corporation has moved to 2024-26 Broadway, which is also the new home for the Kansas City Feature Film Co.

Kansas Finds "Nation" Film Case Interesting

Recalled Picture Shown in Topeka June 15—Reasons for Censor's Recall—Legal Status of the Recall—Arrests in Topeka.

By Kansas City News Service, 205 Corn Belt Bld., Kansas City, Mo.

KANSAS CITY, KAN.—"Birth of a Nation" has been shown in Kansas, under a permit issued by the board of motion picture review. Already, two days after the showing, there have been suits for injunction, applications for writs of mandamus, arrests and proceedings galore, which will doubtless test many phases of the new Kansas law on censorship.

Picture Shows in Topeka June 15.

The Kansas board approved the picture May 5; on May 9 the board recalled it for another review. H. W. Glickauff, representing the Sherman-Elliott Film Corporation of Minneapolis, objected to the recall, and sought injunction, which was denied. The picture was booked at the Grand opera house, Topeka, for Friday evening, June 15, and was shown to a packed house. On this same Friday, Attorney General Brewster sought an injunction in the Shawnee County District Court to restrain the distributor from presenting the film, alleging that the permit under which it was to be exhibited was illegal. The court could not hear the case that afternoon. The picture was shown Saturday afternoon and evening at the Grand, also to large crowds. The prices were 25 cents to \$1 for matinee; 25 cents to \$1.50 for night. On Saturday the injunction was denied.

Why Picture Was Recalled.

The board of review approved "Birth of a Nation" on May 5 because, it is said on good authority, it could not find in the law a basis for rejection of the picture. After the picture had been approved, members of the board consulted attorneys; and they discovered that "immoral" applied to anything that was beside the mark of virtue—neglect of the principles that stabilize civilization and keep society whole. It was seen that many incidents and sections of "Birth of a Nation" could be disapproved by the board under the law. Two members of the board felt sure that the picture should be rejected; and when they found that they had reasons that could be backed by the law for its rejection, they ordered its recall for another examination. It so happened that there was no stenographer in the office of the board until Wednesday, May 9; and while the recall was made May 9, it was not issued until later. It is denied that there was any pressure from officials, or that politics had anything to do with the recall.

What the Censor's Recall Means.

The complications of legal proceedings are gradually making clearer the actual status of a picture under the Kansas law—and is revealing some of the weaknesses of the law.

For instance, the paragraph in the law with reference to recalling for further review, was understood, when the law was introduced, to bear chiefly on pictures that had been passed, were being shown in the state, but which were alleged to be shown without the eliminations ordered. The board had the right to recall such pictures, to see whether the copy as approved by the board, was that being circulated. The recall was also expected to affect the new advertising matter circulated with an approved picture from time to time. Under the "Birth of a Nation" case, the recall is made to apply to a picture that has been approved, and recalled before being shown at all.

If the recall was to affect only the new advertising, or was to affect only matter previously passed upon, distributors could book an approved picture far in advance without hesitancy. But if the recall is to jeopardize titles and pictures, no distributor could be sure that a permit to show would be any good a week or a month hence.

The recall was issued May 9, and the review was supposed to be had in 30 days. The picture has not yet been brought back for review, so that this is another offense which the state will charge against the distributor.

Topeka Exhibitors Arrested.

A minor incident of the Topeka showing June 16 was that the attorney general, S. M. Brewster, enlisted the aid of Robert Garver, county attorney of Shawnee county, Kan., in the vindication of the censor law. Garver got out warrants for the arrest of L. M. and Roy Crawford, owners of the Grand, on the charge of advertising a moving picture show that had not the approval of the state board. Both gave bond. The points involved are the same, of course, as in the Supreme Court proceedings for mandamus.

Went After Vice With a Butcher Knife.

Kansas City, Kan.—"The Little Girl Next Door" has again been before the Kansas board of review. It came back on recall, information having reached the board that eliminations ordered had not been made, and that improper advertising matter was accompanying the picture. The picture had smooth sailing, however, for the Rev. J. M. Porter, who is taking the picture through the state and lecturing with it, came in with the reels and refuted the alleged criticisms. It seems that another copy than that examined and amended by the Kansas board had been sent to Kansas. The original copy reviewed has been cleaned, and is now being sent out.

The matter of advertising came up in an amusing way. The picture had been sent to Emporia, Kansas. When the Rev. Mr. Porter reached Emporia, he found the town placarded with flaming posters, on which the most flaming element was the word "Vice." He got him a butcher knife, a wad of white paper and a can of paste and went over the town cutting out the objectionable word, or pasting white paper over it when the poster stuck too closely to the fence for amputation. William Allen White, editor of the Emporia Gazette—one of the most noted editors in the West—jollied Mr. Porter about the incident in his paper, and the whole town laughed good naturedly—and went to see the picture.

The state board ordered new literature, which is now supplied for the Kansas exhibitions.

Censor Board Won't Pass "Easiest Way."

Kansas City, Kan.—J. C. Fox, proprietor of the Holland theater, Wichita, made a trip to Kansas City, Kansas, this week, to find out whether the exhibitors were to be considered in the operation of the censor law, and whether there was any way to get pictures back before the board after they had been rejected. Mr. Fox explained to the board that he had paid his money for certain pictures which have been rejected; that the company selling him the pictures is ready to give him another in the place of that rejected, but has not released any more which he can get.

This case is one of many developing in Kansas. One of the specific cases is that of "The Easiest Way." It has been rejected, and the board is not inclined to call it back for another review. The exhibitors want it and they are exerting their influence to persuade the board to review it again and let some, at least, of it go through. The board is inclined to pass any picture if possible, even though sharp cuts have to be made, but they do not see their way clear to act thus on "The Easiest Way."

Dallas - Paramount - Arlcraft Gets Started

Combination Offices Are at 1902 Commerce Street—H. M. Owens Is Manager and Hoyt G. Morrow, Sales Manager—The Consolidated Road Staff.

By Kent Watson, Newspaper Club, Dallas, Texas.

DALLAS, TEXAS.—The Paramount and Arlcraft pictures corporations have consolidated their exchanges in Dallas, the Arlcraft office being moved from the former offices at 1919 Main street to the Paramount offices at 1902 Commerce street, immediately in the heart of "film row."

H. M. Owens, manager of Paramount, assumes the management of the consolidated organization, and Hoyt G. Morrow, not to his sorrow, becomes sales manager of the extra working force.

The road sales force is now composed of the following capable and amiable partisans:

W. H. Godbey, former assistant manager of Arlcraft, "making" northwest Texas; L. A. Martin, former Arlcraft booking manager, "making" southwest Texas; L. E. Herrington, "making" east Texas; A. B. Doctoroff, formerly with Metro and known wherever pictures are shown in Texas, "making" Arkansas.

H. E. Fulgram Assistant Booker for Vitagraph.

H. E. Fulgham, formerly of the Vitagraph road force, is now in the office of the company, having been assigned the duties of assisting with the bookings.

Men Who Make Vitagraph Road Force.

J. L. McKinney, O. V. Randal, G. W. Thorton, Jack Petit, Robert Vernon, now constitute the Vitagraph road force. Mr. Petit formerly was with the Peirce-Fordyce Oil Association, with whom he gained the reputation of star district salesman. Mr. Vernon, formerly with the G. P. Wharton company selling school books, enjoys the reputation of being able to sell anything.

War and Hot Weather Have Not Hurt Business.

Dallas, Texas.—The war and hot weather are having very little success in causing the usual slump in the film rental business in this state, according to the unanimous reports of exchange managers here, all of whom tell stories of unprecedented bookings.

"Paramount and Arlcraft pictures," stated Hoyt G. Morrow, sales manager for the newly consolidated Arlcraft and Paramount exchanges, "are now enjoying heavier bookings than ever. Exhibitors from every section of the state frequently visit Dallas for the purpose of signing a contract for our entire output. We have more men on the road now, due to the insistent call from the four corners of the state for our pictures."

J. B. Dugger, who has for some time successfully piloted Vitagraph pictures as manager of that respective exchange, sums things up in about the same manner:

"There is absolutely no question about the matter," says Mr. Dugger. "Vitagraph today is furnishing more exhibitors in Texas than ever before in history."

Notes of the Trade in Texas.

Jeff Hendon and family are spending a week in Shreveport, La., the trip having been made in an automobile. Mr. Hendon is booking clerk for Paramount-Arlcraft.

Tom Gaines, manager of the Best theater at Hillsboro, Texas, numbered among those who signed contracts for Arlcraft-Paramount productions this week.

Stewart brothers, of the Dreamland theater, Denton, Texas, and J. F. Green, of the Yale at Cleburne, did likewise.

Mrs. Woods, manager of the Topic theater, Sherman, Texas, and Jim Wolson of the Gem at Sherman were visitors in Dallas this week.

George F. Cooper, general auditor for the Vitagraph company, is a visitor in Dallas from New York.

H. D. Naugle, western division manager for Vitagraph, will arrive in Dallas on the 25th to attend the meeting of the Dallas Vitagraph sales convention, at which J. B. Dugger will be the principal speaker.

T. E. Hervy, manager of the Unique theater at El Paso, Texas, spent a few days in Dallas with "film friends" this week, en route to his old home in Indiana. Theodore Polmakos, Crown theater, Houston, Texas, and Miss Edith Johnson, owner of the Liberty and Key theaters at Houston, visited Dallas this week.

T. M. Alexander has purchased the Elks theater at Marshall, Texas, according to information reaching local film circles. T. G. Clawson, from whom the purchase was made, will retire from the theater business.

Iowa Blue Law Menace Not Yet Downed

Theater Managers Threatened With Arrest and Sentence for Open Houses on Sunday, June 17—Managers Not Worrying Over It.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—When the film men of Iowa were just beginning to feel that the Sunday closing scare was all settled, Attorney General Havner ordered the theaters closed on Sunday, the 10th of June, by arresting several of the managers about three o'clock. The following week none of the arrested managers were brought to trial, and on Saturday night before the 17th, Havner issued the edict that Sunday, the 17th, everything must close and that any theater manager opening his house will be arrested and held without bail until trial. In spite of the warning, every theater in the state, except those in the towns where public sentiment has closed the theaters for years, is at this writing planning to open.

After the decision of Judge Myers three weeks ago reports have been coming in to the effect that theaters over the state that had never thought of running before on Sunday, had opened on the strength of Myer's decision. This new development of his rigid enforcement of the laws has angered Havner to the point that he is well nigh desperate and now he comes out with the statement that all parties found conspiring to evade the Sunday closing would be arrested and sentenced to not less than three years in jail. Havner's threats did not frighten the Des Moines film men, who have arranged to carry the fight into the higher courts through the one adverse decision that Judge Meyers made in the first five test cases. The theater men and their attorneys feel most optimistic over the Blue Law fight since they have several high cards up their sleeves to spring on Havner if he begins to get nasty. At any rate, the Sunday closing in Iowa is not a settled question by any means.

Military Camp Means Much to Des Moines Exhibitors.

Des Moines, Ia.—When Des Moines was chosen for the site of the military training camp for the states of Iowa, Nebraska, North and South Dakota and Minnesota, the exhibitors of Des Moines pricked up their ears at the prospect of some 35,000 prospective patrons, in the drafted training army. There is no question but what the camp will mean big business for the Des Moines motion picture houses because the soldiers, while not blessed with an abundance of money, will be apt to choose the film as their best recreation when not on duty.

Ben S. Myer, the well-known Queen manager from Tyler, Texas, spent a day in Dallas this week. Mr. Myer states that it doesn't take him more than a day to decide what he wants. He booked "Womanhood" from Vitagraph.

THEATER CHANGES AND EXHIBITORS.

By Kansas City News Service.

Sherman, Tex.—F. R. Crosby of Omaha has bought the Lyric theater from Miss Beattie Fairchild and has taken charge. He will remodel the theater.

Hugo, Okla.—R. F. Barrett has taken over the airdome for the summer.

Tulsa, Okla.—Howard T. Tucker, vice-president of the Tucker Bros. Amusement Co., which purchased the Overholser theater in Oklahoma City for \$130,000, has secured an option for a five, ten or twenty-year lease on the lot and building occupied at present by the Tulsa post-office. He will be given possession July fourth, when the post-office moves to the new building.

Harry Leonhart, general Western representative for Fox Film, was a visitor at the Kansas City office on June 18. Mr. Leonhart was accompanied by his wife.

Majestic Theater Changes Policy.

Des Moines, Ia.—The Majestic theater changes its policy of longer runs and bigger features the week of Sunday, the 17th, when they begin to show their programs two and three days. On the first three days they have chosen the William Fox pictures. The middle of the week will be devoted to the Butterfly pictures, starting with "The Flame of Youth," and the latter part of the week the Art Dramas will make their bow to the down town district. The Art Dramas have been showing in the suburban houses prior to this time.

Theater Changes Over the State.

Bagley, Ia.—Chas. Owens has rented the Past Time theater in Bagley from J. L. Young. Mr. Young has moved to Sioux City, where he will continue his dental practice.

Coon Rapids, Ia.—C. E. Smith has traded his Lyric theater in Coon Rapids for land in Texas. J. J. Conway is the new owner of the Lyric.

P. L. Ryan, of Art Dramas, Opens New Selling Plan.

Des Moines, Ia.—Phil. L. Ryan, sales manager of the Standard Film Company, is taking care of the Des Moines branch of the Standard while Marty Williams, local manager, is confined at home recovering from a minor operation. Mr. Ryan is opening a new campaign in the selling of Art Dramas in Iowa, the details of which are interesting.

It is no secret that in Iowa the small town exhibitor with few exceptions is making little or no profit. Mr. Ryan is doing something to enable the small town exhibitor to get pictures while new at a rate that will enable him to live and make at least a fair salary.

Mr. Ryan brought three more men to the Des Moines selling force last week and with six prints of each picture is arranging a schedule whereby the pictures may be shown in six different places over the state on the same night, and probably at six different prices. It is the purpose of Mr. Ryan to arrange to show the Art Dramas in such a manner that the exhibitor as well as the Standard Film Company will make money. Where he knows a theater can pay, it must pay,

and where the exhibitor can pay but five dollars, five dollars is the price.

In the try-out last week, when the three extra salesmen were put on the job, the Art Dramas opened 60 accounts and showed pictures less than six weeks old in many towns less than 500 in population, the same picture that is now running in Chicago in many of the larger houses.

PACIFIC COAST NOTES.

San Francisco Briefs.

The Richmond Theater Company has leased to the Photo Play Company of America a theater on Sixth avenue, near Clement street, for five years at a total rental of \$33,300.

Mimi Imperato has taken a lease on a theater on the south side of Broadway, near Stockton street, from the Strand Theater Company.

William Casey, manager of the T & D Tivoli theater, has been appointed secretary of the Twenty-second District Exemption Board to pass upon army draft exemptions.

H. Stewart, who owns a theater on Twenty-fourth street, near Noe, is preparing to remodel the house at a cost of about \$6,000.

Miss Elsie Gerken, head of the office staff of the California Film Exchange, is away on an automobile vacation trip to Los Angeles.

Mark E. Leichter, assistant to Sid Grauman of the Strand theater, is on a trip to Los Angeles with his family to visit the studios.

Northern California News.

Boyes, Cal.—The Boyes Springs theater has been opened by Dr. Parramore and a daily change of program is made.

Ukiah, Cal.—At a meeting recently held at the Victory theater \$50,800 was subscribed to the Liberty Loan.

Berkeley, Cal.—The new U. C. theater will open on June 30 under the management of A. H. Moore.

Shasta Retreat, Cal.—A moving picture house has been opened by Webster & Creque, of Dunsmuir.

Vacaville, Cal.—The Grand theater has been opened by W. S. Godfrey, who is also interested in the Lincoln theater, the start having been made with Paramount pictures.

Cortland, Cal.—Although the town of Cortland boasts less than one hundred inhabitants it has a moving picture house that makes a daily change of program, using Paramount, Triangle and Fox service. This is conducted by Needham & Mills, who have worked up a good patronage from the back country by the use of mailing lists and a monthly program calendar.

Reno, Nev.—The Silver Star Film company has been incorporated here for \$100,000 by F. M. Manson, San Platt and J. C. Peebles.

San Leandro, Cal.—Two would-be jokers recently shouted "Fire!" in the moving picture theater conducted by A. D. Alverson, thereby creating a panic in which several persons received minor injuries.

Studio Established at Alameda.

Alameda, Cal.—The Zenith Film Service has established headquarters at 512 Santa Clara avenue, and is engaged in making a film entitled "The Land of Heart's Desire." This will include scenes around Lake Tahoe, Mount Shasta, the Yosemite Valley, Mariposa and Del Monte, the great scenic attractions of California within easy reach of San Francisco Bay. A part of the earnings of the picture are to be devoted to the restoration of the old missions.

A year, 146 cloudy and 48 rainy, while Los Angeles averaged 219 clear days, 146 cloudy and 41 rainy days. Several film companies are now operating in Redwood City, or are making preparations to, finding that the cost of production is lower there than elsewhere.

New Organization Files Articles

Northern California Exhibitors' and Exchange Men's Body Has Been Incorporated—Officers Who Were Chosen at the First Meeting Are L. Reichert, President; E. Roth, Vice President; M. L. Markowitz, Treasurer, and N. Eisner, Secretary.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The new organization of film exchange men and exhibitors, recently launched here, is now an established fact and articles of incorporation of the United Motion Picture Industries of Northern California have been filed, the incorporators being Eugene Roth, Howard J. Sheehan, E. Bruce Johnson, Herman Webber, Louis Reichert and W. O. Edmonds. A special meeting of the new body was held on Monday, June 11, at Tait's Cafe, when the final details of the organization were arranged and officers chosen. These are as follows: President, Louis Reichert, manager of the local Metro branch; vice-president, Eugene Roth, manager of the Portola theater; treasurer, Morris L. Markowitz, manager of the California Film Exchange; secretary and attorney, Norman A. Eisner. The directors comprise the list of those who are set down as the incorporators of this non-profit company.

The special meeting was called primarily to receive the reports of members on the success that had been attained in securing subscriptions to the Liberty Loan, and more than \$26,000 was subscribed at the gathering. Many of the large firms had already purchased bonds, and this sum represented additions to original purchases and the subscriptions of employees in the various theaters and film exchanges. The members of the new organization are proud of the fact that the first matter that received their attention was that of the Liberty Loan, and they feel that through the enthusiasm aroused at its meetings the subscription on the part of the moving picture industry was materially increased.

Mary Pickford Helped Sell Bonds.

San Francisco, Cal.—Mary Pickford, who has been working for some time in the Livermore valley near here on a forthcoming Arcraft production, "Rebecca of Sunnybrook Farm," was the magnet at a huge mass meeting held on the evening of June 13 at the Exposition Auditorium to secure subscriptions to the Liberty Loan. Fourteen thousand people crowded this great public meeting place to speak the determination of San Francisco to take its allotted share of the loan and to see the celebrated screen star. Before the evening was over one million dollars had been subscribed, and all who wished to make pledges could not be accommodated. The appeals of Little Mary for subscriptions brought such a rush that the officers could not cope with the crowd and reinforcements were necessary. The screen star and her mother were accompanied by C. Mel Simmonds, who has had charge of the local Arcraft office since its opening, and it was with great difficulty that he managed, with the assistance of the police, to get them out of the auditorium to their automobile. During her stay in this vicinity Miss Pickford has appeared several times at some of the leading theaters, including the T. & D. theater at San Jose, the Garden City.

Goldwyn Exchange Opened Soon.

San Francisco, Cal.—An exchange for the Goldwyn Pictures Corporation will be opened shortly on the fifth floor of the Easton building, adjoining the Greater Vitagraph, and this will be in charge of C. Mel Simmonds, who until a few days ago was manager of the local Arcraft office. About twenty-one hundred square feet of space has been secured, and the new quarters will be made ready for occupancy as quickly as possible.

The territory to be covered from this branch will include all of California north of Bakersfield, Nevada and a portion of Oregon most easily reached from San Francisco. Mr. Simmonds is well known here through the work he did for the Arcraft Pictures Corporation and the introductory work done for the Triangle.

Progressive and Arcraft Offices to Amalgamate.

San Francisco, Cal.—The offices of the Arcraft Pictures Corporation in the Pacific Coast territory are to be merged shortly with those of the Progressive Motion Picture Company under the management of Herman Webber. Work is now under way enlarging the local offices of the latter concern in the Phelan building, and within a short time the change will be in effect here and in the offices at Seattle and Los Angeles. Arthur S. Kane, who has been in charge of the Arcraft interests on the Pacific Coast since the organization of the concern, has been called to New York to accept a position with the home office and will leave shortly. H. G. Rosebaum, formerly in charge of the Seattle Arcraft office, but more recently of Philadelphia, has returned to the Pacific Coast and was here recently on his way to Seattle to take charge of the combined Progressive and Arcraft offices.

Many Film Stars in Town.

San Francisco, Cal.—During the past week a number of film stars have been in town and others are coming as several companies are preparing to spend the summer in this vicinity. Geraldine Farrar and Lou Tellegen were here recently and visited the Strand theater to see Douglas Fairbanks in a return engagement of "In Again, Out Again." Charles Chaplin spent a short time here, Baby Marie Osborne has been giving the city of Saint Francis the once over, while Mary Pickford has lent her presence as an aid in the Liberty Loan campaign. Sessue Hayakawa, the Japanese star, has also been here with William de Mille.

War Films Draw at Tivoli.

San Francisco, Cal.—The official British war films shown at the Tivoli theater have created a veritable sensation and a capacity business marked the opening week. William R. McGarry, an author, globe trotter and military officer, appeared on the stage during the presentation of the pictures and told patrons just what the pictures represented, explaining what the British activities in Northern France really mean. The members of the Newspapermen's Club were the guests of the Tivoli management one evening during the week and the pictures were shown to the members of the San Francisco Ad Club at the Palace Hotel one afternoon.

Carbons Arrive in Carload Lots.

San Francisco, Cal.—A full car of Speer carbons has been received by G. A. Metcalfe, this being the first time, it is believed, that such a shipment has ever been brought into this territory. The heavy demand for carbons, coupled with the possibility of a car shortage later in the season and a shortage of goods, led to the placing of this big order. Sales of machines have shown an improvement of late, a Powers 6A having been sold to the Bijou theater, Visalia, Cal.; another to the Mare Island Navy Yard, while equipment has been furnished to the new U. C. theater at Berkeley, Cal.

Portland, Ore., Coming Back as Film Center

Once Shied at by Exchanges, the Rose City Is Again Looked Upon With Favor—
Several Producers Plan Portland Agencies.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, OREGON.—Portland is coming back as a film distributing center. After about two years of quietness from an exchange standpoint, due to censorship among other things, the Rose City is making another start toward becoming a film distributing center in the Pacific Northwest to which position it is entitled by reason of its central location in the territory.

The combined Arcraft-Paramount agency has been seeking a suitable exchange location here, and has advertised for a building site in the film exchange district in the neighborhood of Ninth and Davis streets, the present location of the Mutual and Universal exchanges.

H. G. Rosebaum, the new manager for the combined agencies, was in Portland looking over the field preparatory to selecting a definite location. Mr. Rosebaum was en route from Philadelphia to Seattle.

Marion H. Kohn, well known feature man from California, was a recent visitor in Portland, also looking over the field, contemplating opening an office here.

Oregon for Motion Picture Locations.

Portland, Oregon.—From the recent indications it is apparent that Oregon's wonderful scenery will soon be properly capitalized by moving picture producing companies. The World Film Corporation has had several location men in the territory of late, and reports are most favorable to the World Corporation sending several companies to Oregon this summer. It is intimated that Alice Brady will make three pictures here, also that Ethel Clayton will be featured with Oregon scenery as a background.

J. A. Koerpel, Northwest manager for World, recently reported that his company's location men were much impressed with the scenery in the Greater Lake country, also with the Columbia River Highway.

New Enterprises in Weiser, Idaho.

Weiser, Idaho.—A. C. Gordon, who now conducts the Star theater, is completing his new showhouse which will seat 500. The new theater is located in a brick and concrete building owned by Mr. Gordon. A big stage is being provided and entirely new equipment installed. Mr. Gordon plans to close the Star and remodel it into a store.

Just across a short bridge from Weiser is located the Oregon Trail Park, where Frank Morterman opened his new airdome a few weeks ago. The site is across the Oregon boundary line and is on a wooded island in the Snake River. The airdome is of concrete.

B. J. Sperry, representing the General Film Company, was in this territory and reports good business in Idaho and Eastern Oregon.

Edwin F. James in Montana.

Portland, Oregon.—The boys on Film Row report that Edwin F. James, former owner of the Majestic theater and of James' Broadway, is now in Montana.

W. M. Rogers, former assistant to Mr. James in his Portland enterprises, is in the United States aerial corps at San Antonio, Texas, where he is training to become a pilot, a commission which carries the rank of first lieutenant.

New Theater for Flavel.

Flavel, Oregon.—A new motion picture house will be opened about July 1 by C. L. Lynch. Mr. Lynch is erecting a new building to house his theater. The population of Flavel has increased considerably since the coming of shipyards into

the town, 1,500 men being employed in this industry alone.

Oregon Summer Resorts Opening.

Portland, Oregon.—B. J. Callahan, Strand theater, Seaside, Oregon, was a recent visitor here and reports the summer season at the beach resorts is slow in opening. The Strand has opened for the season now, however, and prospects for good business are in sight.

L. H. Evans, of the Royal theater, Newport, Oregon, was also a recent visitor, arranging service for his Yaquina Beach theaters.

Rose Festival Film Doings.

Portland, Oregon.—The Annual Rose Festival brought into the city Dick Charles, of Vader, Wash.; L. H. Evans, Newport, Oregon; George Bligh, Salem; Fred Park, Molalla, and J. B. Johnson, Amity, among the exhibitors, also a number of exchange men.

The photographing of the events was done by Jesse J. Sill, whose pictures were shown at the Columbia theater; H. H. Brownell, for Universal, and W. A. Van Scoy for Hearst-Pathé.

Contrary to the case in preceding festivals, the downtown exhibitors enjoyed good business owing to the absence of evening parades. Suburban theaters suffered as usual, however, owing to the crowds going downtown.

Heilig's Picture Policies.

Portland, Oregon.—William Pangle, manager of the Heilig, announces that the summer policy of the big "legit" theater will be big photoplay features interspersed with first class road shows. Mr. Pangle says that high prices will be maintained for all photoplay productions. The Heilig recently signed up for K. & E. and Shubert attractions for five years.

One of the big features recently shown at the Heilig was Clune's "Eyes of the World," which ran two weeks at advanced prices.

Brief Oregon Items.

Pendleton.—Guy Matlock is now a happy papa.

St. Helens.—H. O. Strom has postponed the construction of his new theater until business conditions are more settled.

Athens.—Lester Martin has sold the Peoples theater to F. E. Alderman.

Halfway.—A. W. Parker has reopened the Electric theater.

Bend.—Louis Doonar has sold his interest in the Bend theater to Ward Coble, his partner.

Portland.—W. A. Van Scoy spent several weeks with the government foresters on the coast photographing the government replanting of trees in burnt-over areas.

Robert C. Bruce, of the Educational Films Corporation, has been on a photographing tour in the Mt. St. Helens country, Jesse G. Sill being his cameraman.

Film Notes from Spokane

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

Ruth McCord Expected on July 8.

SPOKANE, WASH.—Ruth McCord, the Triangle-Ince girl who is touring the United States on a motorcycle, unaccompanied, as a publicity stunt for the Ince moving picture productions, is due to reach Spokane July 8. She will rest here for a day. Manager Ralph Ruffner of the Liberty theater has been notified that

Miss McCord will appear at that photoplay house.

Miss McCord left San Diego May 13. The first three months of her trip will be spent in visiting Bakersfield, Fresno, San Jose, San Francisco, Stockton, Sacramento, Portland, Seattle, Spokane, Butte, Pocatello, Ogden, Salt Lake and Denver. From Denver she will go east to Chicago and New York.

Bill Hart Arrives in Spokane.

Spokane, Wash.—Big "Bill" Hart, six feet four inches tall, screen idol and impersonator of the western bad man deluxe, is dog tired, his nerves are worn to a thin shred and he is ready for a sanatorium, according to his own admission. In spite of that, he dropped from a Milwaukee train the morning of June 5, shook hands with a dozen girls who surrounded him as soon as he stepped on the platform, met several newspapermen, spoke twice at the Liberty theater and once at the flag-raising, attended a dinner party in his honor, contested with policemen on their target range and caught a late train for the coast at night.

"Intolerance" Comes Back at Reduced Prices.

Spokane, Wash.—"Intolerance," the huge film spectacle that was shown at the Auditorium last winter, will play a return engagement there the week of June 24, Manager Charles York announced. The picture will be shown as it was before with the orchestral accompaniment and chorus, but prices will be somewhat reduced from the scale that prevailed on the former occasion.

"Intolerance" is admittedly the most spectacular motion picture production ever accomplished and it aroused keen interest when shown here before, as it did wherever it was presented.

Thousands Turned Away from "Barrier"

Spokane, Wash.—Six thousand people saw "The Barrier" at the Clemmer theater Sunday, June 10, and 3,000 were turned away, according to the estimate of Dr. H. S. Clemmer, manager. This sets a Sunday record for the theater. Five shows were given during the day, beginning at 1 o'clock, and capacity houses were the order at each, with fully 300 people standing in the foyer at each performance.

Prairie State News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Co-operative Assn. for Renting Film

KILDEER, N. D.—A co-operative association for the renting of films has been organized by exhibitors of the north branch of the Northern Pacific. A. B. Currie of Kildeer has been elected treasurer, and Messrs. McFadden of Kildeer, McDaniels of Golden Valley and Sovereign of Beulah are directors.

Theater Changes in Dakota.

Pingree, N. D.—J. W. Foster has opened a moving picture theater and will give exhibitions every Saturday night.

Harvey, N. D.—Rev. V. P. Welch has purchased a moving picture machine for use in church work. Some of the films which he has used are the "Passion Play" and "The Last Days of Pompeii."

Sioux Falls, S. D.—The Princess theater had the G. A. R., W. R. C., the National Guard, Boy Scouts and other patriotic organizations as its guests at a special matinee of "Womanhood, the Glory of the Nation."

Sharon, N. D.—Free moving picture shows were a feature of Market Day held by the Sharon Commercial club.

Grand Forks, N. D.—The Grand theater has adopted a new policy for the summer, using pictures exclusively on Monday, Tuesday and Wednesday, and vaude-

ville and films the last three days of the week. A change will be made on Wednesday.

Claims to Be Youngest Picture Show Manager.

Omaha, Neb.—Oscar B. Rohlf, who recently opened the Rohlf theater at Twenty-sixth and Leavenworth streets, has the distinction of being the youngest moving picture manager in the city. He is but 22 years old.

Notes From Across Nebraska.

Cambridge, Neb.—The moving picture theater owned by P. N. LeDou was destroyed by fire, causing a loss of \$4,000.

Aurora, Neb.—J. P. Chapman has leased the Airdome to F. M. Mitchell, proprietor of the Mickelson theater, and will operate it this summer.

York, Neb.—E. B. Woods is erecting a moving picture theater seating 650. It is part of a business building, the entire structure costing \$26,000.

Florence, Neb.—The Florence theater superseded the Rex, which has been leased by Fred Bitney and Lewis Nathan.

Palmer, Neb.—Leffelbein & Beyer have sold the Pastime theater to Charles Griffith.

Wisconsin Notes of the Trade.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

La Crosse Theaters Return to 5 and 10 Cents.

LA CROSSE, WIS.—Five local houses which raised their admission prices some time ago have returned to the old admission of 5 and 10 cents.

Majestic Begins a New Policy.

La Crosse, Wis.—Four changes of program a week is the plan of the Majestic theater for the summer. New bills will be started on Sundays, Mondays, Wednesdays and Fridays.

Wisconsin Defense League Makes Patriotic Film.

Green Bay, Wis.—The Grand theater had a two days' showing of an unusual and timely film made under the auspices of the Brown County branch of the Wisconsin Defense League. It showed officers in training at Fort Sheridan, the local batteries B. and E. in action, the local registration day parade and children of Green Bay working on vacant lot gardens. It was shown at 25 and 50 cents, and special matinees for children at a dime. The proceeds were turned over to the mess fund of the local batteries.

Interesting Theater Changes Through Wisconsin.

Stevens Point, Wis.—Manager Russell Gregory has closed the Gem theater for a month while he will make a 35-foot addition, install a new heating and ventilating system, redecorate and put in a new front. The change will increase the seating capacity to more than 500. While the alterations are in progress the shows will be given in the Ideal theater on Main street.

Hartford, Wis.—Arthur Klug has sold his lease on the Crystal moving picture theater to the management of the Hartford Opera House and probably will enter the lumber business at Billings, Mont.

Merrill, Wis.—Hales brothers have purchased the Majestic theater from A. C. Johnson, who operated it for three years.

Wewaunee, Wis.—The Palace Theater company has opened the Palace theater.

Superior, Wis.—Joseph E. Wardman has closed the Parlor theater, which he operated for several years.

Lancaster, Wis.—Clifford Taft has leased the Grand theater to Donald Dyer and Virgil Angus. They will operate the show nightly with a Paramount and Arcraft program.

Vancouver Exhibitors Face Double Problem

Decide to Run Summer Shows for Employees' Sake and Have Lottery Prizes at the Big Orpheum Drawing Most of the Summer Patronage.

By Chas. Thomson, 645 Burrard St., Vancouver, B. C.

VANCOUVER, B. C.—After going more deeply into the matter of abolishing the matinee during the summer months, the exhibitors of Vancouver have decided to abandon their intention of keeping the theaters closed until 5 p. m. For the sake of the many operators and musicians who would have been thrown out of employment and the numerous other employees who would have been compelled to work on reduced pay, the managers have recalled the notices that had already been served on those concerned. For a few days there was no small excitement and perturbation among the theatrical workers of the city, but now all is calm and peaceful once more, that is, as far as the employees are concerned.

The exhibitors themselves are still considerably troubled over the excessive competition of the Orpheum, where the weekly distribution of money prizes continues to attract overflowing crowds at the expense of the other theaters. When it is considered that the Orpheum has double the seating capacity of any picture house in the city, it will be realized what such competition must mean in this slack season of the year. The exhibitors are somewhat reluctant to start a fight against the Orpheum by using the latter's own methods, on account of the fact that in this province lotteries, sweepstakes and similar stunts are strictly illegal.

Last year, as a business-getting move, some of the theaters started giving weekly prizes, but the civic authorities stepped in and put a stop to the proceedings on account of its illegality. The reason that the Orpheum has been able to get away with it in the present instance is because Mr. Con Jones is devoting the profits to charitable objects, and the Mayor of Vancouver is lending his name to the project. Last week, when several operators seemed about to lose their jobs, the local union approached the Trade and Labor Council to see if some action could not be taken to put a stop to the methods of the Orpheum. On that occasion, President McVeety stated to the operators that the matter was entirely up to the other exhibitors. If prize giving were against the laws of the province, the fact that the mayor had lent his name to the scheme made no difference, and if the exhibitors felt that they had legal cause for complaint it was up to them to take proceedings against Mr. Con Jones and Mayor McBeath. The Association of Exhibitors has had several meetings to thrash the matter out, but up to the present moment no definite course of action has been decided on.

Government Asked to Postpone Ticket Tax Till Fall.

Vancouver, B. C.—Though the war tax on theater tickets has passed its final reading in the Provincial Parliament and thereby become law, it has not yet been put into active operation. The exhibitors have written a joint letter to Provincial Censor C. L. Gordon, whose department, it is understood, will have the supervision of the collection of the tax, and have requested him to approach the Government with a view to having the tax put into force in the middle of September, when the hot weather and other unfavorable conditions affecting the theatrical world will have passed away. It has also been suggested that the Government should supply each theater with a ticket chopper, to facilitate the collection of the tax and to ensure the destruction of each tax ticket when used. A further suggestion has likewise been made that as the collection of the tax is to be entrusted entirely to the exhibitors themselves, the latter should receive ten per cent. of the total amount collected, as a remuneration for their services in this direction. The Government's answer to these suggestions, when Parliament reassembles in August, will be anxiously awaited by all concerned.

Railroad Strike Upsets Picture Business.

Vancouver, B. C.—As a result of the strike on the B. C. Electric Railway, which has completely tied up the street car system of Vancouver and surroundings, the suburban theaters are reaping a rich harvest of business. Even the theaters not very far from the center of the city feel the difference. Manager Gow at the Broadway, Mr. Fairleigh at the Progress and Mr. Dawson at the Kitsilano have their hands full dealing with the crowds that are flocking to their doors. Though these gentlemen are not the ones to rejoice over the misfortunes of others, they and the many other suburban exhibitors must be inwardly hoping that the strike will not be settled too soon. On the other hand, business has shown a proportionate decrease at the down town theaters, whose managers are naturally hoping that the strike will be over twice as soon as possible. It may be quite a period before the matter is settled though, as trouble has been brewing for a long time. What may make matters considerably worse as far as the theaters are concerned is the fact that unless the street railway employees get their demands, the workers at the light and power plant have threatened to go out also in sympathy with their brother workers. If such a thing happens it will, of course, mean that all the picture houses will have to close down until the matter is settled. The entire electric energy of Vancouver is made and supplied by the B. C. Electric Company, and when their supply fails, either through a strike or any other cause, there is no other source from which light or power can be obtained.

Of course, everything is being done to avoid such a calamity, and all are hoping that the strike will be settled before the light-makers go out, too. In the meantime, it is "an ill wind that bodes nobody any good" and the jitney drivers and previously mentioned suburban exhibitors are doing a great business.

Colonial Theater's Beautiful Flower Display.

Vancouver, B. C.—Inspector Quagliotti, of the Colonial, recently adorned the foyer and lobby of his theater with some beautiful tropical palms and a tree of margarites. The latter has expanded until it now bears hundreds of blossoms, which are the admiration of all who pass by. Someone suggested to the genial "Quag" that as prizes and lotteries are now the order of the day, he should give a handsome present to the visitor who makes the best guess as to the number of blossoms on the tree. After giving the matter much weighty consideration, Mr. Quagliotti finally decided that as such a scheme might fill his lobby with small boys and old women trying to make a count of the blossoms before coming in, the disadvantages would be greater than the advantages. Hence the suggestion was discarded.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Calendar of Daily Program Releases

Releases for Weeks Ending July 7 and July 14

(For extended Table of Current Releases See Pages 144, 146, 148, 150.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JULY 2.

BUTTERFLY—The Plow Woman (Five Parts—Drama).
 NESTOR—Poor Peter Pious (Comedy).
 L-KO—Bombs and Bandits (Two Parts—Drama).
 UNIVERSAL ANIMATED WEEKLY—Weekly No. 79 (Topical).
 UNIVERSAL SCREEN MAGAZINE—Issue No. 26 (Educational).
 JOKER—The Twitching Hour (Comedy).
 POWERS—China Awakened (A Hy Mayer Travelaugh).
 UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 2).
 —The Mysterious Message (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 2.

GOLD SEAL—A Young Patriot (Three Parts—Drama).
 VICTOR—Not Too Thin To Fight (Comedy).
 VICTOR—Daredevil Dan (Comedy).
 REX—Seeds of Redemption (Two Parts—Drama).
 NESTOR—Five Little Widows (Two Parts—Comedy).
 BISON—The Wrong Man (Two Parts—Drama).
 IMP—The Girl in The Limousine (Drama).
 BIG U—The Mad Stampede (Drama).

SPECIAL RELEASES FOR WEEK OF JULY 9.

BUTTERFLY—The Reed Case (Five Parts—Drama).
 NESTOR—Minding the Baby (Comedy).
 L-KO—Hearts & Flour (Two Parts—Comedy).
 UNIVERSAL ANIMATED WEEKLY—Weekly No. 80 (Topical).
 VICTOR—Meet My Wife (Comedy).
 REX—Three Women of France (Two Parts—Drama).
 UNIVERSAL SCREEN MAGAZINE—Issue No. 27 (Educational).
 BISON—Double Suspicion (Two Parts—Drama).
 JOKER—Kitchenalla (Comedy).
 POWERS—Monkey Love (Cartoon Comedy) and "In the Rocks of India" (Dorsey Educational) (split reel).
 UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 3—The Warning) (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 9.

GOLD SEAL—A Limb of Satan (Three Parts—Drama).
 VICTOR—The Paper Hanger's Revenge (Comedy).
 VICTOR—Kicked Out (Two Parts—Comedy—Drama).
 IMP—Hatton of Headquarters (Drama).
 BIG U—The Punishment (Drama).

Mutual Film Corporation

MONDAY, JULY 2, 1917.

SIGNAL—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two Parts—Drama..... 05634-35
 MUTUAL STAR PRODUCTION—The Masked Heart (American—Five Parts—Drama).....05636-37-38-39-40

TUESDAY, JULY 3, 1917.

LA SALLE—The Girl in the Frame (Comedy) 05641
 GAUMONT—Tours Around the World—No. 35 (Subjects on Reel; Bizerta, Tunis; Sydney, Australia) (Scenic) 05642

WEDNESDAY, JULY 4, 1917.

MUTUAL—Mutal Weekly No. 131 (Topical) 05643

THURSDAY, JULY 5, 1917.

CUB—Jerry's Gentle Nursing (Comedy) 05644
 GAUMONT—Reel Life No. 62 (Subjects on Reel; Making Jewelry at Home; Berry Pickers of the South; Toys of Wartime; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine) 05645

FRIDAY, JULY 6, 1917.

MONMOUTH—Jimmie Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two Parts—Drama) 05646-47

MONDAY, JULY 9, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter 14, "The Trap"—Two Parts—Drama). 05648-49
 MUTUAL STAR PRODUCTION—Mary Moreland (Powell—Five Parts—Drama)05650-51-52-53-54

TUESDAY, JULY 10, 1917.

LA SALLE—When Lulu Danced the Hula (Comedy) 05655
 GAUMONT—Tours Around the World No. 36 (Subjects on Reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues-Mortes, France (Scenic).....

WEDNESDAY, JULY 11, 1917.

MUTUAL—Mutual Weekly No. 132 (Topical).....05657

THURSDAY, JULY 12, 1917.

CUB—Jerry at the Waldorf (Comedy)..... 05658
 GAUMONT—Reel Life No. 63 (Subjects on Reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—"A Hasty Pudding"; "Professional Etiquette" (Mutual Film Magazine).. 05659

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SPARKLE COMEDIES.

A RIDE FOR LIFE (One Reel Pokes and Jabs Comedy).—Pokes and Jabs work in a grocery store. Jabs is in the delivery system and practices trick riding on his bike. About a year later Pokes, with Ethel, the belle of the town, takes in the sights of a traveling street fair. One show feature "Daredevil Jabs," and Ethel recognizes her old suitor as the daredevil trick rider.

Pokes is jealous of the acclaim won by the feats of his rival, and undertakes to duplicate anything done by Jabs. His attempt at a "daredevil dive" on the wheel is made unhappy by Jabs who cuts the guy wires of the platform. After a tumble Pokes tries it again, gritting his teeth at the sight of Ethel spooning with Jabs. He mounts the wheel and starts down the steep runway to terra firma. He goes at such a velocity that he plunges far over the tank of water set to receive him, and his bicycle commences to act like an aeroplane. He soars over fields, woods and towns. The last seen of him is far out at sea peadally zealously into the horizon.

MILITARY MADNESS (One Reel Pokes and Jabs—Comedy).—Pokes conducts a clothing store but business is dull, Jabs come by. Showing Pokes the war news in the day's paper, Jabs suggests that he (Pokes) lay in a profitable stock of munitions. Pokes is further inspired by conscripts full of the war spirit coming to him to ask for uniforms. He lays in a supply and business becomes brisk. Suddenly Pokes is called to the front as their commanding officer.

In many thrilling skirmishes at the front Pokes is singled out by the enemy. A new invention, a chasing bomb overtakes Pokes, and blows him into the enemy's camp, where he fights a hand to hand battle with the champion of the foe. His troops, witnessing the conflict from afar, decide to rescue him.

A lasso is thrown to snare the foe, but Pokes is caught instead and dragged over rock and rill—until he awakes and finds Jabs pulling his necktie to rouse him to another war bulletin. Pokes, after his dream, is through with war, and decides that Sherman was right.

SELIG.

SELIG WORLD LIBRARY NO. 6.

Washington's Boyhood.—George Washington at the age of 16 surveyed the town of Alexandria, Va. This is King Street, main thoroughfare. Washington was chosen one of the first Vestrymen of Christ Church. This is the church.

The Historic Hotel. The City Hotel of Alexandria, Va., was Washington's headquarters and was the scene of the first celebration of the 22nd of February, Washington's birthday. The Father of his Country made his farewell address to the Continental army from the steps of this old structure.

Carlyle House.—Carlyle House was built at Alexandria, Va., in the year 1745 and it was

here that Washington received his commission as Major in the British army. Many were imprisoned during the French and Indian wars in the dungeon of Carlyle House.

Human Figures on a Chess Board.—Here is an exhibition game of chess, played by human beings on a board made twenty-four feet square. Grand march of the chessmen.

Where Uncle Sam Mints His Money.—Uncle Sam is the richest individual in the world. Here is where he turns gold into legal tender. Gold bullion worth \$2,000,000. A handful of gold-pieces. A practical method of counting money.

Home of the Seal.—Thousands of seals, during the mating season frequent the islands of the Pacific. Some of the youngsters.

THE RIGHT OF MIGHT (Two Parts).—The cast: Mary Smith (Alice Edwards); John Willis (Charles Schauten); David Lawrence (Harold Benedict). Written and directed by George Barber.

Some people go through life believing that "Right is Might," that power and riches are the essentials in this world. However, John Willis, wealthy and powerful, learned that the battle is not always to the strong.

Willis refused to place safety devices in his extensive industrial plants. John Willis could not sway Mary Smith by influence or riches. He loved her but she informed him that he could not buy his way into grace and that he must learn to know that the power of riches is not everything in this world. John Willis only laughed, but Mary Smith began to tell him a story.

She told of a father and his young daughter made idle through the Willis lockout, how matters went from bad to worse and finally the old man suffered a breakdown from privation and the girl rendered desperate by want, married a man who was a crook and a gangster. She did this solely to secure money that she might take home to her parents, but when she took this money home her mother refused to believe that she had been married, would not listen to any explanation and ordered her from the house.

Finally the girl's sweetheart returned after a long hunt for work. Searching for the girl he found that she had married the gangster. She urged him to leave the house for her husband might return and might kill him. The husband did return and the girl and her former sweetheart trying to escape, fell from a second story window to their death.

After Mary Smith had finished her story, realization came to John Willis that it was the evil power of his money, his slogan "Right is Might," that had caused deaths and other troubling occurrences. He resolved to install the safety devices in his mills and reopen them.

IN THE TALONS OF AN EAGLE.—The cast: Carl Venger (Chas. Wheelock); James Steel (Lafayette McKee); John Zimmerman (Walter Hatfield); James Steel, Jr. (P. Mc-

Cullough); Hilda (Edith Johnson). Written by Gilson Willets. Directed by F. J. Grandon.

Carl Venger, employed on the country place of James Steel, a rich bachelor, asks his sweetheart, Hilda, the blacksmith's daughter, to marry him. Steel, however, tempts the girl with promises of luxury and she marries him although she does not love him.

Venger, half-crazed with the shock, becomes a hermit, while Steel and Hilda, his wife, are apparently happy on their country place with their infant son.

One day the little one left alone in the garden becomes the prey of a gigantic eagle which swoops down upon the baby carriage, carries away the infant to the nearest nest in the mountains. Venger, the hermit, rescues the child. The man recognizes the baby as belonging to Steel and conceives a revengeful plan to keep the child until it has reached its twenty-first year, rearing it as he would an animal. At the proper hour he plans to present this half-wild boy to the parents and enjoy his revenge.

Venger suddenly awakens and is pleased to discover that the plot was only a dream.

RAY COMEDIES.

CASEY THE FIREMAN.—The cast: Casey (Johnny Ray); Goldie Myne (Emma Ray); Roaring Jack (Arthur Morrison).

Goldie Myne, a wealthy, not to mention healthy heiress from "somewhere in the West," bursts upon the effete East accompanied by an ardent admirer in the person of Roaring Jack, a two-gunman. Goldie has been requested by her father to look up Fire Chief Casey, who saved her life when a "mere child." She communicates with her father's old friend by telephone upon her arrival in New York. The chief promises to call upon her.

In the meantime, Casey, fireman of the boiler room in Goldie's stopping place, goes to her suite for the purpose of building a fire. The humble fireman is mistaken by the heiress for her hero of years ago. Goldie wines and dines the bewildered but acquiescent stoker, while Roaring Jack, at first jealous of the attentions bestowed upon Casey, becomes more than cordial, and the strange trio become a merry little party. The Chief, unable to keep his appointment with Goldie until later in the afternoon, phones to this effect, and the beautiful one realizes that the now intoxicated Casey is not her "fireman."

Then things begin to happen. The pseudo guest is ejected after a battle. Purchasing a bottle of "Superhuman Oil," he returns after a few drinks and with the strength acquired from the "tonic" proceeds to clean out the hotel. In the melee a fire breaks out. Goldie's hero refuses to answer the alarm on the grounds that it might soil his new uniform. Casey steps to the rescue, saves Goldie, and becomes her gallant fireman, and, needless to say, her "chief" in life.

BROADWAY STAR FEATURE.

NO STORY (One of the O. Henry Series—Two Parts).—The cast: Tripp (Thos. R. Mills); Chalmers (Stanley Walpole); Ada Lowery (Alice Rodier); Mrs. McGinnis (Mrs. Willard). Directed by Thomas R. Mills.

Chalmers, young space writer on the Beacon, is approached by a seedy man named Tripp from the mechanical department of the paper, who says he has knowledge of a big story that may be obtained—worth \$15 in space rates—if he will but spend \$4 to get it. Chalmers has

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just earned \$5, but will not risk it until he hears more about the matter. Tripp then confides that the story is about a young runaway girl from the country. He found her on the streets utterly bewildered, and she told him about venturing to New York to find one George Brown. She said she was about to marry a rich young farmer at home, but she couldn't forget George Brown—the lover who had gone to the city four years before, promising to come back. Tripp, therefore, had taken her to a boarding house and put her in hock, so to speak, until he could raise money to send her home, for she had arrived with but 25 cents, all of which she had spent on gum drops.

The chivalry of Chalmers is aroused, and he goes with Tripp to the boarding house, pays the girl's board bill and advances fare back home. The girl shows him a broken silver dime, the keepsake Brown had given her, the other half of which he had put on his watch chain. He urges her strongly to forget about Brown, who is doubtless a worthless fellow, and to marry the rich farmer. All of this good advice Tripp seconds.

Chalmers now has his story, but as he turns from the ferry station he sees Tripp's shabby coat fall back and discerns on his cheap silver watch chain the other half of the dime. Tripp is the missing George Brown. The reporter realizes that this is a drama of human souls too sacred to be profaned, and brings into the office the report, "No story."

Universal Film Mfg. Co.

GOLD SEAL.

THE YOUNG PATRIOT (Three Parts—Rel. wk. of July 2).—The cast: Captain Phillips (Charles Mailles); Tommy (Elwood Bredel); The Colonel (Jack Connolly); Katie (Mignon Anderson); The Grandfather (Ed Brown); Dick (Roy Stewart); Janos (J. Morris Foster); Miklos Vitez (Wadsworth Harris). Scenario by E. J. Clawson. Produced by L. W. Chaudet.

Because Tommy, the small son of Captain Phillips, who is experimenting with new explosives, can't seem to get much attention, the boy goes out to romp with his grandfather, a veteran of the Civil War.

Tommy's sister Katie, and her fiance, Dick, are sitting on the veranda of the Phillips home. Miklos Vitez, a foreign gentleman who is also a suitor of Kate's, joins them. Kate, to make Dick jealous, flirts with the foreigner. Dick, angry, leaves.

Captain Phillips considers Vitez a friend, although the colonel, his best friend and confidant, warns him. Vitez learns where the captain keeps his notes and formulas. One day he steals the key to the laboratory and hides in a closet behind the stairs, while Janos, a foreign accomplice, phones the captain that he is wanted at the barracks. When Kate and Dick leave the house, Vitez furtively makes his way into the laboratory.

Tommy has gone to bed, where the old man is relating war stories to the boy. The grandfather hears a noise and, ordering Tommy to go to sleep, goes downstairs with his old musket on his shoulder. Katie has seen the light in the laboratory and takes it for granted that her father has returned. The two start toward the house. Janos, hidden in the shrubbery, catches Kate, and he and Dick fight, Dick throwing the foreigner down the well. Then Kate rushes for a rope and they try to pull Janos from the well, but he is afraid to come up.

The captain, meantime, having arrived at the barracks and being informed that there has been some mistake, becomes suspicious, and rushes home. The grandfather enters the laboratory to find Vitez working with the strong-box. He holds him up, but when the foreigner makes a move toward him, and he fires, no sound is heard, the musket being too old. Vitez springs upon the old man, and begins to choke him. Tommy, awakened, goes to the laboratory and, picking up a bottle of explosive, hurls it at Vitez. The room is wrecked.

When Kate, Dick, the captain and the policemen enter the room, they find Vitez dying. Tommy, though injured, is trying to help his grandfather from the laboratory. A week later, Tommy tells his grandfather that he knows he hasn't much chance of ever being a hero now that he is injured, but he changes his mind when the colonel, the captain and the sergeant visit him to present him with a medal, upon which is inscribed "To a Little Hero, from His Regiment."

BIG U.

THE MAD STAMPEDE (Rel. wk. of July 2).—John is thinking of the past, when two cowboys appear. He tells them the story of Lasca. Years before he had ridden the range in Texas and loved the girl, who was as fearless as a man. Once when he flirted with a pretty Mexican she stabbed him in the shoulder. Then one day they rode off. Beside their camp-fire they forgot everything but each other. Suddenly a terrific storm came up, and the cattle all around them were stampeded. There was but one thing to do, to try to keep ahead of them. Both on one horse they fled before the herd. But it was useless. John knew that the only thing that could save them was to shoot the horse and crouch under its body, taking their chance. He attempted to carry out the plan, but the horse ran away and he was thrown and hurt. Lasca then fell over him, and with her body protected him from the hoofs of the cattle. When they had passed and he regained consciousness, she was dead. He hurried her there on the plain, and never forgot her.

POWERS.

CHINA AWAKENED (Hy. Mayer Travelaugh—Rel. Week of July 2).—The Yangtze River is the scene of the commencement of this combination scenic from the famous expedition of Doctor Dorsey, with the inimitable art of Hy Mayer. We see steamers leaving Ichang for Hankow. The scene then changes into a cartoon. A pagoda at Ichang towers seven stories in height, while the houses of the poor are poor and low. Drawings are interspersed with the pictures. Great junks transport the commerce on the broad waters of the river.

VICTOR.

DAREDEVIL DAN (Rel. Wk. of July 2).—The cast: Mary Ann Kelly (Ruth Stonehouse); Her Mother (Lydia Yeamans Titus). Scenario by Chas. Wilson, Jr. Produced by Ruth Stonehouse.

Mary Ann Kelly wants to be a gunman. One night, when her mother is asleep, she dresses in an old coat and trousers and, taking an old musket, she goes out and holds up the soda-clerk. At first he is frightened, but he sees the curls under her cap and calls her attention to a policeman. She leaves in a hurry. She regains her courage and enters a saloon. She crawls under a table and hears three crooks planning a job. She hears their names, and determines to follow them and be a great gunman. She is arrested on suspicion on the way, and taken to the station. Here she says that she is "Daredevil Dan, the Dangerous Dago," but her curls again betray her. Her mother misses her and comes to the station. Mary Ann is scolded and released, and decides that she will be a cop as they are mostly all Irish.

NOT TOO THIN TO FIGHT (Rel. Week of July 2).—The cast: Widow (Eileen Sedgwick); Ralph (Ralph McComas); Willie (Milton Sims); Doctor (Ed. Baker); McDuffee (Charles Haeffl). Scenario by W. Warren Schoene. Produced by Allen Curtis.

Ralph is in love with the widow, but she says she cannot marry him as she has her delicate brother to care for. Ralph plans to make brother into a strong man. He takes him to a gym and finally the boy develops so much that he challenges the champion McDuffee to a fight.

The doctor is devoted to the widow, but he steals a necklace from her, and when he goes to the athletic club to see the fight, he bets the necklace against Willie. Eileen hears where her brother is, and rushes to the club. She sits next the doctor and is furious that he bets against her brother. Willie is victorious, and then Eileen finds out that the doctor has bet her necklace. She tells Willie to throw him out, but a policeman saves him.

JOKER.

THE TWITCHING HOUR (Rel. Week of July 2).—The cast: Cleopatra (Gale Henry); Launcelot (Milton Sims). Written by Tom Gibson. Produced by Allen Curtis.

Cleopatra and Launcelot, employees at the hotel, want to be married, but when they set fire to the hotel, the proprietor fines them their wages for the week. There is a mysterious guest in the hotel, who has a black box which he places in the safe. Cleopatra and Launcelot determine to blow it up. They get a big charge of dynamite, and blow open the safe, then escape in a rig. The mysterious one follows, and the sheriff, who thinks him to be a spy wanted by the government, follows the

foreigner. The mysterious one overtakes them, but the sheriff arrives on the scene and takes him into custody. He is a spy, and there is a reward for his capture, which is given to Cleopatra and Launcelot. So they marry after all.

IMP.

THE GIRL IN THE LIMOUSINE (Rel. Week of July 2).—The cast: Dick Deacon (Lee Hill); The Girl (Molly Malone); A Crook (J. Morris Foster). Scenario by Maile Havy. Produced by George Cochrane.

Dick is startled to see a girl's agonized face at the window of a limousine which passes. She drops a note which reads, "Save me—85 Newton Street." Dick follows and finds an old house, with the girl at an upper window. He climbs up on some vines and she tells him that she has been kidnapped. Two crooks break in, and Dick gives the girl his revolver and starts to fight with his fists.

Then suddenly she turns the gun on him. He realizes that she is a decoy. They are bank thieves. They tie him, and leave the girl to guard him. He asks her to untie him, but she says she dare not. At last she does so, and he climbs out through the window, and goes for help. The two crooks return and threaten the girl. She says she is through with them. They advance toward her when Dick enters with two policemen. The men are made prisoners and the girl is allowed to go free. She tells Dick that she is going home to start again.

NESTOR.

POOR PETER PIOUS (Rel. Wk. of July 2).—The cast: A Persistent Lover (Eddie Lyons); A Young Missionary (Lee Moran); Eddie's Love (Edith Roberts); Her Father (Fred Gamble). Scenario by Fred A. Palmer. Produced by L. W. Chaudet.

Father will not allow Eddie to marry Edith, but has reserved her for the son of his old friend, who is a missionary. Eddie goes to the station and meets Peter Pious, the missionary, to take him to Edith's. He takes him to his own place instead, and when Peter goes to take a bath, Eddie steals his clothes and goes to Edith's disguised.

He telephones the hospital that there is an insane man in the bathroom. At the Gambles, Eddie, as the missionary, disgusts the old people and their guests by drinking and smoking. Peter Pious escapes from the ambulance, and the attendants chase him down the street. He finally arrives at the Gambles, and comes through the window. Eddie is exposed, but is forgiven when Peter says that he has a wife and five children.

FIVE LITTLE WIDOWS (Two Parts—Rel. Wk. of July 2).—The cast: Daniel Morgan (Harry Rattenberry); His Secretary (Eddie Lyons); Morgan's Daughter (Betty Compson); Mogul Hassan Pfeffer (Lee Moran). Written and produced by Al. Christie.

Eddie loves old Morgan's daughter Betty, but her father says he can't support her. Eddie tells the old man that he will go in business and make a fortune. He sets up a broker's office, and waits for clients. Betty tells him that she overheard her father telling some one to buy B. V. & D. Eddie does so, and the bottom drops out of the market. Then Betty finds out that father was ordering underwear, not stocks.

But Eddie had forgotten that he had a wealthy uncle in Turkey. One day he received a letter from him, saying that he was sending his nephew his Turkish treasures, as he could no longer keep them safely on account of the war. Of course, Eddie fell for the treasures, and so did Betty's father and mother when he told them the news.

A few days later they arrived in charge of Mogul Hassan Pfeffer. Eddie went to meet them, and was flabbergasted to find that the treasures were five beautiful wives. They insisted upon being taken to Eddie's home, though he had invited Betty and her mother there, and was afraid to take five girls to meet them. But Hassan's sword compelled him. The girls were delighted with all they saw. Just then Betty and her mother came in, and Eddie hustled the girls into the bedroom. But one of them comes running out, and Betty's mother is furious and takes Betty home.

That night Eddie's engagement was to be announced final. He goes home to dress, and finds all the wives in his bed. He calls Hassan and has them taken out so that he can dress for the party. They try to go with him, but he escapes. They follow, however, and arrive in the midst of the party. At last Eddie is given

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a chance to explain that this is his uncle's harem. When Hassan opens the box he is carrying and shows all the jewels within, Betty and her mother are reconciled.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 26 (Rel. Wk. of July 2).
A non-recoil airplane gun of large calibre is the first subject of this issue of Screen Magazine. The preparation of a shad for planking is shown in complete detail by Mrs. A. Louise Andrea, the culinary expert. Then comes the production of a mattress, including all the steps in the production of the bulky article. Artificial incubation of eggs, as it is carried out by the New York College of Agriculture at Cornell University is the next subject. The reel closes with a clay cartoon by Willie Hopkins, the sculptor, called "Sport Flends."

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 2—"The Mysterious Message," Two Parts (Rel. Wk. of July 2).—The cast: The Gray Ghost (Harry Carter); Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); Jean Marco (Eddie Polo); Williams (Francis MacDonald); Ashby (Wilton Taylor); Cecella (Gypsy Hart); Brenner Carlow (T. D. Critenden). Adapted and produced by Stuart Paton.

Hildreth, the English attorney, is ready to go to New York, and Carlow commissions him to get a necklace worth two million dollars from Arabin in New York, saying that he will cable Arabin in code that Hildreth is coming. On the steamer Hildreth receives word from Arabin that he will be unable to meet him at the dock, but will call at the Hotel Battenberg that night, where Hildreth's room is already engaged for him.

Meanwhile, The Gray Ghost reads the copy of a cablegram from Carlow, which says that Hildreth will arrive in New York the 25th; that the necklace is to be delivered to him per order he having Carlow's certified check for two million dollars.

Morn Light, in her dressing room, awaits a message from The Gray Ghost. Her maid watches furtively and closely; she appears to be a woman not to be trusted. The Gray Ghost arrives, first phones to some men and then proceeds to try to make love to the girl, but though he loves her, she hates him.

Hildreth lands from the steamer and is met by a man who presents a card from Arabin & Company, and leads him to a taxi. But just as he is about to enter the machine, Hildreth remarks that he prefers to walk.

In the Battenberg Hotel, other men are waiting. Hildreth learns that a room has been engaged for him by Mr. Arabin on the sixth floor, but when he gets up there he shudders as he looks down into the street—such a distance below—and tells the bellboy he thinks he will have to change his room. The men in the adjoining room hear his words and are furious. They manage to stand near Hildreth as he procures another room near the ground floor, so that they see the number of it. Then they phone The Gray Ghost at Morn Light's apartment of the change of rooms.

William, private secretary to Arabin, comes to the apartment and the former tells him of their disappointment. William is worried about having intercepted Carlow's cablegram, but The Gray Ghost merely nods grimly. The three crooks enter and The Gray Ghost flays them for their failure to do as ordered. He tells them of the two million dollar check and of the pearl necklace—he wants them both. Morn Light is fearful at what is going on. The Gray Ghost phones Hildreth that he is Arabin and is sorry he couldn't meet him at the dock, but has booked seats for a show at the Brooks Theatre, after which they will have a supper party. He will be unable to go with Hildreth to the theatre, but will join him as soon as possible. Hildreth is delighted at Arabin's thoughtfulness.

Morn Light blames The Ghost for lying and saying that he is Arabin. She declares that she is going to telephone Hildreth. She picks up the telephone, and he grabs her. They fight, and he chokes her into submission.

BISON.

THE WRONG MAN (Two Parts—(Rel. Wk. of July 2).—The cast: Jack Wilson (Harry Carey); Ben Bostwick (George Berrell); Alice Malone (Fritz Ridgeway); Larry Malone (Bill Gettenger); "Chip" Stevens (Vester Pegg); "Chip's" Pal (Hoot Gibson). Scenario by J. L. Cunningham. Produced by Fred Kelsey. In June, 1891, two men toil through the desert toward Guadalupe, a town on the edge of the desert. Jack, the younger, is a desert prospector, while Ben Bostwick is considered the derelict of the town.

"The Silver Top" Saloon is the social and business centre of Guadalupe and is owned by Larry Malone, boss of the whole town. "Chip" Stevens is a pal of Larry. The stage drives in, and while the driver is getting a drink at the bar, he tells of the money he is carrying, but boasts of the five thousand dollars he is to bring in for the Banner Mine the coming week. Chip is pleased by this news.

Alice Malone comes to the saloon to see Larry, her father, just after he has received a letter from a friend, warning him to elect a sheriff in the town or the U. S. marshals will take charge of it themselves and will make it unpleasant for the inhabitants.

When Jack and Ben arrive in the saloon, Chip proposes to Larry that Ben be elected as sheriff, for he would be absolutely harmless. And as usual the bosses win and their candidate gets in office. Ben displays his star and revolvers with great pomposity. He never realizes that the men are making fun of him. When Jack starts out again toward the desert, Ben can't be persuaded to accompany him. Alice has promised to become Jack's wife as soon as he makes his strike, and is impatient for his return.

Chip and two pals arrange to hold up the stage to get the five thousand dollars. Jack happens to be passing over a ridge and sees their preparations, and, being suspicious, rides toward them. The stage is pursued, two of the outlaws are shot and then Chip climbs up on the back of the stage, fires at the driver and is just searching for the bag of money, when Jack climbs onto the coach. They fight, and soon both roll off the stage, while the horses dash away without a driver. Chip regains consciousness and, seeing Jack, removes the mask from his own face and puts it on Jack. He then takes the gold and he rides away, meeting one of his pals.

The stage arrives in Guadalupe and Ben immediately sets out to catch the bandits. He finds Jack lying in the road with the mask on, and though grief-stricken, forces him to go with him to the town where he places him in the jail. When Alice is told the story, she passes a bar through the jail window, with which he pries up the bars of the window and escapes. He rides quickly to the case and catches Chip just as he is leaving with the gold.

Ben and Alice follow Jack and meet him on the road as he is bringing Chip to town. They tell the people that it was just a joke, a preparation to get the real outlaw. Ben rides on with Chip, while Jack and Alice loiter on the way.

REX.

SEEDS OF REDEMPTION (Two Parts—Rel. Wk. of July 2).—The cast: Rita Ashley (Claire Mersereau); Jack Warren (Stanley Walpole); Cora Maitland (Marguerite Strasselle); Mrs. Warren (Nellie Slattery); Thomas Houpe (Johnnie Walker); Baby Warren (Violet Axtell). Written and produced by Robert F. Hill.

Rita Ashley is the guest of Mrs. Warren, but she is expected to put in most of her time taking care of Baby Warren. Jack, the son, is the only one who pays much attention to her. Cora

Maitland has designs on Jack. She tells Rita that her clothes are getting shabby.

Thomas Houpe, a young man who lives by a refined form of blackmail, reads in the paper of the house party at the Warrens. He sees Cora's name among them, and sends word to her which compels her to go to him. At his rooms he tells her that it ought to be worth something to her to keep her past from Jack Warren.

In the Warren home, Rita is playing with the baby. They go into the garden and watch the planting of seeds. Rita tells the baby that flowers will grow from them. Jack returns and gives the baby a package, which she hides in Rita's room. That night Rita is dressing for the musicale in her old gown. The baby says that Santa Claus will be angry if she doesn't wear his gown. She opens the closet door and finds the box. Rita puts on the frock and goes down. Jack proposes to Rita. In the meantime, the baby is searching in Cora's room and finds her string of pearls. She thinks they are seeds, takes them out in the garden and plants them.

Later in the night Houpe and his pal come to the house with the intention of robbing it, and Cora lets them in. They chloroform Mrs. Warren, and are searching her room, when Jack, hearing a noise, comes in with a gun. Houpe trips Jack, who falls, and then shoots. Houpe falls dead. Rita awakens and comes in; she revives Mrs. Warren. The police are summoned.

The following morning the missing pearls bring new complications, as the police think it is an inside job. Cora says that it is strange that Rita should wear a new gown the night the pearls were missing, as she has no income. Jack, who has bought the frock, remains silent, as he fears to compromise the girl. As they are about to accuse Rita, the baby enters and says that Rita fibbed, as the pearls have not come up. She takes Jack out in the garden and shows them to him. Cora leaves the house, and Jack announces his engagement to Rita to his mother.

UNIVERSAL CURRENT EVENTS.

ISSUE NUMBER 6 (June 23).

Henry Ford's Latest Gift to Humanity.—His famous tractor, the patents on which he gave to the British Government, which is now making 100 per day.

Dearborn, Mich.—On his farm here, Henry Ford showed his tractor with which he hopes to stimulate and cheapen the food production of the world. Subtitle: The latest creation of the American, Henry Ford, who placed his entire fortune—more than \$700,000,000—at the service of the American Government. The baby's first outing with its "Daddy."

Collides With Monitor—Is Beached in Harbor.—S. S. Manchuria hits Monitor Amphrite and is rushed to mud flats for safety.—New York Harbor. Subtitles: Gun and crew like this on sister ship Mongolia got a U-boat.

"Little Henrys" Carry the Quieting Punch.—Ford cars equipped for riot and war service to be used by police and militia. Sergt. "Art" Chapple's invention a novel aid.

New York City.—With a complement of but four men, representing a strength nearly equal to that of a battalion during the Civil War, the new Ford riot and military gun car was demonstrated here. It is the invention of Arthur Chapple, and will be a powerful addition to the equipment of the militia and police of the nation. Subtitle: Speed, concentration, power.

"Sea Sleds" Latest Thing in Naval Aids.—Aero rescue work and submarine hunting in open sea at forty-five miles an hour.

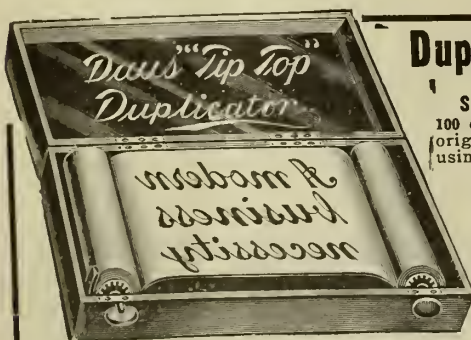
Boston, Mass.—The new Hickman "Sea Sled" is the latest addition to the fighting forces of the nation. At express train speed, for hours at a time in the open sea, this freakish craft performed wonders in speed and maneuvers.

Western States Lose Lives and Millions by Rains and Floods.—Illinois dam bursts, ruining 10,000 acres of wheat and flooding farm lands for miles around.—Quincy, Ill. Subtitles: At Braddock, Pa., many were killed and injured, and houses and bridges demolished. The Lincoln Highway bridge. Streets and wheatfields.

Practical Training of our Women Fits Them for War Service.—In drills and classes they show form and skill equalled only by thoroughly trained troops.—Washington, D. C. Subtitles: Exercises that make for fitness. With the swing and stride of regulars. Mastering the mysteries of the wireless, signal training. The end of strenuous day.

New York State Buys Sheep for Farmers to Fight Food Prices.—Six thousand head brought from West Coast to be distributed in move to reduce high cost of living.—Buffalo, N. Y. Subtitle: 6,000 of 'em—honest! You count 'em!

Even French Orphans are not Exempt from Enemy Gas Attacks.—Little tots drilled in uses of latest gas mask that they may survive this inhuman method of slaughter. Subtitles: War clouds and cannon roars do not stop the education of New France. French Heroes in zone are decorated for bravery. W. Mr. President.



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ANIMATED WEEKLY.

ISSUE NUMBER 77 (June 20).

San Francisco, Cal.—Western Girls Swim Golden Gate.—First annual contest over two mile course a severe test for many entrants. Subtitles: Just Mermaids; France Cowells, winner of the trophy, receives added honors from Mayor Rolph.

Princeton, N. J.—Princeton Honors World's Diplomats.—International group receives honorary degrees conferred by President Hibben at 170th. Commencement. Subtitles: England's Ambassador, Sir Arthur Cecil Spring-Rice; France's Ambassador, Jules Jusserand; Japan's Ambassador, Aimaro Sato; Italy's Ambassador, Viscount De Cellers; Belgium's Envoy, Emile De Marchienne; Our Secretary of State, Robert Lansing; The Man Who Fed Belgium, Herbert C. Hoover.

New York City.—Woman Lawyer Solves Ruth Cruger Mystery.—After worldwide search, Mrs. Grace Humiston's persistent efforts lead to discovery of High School girl's murder. Subtitles: The woman who succeeded where police failed—Mrs. Grace Humiston; In Cocchi's cellar—passed by millions—the crime was hidden for months; Thousands attracted to scene of crime.

San Francisco, Cal.—Aboard the Good Ship "Prickly Heat."—South End Rowing Club's annual event recalls "terrors" of the Spanish Main. Subtitles: Charge, "Negligence;" Verdict, Guilty; Penalty, "Walk the Plank!;" "Yo, ho! And a bottle of rum!"

Polo Grounds, N. Y.—New York Sees First Sunday Big League Game.—St. Louis Browns and Yankees gather \$10,000 for Engineer Regiment patriotic contest. Subtitles: Pittsburgh, Pa.—Honus Wagner, veteran ball-player, back in harness.

Washington, D. C.—Welcome, Belgium's Commission!—Honored citizens of plucky little nation receive rousing welcome. Subtitles: Secretary of State Lansing greets Commission; In a capital holding no fear of their oppressors; Baron Moncheur, Commission's head; Major Ostereth and his famous trench veterans.

New York City.—Marines' Drive For Recruits Gathers Hundreds.—Boys in uniform inspire others to enlist for service in famous branch. Subtitle: Reviewed at the dry land cruiser, "Recruit."

Louisville, Ky.—"Liberty Loan" Wins Famous Latonia Derby.—Timely named thoroughbred leads field in \$15,000 turf classic. Subtitles: And they say "horseracing is dead!" They're off; Look at 'them hawes' run! The winner, "Liberty Loan"—Johnny Loftus up.

New York City.—Honor Legion Policeman to Service in France.—Sergt. Martin S. Owens given coveted honor of driving police ambulance in war zone. Subtitles: Commissioner Woods places honor of New York's finest in Sergt. Owens' keeping; Honor Legion; The World Holds No Braver Group.

Cartoons by Hy. Mayer.

Mutual Film Corp.

GAUMONT.

TOURS AROUND THE WORLD NO 35 (July 3).—Bizerta, Tunis, and Sydney, New South Wales, are the two cities which are shown in this issue of "Tours Around the World." Bizerta is a French naval port, next in importance as a French Mediterranean base to Toulon, France. The harbor covers 300 acres. The city is Arab in architecture, especially interesting being the entrance to the ancient citadel, and the fountain and street of the armorers.

The pictures are interesting for more than views of the city itself, for there are also shown the ruins of Carthage, one of the most famous cities of antiquity. These lie near Bizerta. The wars of Rome and Carthage are among the greatest in all history. General Petain, now supreme commander of the French forces, acknowledges his indebtedness as leader to his studies of the campaigns of Hannibal, greatest of the Carthaginian leaders. Carthage was destroyed by Rome 146 B. C., rebuilt by the Romans, and destroyed by the Arabs 698 A. D.

Among the Carthaginian views are the ruins of the Odeon, ruins of the amphitheater, tombs, and cross to the memory of two Christian saints.

Sydney, Australia, is noted for its imposing public buildings. Among those shown in the Gaumont pictures are federal and state government houses, House of Parliament, the art gallery, Mitchell Library, Sydney Hospital, Central Railway Station, post office and St. Andrew's Cathedral. A historic picture is that of the

Australian warship "Sydney," which sank the German cruiser "Emden."

REEL LIFE NO. 62 (July 5).—When Gaumont releases "Reel Life," No. 62, this magazine in film will add a new department. Animated humor will be presented in a separate section, the pictures being taken from the magazine "Life." Two fantastic drawings comprise the first offering: "A Saving Grace" and "Hands Up!"

The more serious contributions begin with a picture of "Making Jewelry at Home." It shows every process of making a jeweled ring, the work being done by a young woman who labors amid charming home surroundings.

A sterner picture is that of the disciplinary troops at Alcatraz Island in San Francisco Bay. Its name, "Making Real Men—the Army System," indicates that the Government is successfully accomplishing with men who under less humane penal methods were sent to military prisons. Now for infractions of army regulations and for crimes the men are sent to what are known as disciplinary barracks. Gaumont has gone to the fountainhead of the system, the Alcatraz troops being under the officer who devised the new training.

"Berry Pickers of the South" show not only the negroes in the fields, but also the various processes necessary to turn out the berry boxes in which the fragile fruit is packed for shipment. The Gaumont Company is the first to show pictures of negro women engaged in industrial pursuits, the box factory employing negro labor entirely.

"Toys of Wartime" show the ingenious work of soldiers who have been disabled in the great conflict.

MUTUAL STAR PRODUCTION.

THE MASKED HEART (American—Five Parts—July 2).—The case: Philip Greycourt (William Russell); Catherine Villiers (Frances Billington); John Villiers (William Conklin); Helene Villiers (Kathleen Kirkham); Frank Sturtevant (Ashton Dearholt). Directed by Edward Slogan.

At a masked ball Philip Greycourt, a wealthy society man who has tired of his easy conquests of women, becomes interested in a grey-gowned woman who will not remove her mask.

Later invited with his friend, Frank Sturtevant, to visit the country home of the Villiers, he finds in Helene Villiers, the second wife of his host, his lady of the mask. Catherine, the step daughter, falls in love with Philip, but he is so infatuated with the mother that he does not notice it.

Helene enjoys a flirtation with Philip and leads him on until finally she invites him into her sitting room, during the absence of her husband. Losing control of himself, Philip clasps Helene in his arms, and the returning husband sees the shadow on the curtain. Warned by the maid, Philip runs into the hall and entering the first door, finds himself in Catherine's bedroom. Mr. Villiers finds him there and Philip says he and Catherine are to be married the next day.

After the wedding, Catherine is perfectly happy, not knowing of the attachment between her stepmother and Philip, but Helene tries to still carry on their flirtation and, becoming jealous of Catherine, tells her all. Believing Philip still loves Helene, Catherine leaves a note for him and takes passage on a steamer. Philip, however, has grown to love her and throwing Helene aside forever, he boards the boat and sails away with Catherine.

MONMOUTH.

JIMMIE DALE ALIAS THE GREY SEAL—(Chapter No. 16—"The Victory"—Two Parts—July 6).—The Tocsin reveals herself to Jimmie Dale as Marie LaSalle and giving him a plan of the LaSalle Mansion, sends him to get the valuable papers there. The Magpie, a crook, steals the plans and goes after the papers. Jimmie Dale has just secured the papers when the Magpie, the Pretender and the Woman in Black enter. Recognizing in Larry the Bat, the Grey Seal and also Jimmie Dale, the crooks begin to fight. Jimmie overpowers them, however, and escapes with Marie and the papers. The serial ends with Mr. and Mrs. Jimmie Dale starting on their honeymoon.

CUB.

JERRY'S GENTLE NURSING—(July 5).—The cast: Jerry (George Ovey); Father (Louis Fitz-Roy); Daughter (Goldie Colwell); Mother (Janet Sully). Directed by Milton H. Fahrney. Jerry overhears two roughs plotting to hold

up with empty guns a wealthy man and his daughter. Jerry follows them and at the psychological moment makes his appearance, and daring them to shoot, puts the robbers out of commission with the aid of a club.

As a reward the man, who is a gouty invalid, engages Jerry as an attendant and takes him home, and what Jerry does not do to him and his wheeled chair is not worth reporting. But if only the daughter had returned Jerry's love, Jerry would not have minded so much what happened to him afterwards.

LA SALLE.

THE GIRL IN THE FRAME (July 3).—A mischievous office boy substitutes a picture of a girl in tights for wife's portrait in the frame which Otto keeps on his desk. Wife sees it and, leaving home, goes to live with a girl friend, who for a secret reason is masquerading in men's clothes. Otto hires a detective to find his wife. The detective discovers her in the arms of the handsome "young man" and Otto sues for a divorce. The court room is the stage of a series of comic situations as the lawyers and judge, assisted by the mischievous office boy, unravel the mysterious situation.

MUTUAL.

MUTUAL WEEKLY NO. 130—(June 27).

Paris, France.—The Stars and Stripes are now on the battle front. First American boys leave here for the first line trenches.

Philadelphia, Pa.—Valley Forge memorial arch given to state. Speaker Clark delivers oration.

Venice, Cal.—Annual bathing girls' parade. One hundred and fifty pretty women clad in the latest 1917 bathing suits pass in review before 25,000 visitors.

New York City.—Medal-winning policeman will represent Honor Legion squad in France. Detective-Sergeant M. S. Owen will drive motor-ambulance at the front. Subtitle: He is bid Godspeed by Commissioner Woods and his comrades.

Seattle, Wash.—Russian War Commission arrives here. Mission from Petrograd lands here after trip half way around the globe. Subtitles: On their way East. They are welcomed in Washington by Secretary of State Lansing and other officials.

Cincinnati, Ohio.—Derby Day at Latonia track. "Liberty Loan" romps home in classy stake.

San Francisco, Cal.—Girls swim Golden Gate. Evening Bulletin race won by Miss Cowells in record time.

Princeton, N. J.—War degrees at Princeton University. Ambassadors and ministers from allied nations, also Secretary Lansing and Herbert C. Hoover, National Food Commissioner, receive honorary degrees of LL. D.

Hempstead Plains, N. Y.—French aviators are guests of Aero Club. They come to America to train 10,000 American aviators.

Washington, D. C.—Secretary of War Baker congratulates Secretary of Treasury McAdoo on successful termination of the Liberty Loan campaign.

Cambridge, Mass.—Harvard Class Day exercises.

Santa Anita, Cal.—Famous Race Horses for war service. Anita Baldwin, daughter of the late "Lucky" Baldwin, is breeding cavalry horses for Uncle Sam. Subtitle: "Red Star" society will care for animals as the "Red Cross" cares for humans.

Washington, D. C.—Belgium's War Commission arrives in America's Capital. Subtitles: This dog has served with his comrades in the trenches.

Miscellaneous Subjects

TRIANGLE FILM CORP.

SKIDDING HEARTS (Mack Sennett Keystone—Two Parts—June 17).—Mother has chosen an Englishman for her daughter, Ora, while dad prefers a Frenchman. Ora is fancy free until a momentous occasion; then, all alone on a runaway motorcycle, she meets her fate.

The rivalry of the Englishman and the Frenchman, the schemes of father and mother to further the interests of their respective candidates, furnish the basis of a really funny plot. It is carried to ludicrous extremes by Frenchy, who tries his best to commit suicide, only to weaken at the crucial moment.

At the end there comes a big surprise, which is so unusual and changes the anticipated finish

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so completely that it defies all canons of dramaturgy.

THE CLODHOPPER (Ince Kay Bee—5 Parts—June 17)—Everett Nelson (Charles Ray); Mary Martin (Margery Wilson); Isaac Nelson (Charles French); Mrs. Nelson (Lydia Knott); Karl Seligman (Thomas Guise). Directed by Victor Schertzinger. Scenario written by Monte M. Katterjohn.

Everett Nelson was born on a farm and is an only son. He does all the hard work on the place for his father, who keeps the country bank. Unable to stand the bondage any longer, Everett leaves for New York in quest of work. While job hunting he sees a sign on the door requesting the services of a janitor. On entering to apply for the position he finds himself on the stage of a theater, where a rehearsal for a musical comedy is in progress.

The astounded manager gazes at this apparition, and then an idea strikes him. He hires the "Clodhopper" for a rural number in his show. How the "Rube" makes the hit of his life as well as showing he is not to be laughed at as a prodigal son is shown in the events that follow.

THE DOG CATCHER (Mack Sennett Keystone—Two Parts—June 24)—The story, briefly, has to do with the schemes of Slim Summer-ville and Glen Cavender to secure dogs to sell and the task Hal Cooley has to win Peggy Pearce against the opposition of her father. In order to accomplish this he goes into picture making.

Later in the game Cavender becomes a candidate for the girl's hand and is progressing, as far as father is concerned, until a certain forgery is disclosed. A duel is fought, and many other surprising incidents happen that make the calcium light too strong and revealing for the comfort of either Slim or Glen to stand.

MADCAP MADGE (Ince Bay Bee—6 Parts—June 24)—The cast: Madge Flower (Olive Thomas); Earl Denham (Charles Gunn); Julia Flower (Dorcas Matthews); Mrs. Flower (Aggie Herring); Charles Lunken (Jack Livingston); Earl of Larisdale (J. Barney Sherry); Mr. Flower (J. Frank Burke); Letitia Jane Adams (Gertrude Claire). Directed by Raymond W. West. Written by R. Cecil Smith.

The Flower family has two daughters—Julia, who has not landed after six strenuous seasons, and Madge, the "Madcap," who is still at school. Mrs. Flower reads an announcement in the papers that the Earl of Larisdale is seeking his health at Palm Beach incognito. Here is the chance for Julia to annex the title as well as the ancestral estates. So mother and daughter leave for the resort, leaving Madge at the finishing school.

This does not suit Madge, who, after a series of escapades, is expelled and joins her mother to their discomfiture. Madge shows that she is rightly christened the "Madcap," as is seen on the events that follow her sudden arrival, for she puts the fashionable Palm Beach colony on a tumult and drives her mother into hysterics.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars "The Orang Apprentice"—June 18).—The picture tells a connected story and deals with the marvellous orang-utan that has soared into the ranks of comedian celebrities. This animal escapes from its cage and bears the plumber at work downstairs. The action discloses that the plumber has left a number of tools, his hat and lunch—and pipe—in a room overhead. Deciding upon a full imitation of what he has seen human hands perform, the orang starts in. The picture is a continuous series of laughs and gasps of astonishment.

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WHITHER THOU GOEST (June—5 Parts)—The cast: Don Van Wye (Orrin Johnson); Tom Van Wye (Tom Chatterton); Mazie Du Val (Rhea Mitchell); Mrs. Van Wye (Ida Lewis); Dr. Arwin (Henry Belmar); Butler (Phil Thompson); Mrs. Van Wye's Secretary (Peggy O'Connell); Specialist (J. Frank Burke); Maid (Lavinia Gre); Stage Door-keeper (Ben Hopkins).

Donald Van Wye, an athlete, is seized with a fainting spell during a polo game, and is advised by his doctor to go to Arizona. Donald's brother, Tom, is called back from college to take up the duties of Donald at home.

Among the admirers of Tom's is one Mazie Du Val, a Prima Donna of the Follies, for whom Tom has purchased a valuable present. The bill for the gift is discovered by his mother, who shows it to Donald, which causes him to change his plans about leaving for Arizona at this time.

Donald is persuaded by Tom to meet Mazie. After several meetings, finding he is unable to have Mazie give up Tom, he decides to win and marry her himself.

During Donald's absence from his Arizona home, his mother arrives and pleads with

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Mazie to give up Donald so that he could go back to New York and take his place in Society. Mazie makes the sacrifice, and falls exhausted on the sands of the desert. On Donald's return home, he is surprised to find his mother there, and on making inquiries, he is told about Mazie's departure. With the aid of an Indian runner, Donald finds Mazie, and lifting her up, he says "Whither thou goest, I will go, thy people shall be my people, and lord do so to me, and more also, if aught but death part thee and me."

WILLIAMSON BROTHERS.

THE SUBMARINE EYE (June—Eight Parts).—The introduction to the story proper is developed in a prologue that goes back to the year 1820, when New Orleans was a social center of the New World.

John Fulton, a young inventor, has perfected an under-water periscope with which it would be an easy matter to search out sunken treasure on the floor of the ocean. To finance it is his problem.

Fate intervenes to save him from disappointment. Just when things look bluest, he makes the acquaintance of Dorothy Morgan, a vivacious heiress to millions. She introduces him to her father, who organizes an expedition for treasure hunting, using for the purpose his private yacht.

Armed with an old chart fixing the exact location of a sunken treasure chest, the expedition arrives in the West Indies. The professional diver, who has been brought along, refuses to descend in the shark-infested waters. Young Fulton volunteers; clad in the regulation diving suit, he is lowered to a depth of 14 fathoms. Trapped by the heavy lid of the treasure chest closing on his hands he is held a prisoner at the bottom of the sea. His rescue by Buller, a native diver, who scorns any such contraptions as helmets or rubber suits, is one of the biggest thrills of this picture.

The treasure casket is finally opened in the presence of Captain Bob, whose chart gave the clue to its whereabouts. What it contained is one of the pleasing surprises of the picture.

PARAMOUNT PICTURES CORP.

OH, POP! (Klever Comedy—July 2).—Vic's wife receives a telegram that her mother is ill, and to come to her at once. Vic insists that she go. She will only go if Vic will agree to take good care of the children. Vic agrees to do this, and the whole family sees her off. Vic begins to look after the house and the children.

Rudolph Carey, his next door neighbor, and Mrs. Carey are going down town shopping and they also bring their children over for Vic to take care of. He agrees, and from here on the trouble begins. What the children don't do to poor Vic isn't worth while doing. He undertakes to order food for the house, and his list consists of five dollars' worth of ice, three dozen meat balls, and a couple of dozen cream puffs.

This gives the children the ammunition with which to "play war," and they do. Meat balls and cream puffs fly everywhere, and Vic happens to get in the middle of the "play war" just as his neighbors get back. They get it, too, and all are covered with meat balls and cream puffs. The neighbors excitedly ask, "Where are my children?" to which Vic replies, "Pick them out yourself, I don't know my own."

AT FIRST SIGHT (Famous Players—Five Parts—July 2).—The cast: Justina (Mae Murray); Hartly Poole (Sam T. Hardy); Paul (Jules Rancourt); Nell (Julia Bruns); Mr. Chaffin (W. T. Carlton); Mrs. Chaffin (Nellie Lindretb); Sheriff (William Butler); Deputy (Edward Sturgis).

Justine Gibbs, a romantic small town girl, has been inveigled into an engagement with Ralph Gaylor, who cares only for the fortune she will bring him. In the meantime young Hartly Poole, a successful author of romantic novels, has run out of inspiration and is in despair about his next serial, the first installment of which is due in a week. His editor sends him down to his own home in the country where he asserts the young man will find an idea on every bush.

Hartly starts for the village, which happens to be also the home of Justine, and true to the editor's prediction he collides with romance the moment he steps off the train in the shape of Justine herself who has come to buy a supply of her favorite magazines.

The two make friends over their amusing encounter and she takes him in her car to "The Stone House" which is to be his residence. Later he decides to engage a house-keeper and Justine sends him her own personal maid—the trusty and middle-aged Clara. Soon afterwards Justine stops at the "Stone House" to see Clara and asks about the novel. Hartly tells her he has the heroine in love with the hero but doesn't know what to do with them next. Justine suggests having the hero advise and drives off. Hartly follows her advice and soon after phones her about the color of her eyes—for of course.

Thus the queer courtship proceeds to its climax, the author not realizing that he is living every bit of his thrilling novel in his own experiences with Justine. The climax comes when Justine finds out how unworthy her fiancé is and resolves to punish him. She allows the preparations for the wedding to proceed until the very hour before the ceremony when she flies to the "Stone House" to Clara—and Hartly. Hartly, absorbed in his writing, pays but scant attention to her until a searching party that has set out to look for the runaway bride, enters his home.

It seems he had in a moment of discouragement, telegraphed back to his editor that he had his heroine stuck—didn't know what to do with her next in the novel, and the humorous answer had come back: "Why don't you abduct her?"

The village detective finding the telegram had thought it a clue and hence the abrupt entrance of the searching party. Ralph Gaylor threatens to disgrace her by saying he found her alone with Hartly. Justine tells the young author that the only escape from the situation is for them to get married at once.

Hartly agrees in an absent-minded sort of a way, until the happy thought strikes him that he will be furnished with unlimited material by his vivacious bride and Justine is happy in the thought that here at last is Real Romance.

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FIRES OF REBELLION (Five Parts—July 2).—The cast: Madge Garvey (Dorothy Phillips); Helen Mallory (Belle Bennett); Cora Hayes (Golda Madden); Mrs. Garvey (Alice May Youss); John Blake (William Stowell); Russell Hanlon (Lon Chaney); Dan Mallory (Edward Brady); Joe Garvey (Richard La Reno). Written and produced by Ida May Park.

Every man, woman and child who could be spared from the homes of Sackville worked in the shoe factory. Madge Garvey loathed the drab life she led, a slave in chains of drudgery—the life her mother led, with the husband and father, Joe Garvey, a drunken brute; the life her sister, Helen, led, as the wife of Dan Mallory, another drunken brute.

When John Blake, the foreman, discharged Dan Mallory because of his unfitness, Mallory, in his drunken rage, attacked Blake during the noon hour. Blake knocked Mallory out, and followed the crowd that bore the limp form to his home. Mallory was dead—but the physician declared that he died of a weakened heart, depressed in its action by over indulgence in drink.

Cora Hayes, stenographer in the office at the shoe factory, had made Madge Garvey's acquaintance at lunch hour. Cora came from the city and told Madge of the opportunities the big town affords pretty girls; of the life of leisure she may lead. Cora longed for the city, and finally gave up her position to return to her old haunts, promising to write Madge.

Helen returned to her father's house after Dan Mallory's funeral. She awaited the arrival of her first-born, with only the small amount of insurance her husband carried standing between herself and privation. The factory foreman, John Blake, called at Joe Garvey's on business concerning Helen's insurance, came face to face with Madge and without manifesting evidence of affection asked Joe Garvey if he could marry his daughter Madge—and it was so decided.

Madge took for granted her coming marriage, but she longed for the kiss of affection and the fond embrace that John Blake denied her. When a letter came from Cora Hayes telling Madge that there was work for her in the big city—to pose for a famous artist—the factory girl hailed the dawn of a new day; borrowed Helen's insurance money and, on the morning set for her marriage, stole away from Sackville.

John Blake had furnished a little cottage for his bride and when Joe Garvey died, Blake gave this shelter to Mrs. Garvey and Helen—for they were left destitute. When Madge arrived in the big city and found out what was actually expected of her, the girl's nature revolted. She withstood Cora's urgings to wander down the primrose path and lived as best she could—until the money Helen had loaned her was nearly gone.

Then she wrote home to Helen and explained. John Blake, told of Madge's dilemma, went straight to town bent upon rescuing her. From Cora he learned where Madge was to be that

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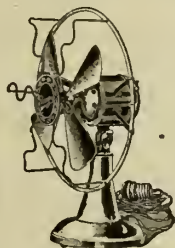
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particular evening and arrived at the artist's studio just in time to rescue the girl, who, in spite of her resolution, was being tempted to humiliate herself. Then came reconciliation and happiness for Madge and the man who really loved her.

WORLD PICTURES.

THE DIVORCE GAME (Peerless—5 Parts—June 25).—The cast: Florence, Viscountess de Sallure (Alice Brady); Paul, Viscount de Sallure (John Bowers); Jean le Beau (Arthur Ashley); Mrs. Safford (Kate Lester); Duke de Sallure (Joseph Herbert); Mendoza (John Drumler); Fifi Dupet (Marie Lavalre). Directed by Travers Vale.

Viscountess de Sallure, formerly Florence Safford, and her husband Paul, the Viscount de Sallure, have a hard time evading their creditors. To Paul's mind, Mrs. Safford, Florence's mother, is the only cloud on their conjugal happiness, despite the fact that she has paid their debts twice. She was shrewd enough to stipulate in her daughter's marriage settlement that the prodigal pair live on only the income from the money left by Florence's father.

Jean le Beau makes love to Florence. When Florence tells him of this, Paul decides to return to le Beau the two thousand francs he borrowed from him. He denounces le Beau as an ingrate, reminding him that he had given le Beau, the little actress, Fifi Dupet.

Paul goes to Mendoza, a usurer, to hunt up some money, but Mendoza refuses. Instead he goes to Paul's home and demands to see Florence's marriage settlement. Paul, eager to distract his mother-in-law's peace of mind, plans to raise a scandal. He leaves a compromising letter where she is sure to find it. He addresses this to Mlle. Fifi Dupet.

Mendoza finds a loophole in the marriage settlement, by which Florence can dispose of her dowry if she were a widow or single. He suggests a make-believe divorce, with an assumed infidelity on the part of the husband, as grounds. The husband and wife, very much in love with each other, at first refuse, but he persuades them. The letter Paul has written to act their respective parts for the benefit of the unsuspecting mother. Florence starts divorce proceedings.

Paul goes to a bachelor apartment, where Florence, heavily veiled, visits him three times a week. Going to the apartment, Mrs. Safford overhears the two young people congratulating themselves on the success of their little plan, and she begins to realize that she has been duped. The divorce proceedings are stopped, and their visions of money vanish.

Florence, seeking consolation, gives le Beau the letter her husband addressed to Fifi and when le Beau delivers it to the actress, she visits Paul at his apartment. He pleads with her to go, but she refuses to leave before having something to drink. She compels Paul to drink from her glass and then Florence arrives. She recognizes Fifi as the woman of her husband's letter and says she will get a real divorce. When she tells her mother that her husband has been deceiving her, Mrs. Safford thinks they are acting again, and refuses to believe that it is serious this time.

The next day, Florence is told by Mendoza that in order to make her mother understand the true state of affairs, she must commit a trifling indiscretion. She asks le Beau to scandalize and compromise her. He agrees to elope with her. They leave together. At a railroad crossing, their automobile is wrecked, and in jumping out of the machine, Florence sprains her ankle. They go to a nearby farmhouse where they are given adjoining bedrooms.

Learning of his wife's elopement, Paul becomes jealous and with his father and Mrs. Safford he follows the eloping pair. He arrives at the farmhouse and enters Florence's bedroom just as le Beau is making love to her. Paul challenges le Beau to a duel the next morning.

At the duel, le Beau inflicts a slight wound on Paul. Fifi, having received a letter from le Beau which protests his never-ending love for her and informs her that he is to have a duel with Paul, comes on the field. Paul still believes Florence guilty of infidelity. Florence arrives on the field with Mendoza, who shows Paul a formal agreement drawn up by Florence in which she advises Mendoza that she is ready to play the part he had suggested.

Fully convinced that Florence does not really care for le Beau, Paul forgives and is forgiven. He explains his own seeming infidelity by informing his wife that Fifi was so jealous of

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le Beau's attentions to her (Florence) she tried to win le Beau back by making him jealous.

Later in the day, Mrs. Safford compels Mendoza to accept fifty per cent on the dollar for his loans to Paul, as well as all the other bills which he had bought up from the tradespeople. When she has paid the usurer, Paul offers to allow her to kiss both himself and her daughter. With a toss of the head, Mrs. Safford exits while Paul and Florence kiss.

THE GOLDEN LOTUS (Brady International—5 Parts—June 25). The cast: Leah (Regina Badet); Robert Verney (Martin Bradford); Martin Carrell (George Corday); Giovanni (Guy Pavieres); Reginald Ramsay (Paul Guide); Marquis de Merricourt (Paul Obrey); Justine Verney (Louise Sand). Directed by Louis Mercanton.

Leah, the lure and decoy of a gambling house run by Giovanni, causes Martin Carrell to lose his fortune at the gaming tables. Reginald Ramsay comes to the hills to finish his novel "The Golden Lotus." Ignorant of Leah's identity, he falls in love with her. Reginald tells his friend, Robert Verney, an explorer, of his love for Leah. He shows Verney a jewel, a golden lotus, and says he will give her the jewel as a token of his love. Blinded by love and her desire to quit the old life, Leah accepts Reginald's proposal of marriage. She promises to go away with him the next day.

Verney sees Leah wearing the golden lotus which Reginald has given her, but when he tells Reginald that Leah is the mistress of a gambling house, he will not believe it. To be convinced, he follows Verney to the gambling house, where he sees Leah bending over Carrell's chair, while she gives signs to Giovanni. Carrell loses all, and learning that Leah does not love him, he shoots himself. Reginald drags Leah down the stairway and hurls her across the dead body of Carrell. He accompanies Verney on an expedition to Africa.

A year later, the scandal of the suicide having blown over, Leah and Giovanni return to the gambling house. She reads a newspaper account of the massacre by a hostile tribe of Reginald and the rest of the African expedition. Some days later Leah is injured in a motor accident which occurs near the home of the Marquis de Merricourt, a wealthy widower. Leah is taken to his home, where she is obliged to stay under the doctor's care. Giovanni poses as Leah's chauffeur. On the road to recovery, Leah is urged by Giovanni to play up to the Marquis, who is a millionaire. She looks on his plan with disfavor, and her natural charm begins to captivate the widower.

When the doctor announces her recovery, Leah goes to say goodbye to the Marquis. Conquered by his kindness and tired of her life of deception, she confesses her fraud. He offers her marriage, despite all. When Giovanni calls, the Marquis pays him a huge sum of money to leave Leah alone.

One day, after the honeymoon, the Marquis gives Leah a book entitled "The Golden Lotus" to read. It was written by Reginald Ramsay. Shocked, Leah listens while the Marquis explains the story of the perfidy of the woman who had wrecked his son's life. After many months of captivity, Verney and Reginald escape from the tribe that has held them prisoners. Reginald writes his father that he will return to his home, after placing Verney, who is ill, in the home of his (Verney's) sister. The Marquis receives the news of his son's return with joy, but Leah is afraid of the consequences.

In Paris, Verney tells his sister, Justine, how Reginald saved his life. Reginald becomes interested in Justine. Returning home, Reginald is presented to Leah, and is filled with pity for his father. He impresses on Leah that no matter what happens, his father must never know that she is the woman who had almost ruined his life.

Giovanni reads of Reginald's return, and of his relationship to the Marquis de Merricourt. Believing that Leah will find herself in deep waters, he comes to her. Wishing to get out of his father's home before the past comes to light, Reginald has Verney send him a telegram, recalling him to Paris. He leaves. He confides all to Verney.

More in love with Reginald than ever before, Leah telegraphs him that if she does not find at the postoffice the reply from him which she expects, she will come to his apartment. She receives a letter saying that there can never again be anything between them, not even friendship. Learning of Leah's departure to go to Reginald, Giovanni calls on the Marquis to give him information regarding the disappearance of Leah. For a consideration, he tells

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the Marquis that Leah has gone to Paris with Reginald.

In Paris, Leah calls on Reginald. He is pleading with her to leave, when his father is announced. She goes into an adjoining room. The Marquis goes to Reginald, asking for Leah. When his son denies that she has been there, the Marquis whips out a gun, and is about to shoot Reginald. While they struggle, Leah rushes in, tells the Marquis to kill her, and not his son, as she is to blame. She shows him Reginald's letter, in which he had urged her to give up all thought of him. The Marquis asks his son's forgiveness. Meanwhile Leah has obtained possession of the revolver. Hearing a shot the Marquis and Reginald rush into the next room where they find Leah dying from a self-inflicted shot. She has left her golden lotus as a gift to Justine, with a note, asking them to forgive and forget her. She passes away in the sight of the two men who had loved her.

K-E-S-E.

THE GHOST OF OLD MORRO (Edison—Five Parts—June 25).—The cast: Mother Morro (Helen Strickland); Pastio, a smuggler (Herbert Prior); Capt. Jose (Robert Connors); Amadio (Bigelow Cooper); Rosetta (Dorothy Graham); Mercedes, Mother Morro's daughter (Mabel Trunnelle); Anetta (Marie La Corio). Written by James Oppenheim. Directed by Richard Ridgely.

Mother Morro is a disreputable innkeeper. The smugglers who deposit their goods with her, under the protection of Captain Jose of the revenue squad, hate her for the large percentage which she forces from them. For the captain, she victimizes Rosetta, daughter of an old fruit dealer, who seeks out the captain and denounces him.

Concealed in a convent, lives Mercedes, Mother Morro's daughter. Mercedes steals away one night and seeks her mother. Fearful that the girl may learn of her true mode of living, Mother Morro tries to hide Mercedes and to hurry her back, but Captain Jose has seen her. He follows her to the convent garden. Dazzled by him, she allows his advances.

Time passes and Mercedes becomes enamored of Jose. She steals from the convent to meet him. The smugglers see her and set upon a plan to win the captain's good graces. Knowing his love of women and at the same time, anxious to work harm upon Mother Morro, they decide to abduct the girl from the convent. Thus, Mercedes, gagged and veiled, is brought to the inn, where Mother Morro, in her ignorance of the girl's identity, serves them all with drinks. As Mercedes is being led from the inn, she drops her ivory crucifix. When Mother Morro discovers this, she realizes that her daughter is being taken to the captain. She rushes after the others, but the smugglers prevent her from reaching the captain. As the girl staggers out, she joins her mother, who swears vengeance. Mother Morro hires Amadio, an assassin, to make the captain expiate his sin. Thus, Anetta, Amadio's sister, lures Jose to a lonely inn.

In spite of all that has happened, Mercedes' love for Jose persists. It is to kill this love that her mother allows Mercedes to watch through an open window of the old inn, Jose's love-making to Anetta. Mercedes overhears Rosetta begging Amadio not to murder the unsuspecting captain. Amadio insists that he must fulfill his contract and that Jose can be saved only by appearance of some other person who could be done away with and whose body could be passed in a sack to Mother Morro as that of the captain. Thus it is, that Mercedes resolves to save Jose's life. Mercedes makes her way to Amadio's. As she is admitted into the room, the assassin's knife lays her low.

Mother Morro is waiting on the battlements of Morro Castle. Amadio appears with the sack and demands payment. Morbid curiosity prompts the old woman to take a last look at the body of her daughter's seducer, but the appearance of a soldier on the road deters her. Amadio seizes the opportunity of covering up the deception and hurls the sack into the sea. At this moment Captain Jose passes them on his way home from Amadio's inn. Mother Morro gazes over the battlements to find her daughter lying dead on the rocks. Her mind leaves her and with a last oath at Amadio, she flings herself into the sea to rest forever by her daughter's side. Nightly the ghost of Mother Morro is seen to rise and swiftly make its way up the battlements of the old castle.

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THE MAN WHO WAS AFRAID (Essanay—4 Parts—July 2)—The cast: Benton Clune (Bryant Washburn); Colonel Cory (Ernest Maupain); Elsie Revere (Margaret Watts); Mrs. Clune (Frankie Raymond); Pod Fisher (Mark Elliston). Directed by Fred E. Wright.

Young Benton Clune is not a coward at heart. He is a victim of over-zealous mother love which has grown to exert too great an influence over him. When the President's call to arms comes, Clune's regiment of National Guard prepares. Mrs. Clune is terror-stricken. She induces Benton to resign from the unit. His comrades brand him a "slacker," and the girl he loves spurns him. The regiment moves off to war.

Lacerated by the taunts which greet him on all sides, Clune's manhood finally asserts itself, and he hastens to the front. He finds his regiment in a desperate plight. The enemy, in overwhelming numbers, is threatening to annihilate it. The colonel calls for a volunteer to make a perilous trip for reinforcements. Those who had jeered at Clune held back from what seemed inevitable death. The man they had called "slacker," steps forth. His trip through the enemy lines forms a series of hair-breadth escapes but proves successful in the end. Thus Benton redeems his honor and wins the girl he loves.

A PLACE IN THE SUN (Do Children Count?—Two Parts—July 4)—The Cast: Marion North (Little Mary McAlister); Frank North (John Cossar); Harriet North (Mabel Bardine); John Banning (Arthur Bates).

Frank North, out of employment, leaves his family and goes to another city to seek work. He is terribly injured and unable to notify his wife. Rapidly the North family approaches starvation. Little Marion, the daughter, finds a wallet on the street, dropped by Banning, a miser. Believing that the Lord had sent the money for her sick mother, the child utilizes it to purchase medicine and groceries. Banning causes Marion's arrest. She is arraigned in the Juvenile Court. However, the judge, after hearing her story, throws Banning out of court. A charitable society takes care of the family, locates North and aids him to recovery, then secures him a permanent position.

FOX FILM CORP.

HIS FINAL BLOW OUT (Two Parts—June 25)—The cast: Country Boy (Hank Mann); The Girl (Peggy Prevost); Her Father (Max Asher); The spy (Joseph Swickard). Directed by Hank Mann.

In this, a stranger coming to town supplants Hank in the affections of a girl, is made leader of the Home Guards and becomes a factor in the village life. In truth, the man is a spy sent to disorganize the Home Guards—to blow them up, in fact Hank keeps on his trail and learns the stranger's secret.

The exposure comes at a bazaar held for the benefit of the Home Guards. In this there are a bomb and some fine action. Hank, through his superiority, heroically saves the Home Guard, chases the spy from the town, and, well, of course, he wins back the girl.

THE SIREN (5 Parts—June 25)—The cast: Vivian Courtney, known as Cherry Millard (Valeska Suratt); Derrick McClade (Clifford Bruce); Burt Hall (Robert Clugston); The Stranger (Curtis Benton); Rose Langdon (Isabel Rea); Armand (Armand Kalisz); Old Langdon (Cesare Gravina); Cherry's Maid (Rica Scott).

This is a drama of transgression centering around the life of Vivian Courtney, an adventuress, who later changes her name to Cherry Millard. Beginning as a victim of circumstances, Cherry becomes steeped in sin and her death is finally brought about by the man she loved.

There is a prologue reciting Cherry's intrigue with The Stranger, who is jailed through her unfaithfulness. Then she goes to the West and falls in with Burt Hall. She makes him help her in a scheme to exact money from Derrick McClade a young millionaire. In this she succeeds, but when she attempts to marry Derrick he discovers the truth.

The Stranger escapes from prison, sets out on a search for the woman who ruined his life, and finds her. Before he can be caught, he has slain her.

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PATSY (5 Parts—July 1).—The cast: Patsy Prim (June Caprice); Dick Hewitt (Harry Hilliard); John Primmel, Patsy's Dad (John Smiley); Helene Arnold (Edna Munsey); Alice Hewitt (Ethyle Cooke); Patsy's French Maid (Alma Muller); Griggs (Fred Hearn); Janie (Jane Lee). Written by Joseph F. Poland. Directed by John G. Adolf.

Patricia Primmel, better known as Patsy Prim, though born in the city, is brought up in the west, where her father has gone for his health. As Patsy grows older her father becomes concerned over her untamed nature and determines to send her to a friend in New York for education and contact with refinement. The friend to whom father sends Patsy has died and the letter is received by his son, Dick Hewitt. As Patsy is already on her way when Dick gets the letter he has to go to meet her. Little short of a revolution takes place in Dick's bachelor apartments on Patsy's arrival. A housekeeper is hired, also a maid. Between them and Patsy, Dick and his butler are taught new steps.

Dick's wild life leads him into the company of Helene Arnold, an adventuress. One night when not quite sober they are married. Contrasting the childish beauty of Patsy and the bold Helene sets Dick thinking. Patsy is already in love with him. He is soon in the same fix. The unexpected arrival of Dick's sister Alice adds to Dick's troubles. At first she misunderstands Patsy's presence in the bachelor's apartments. Then, on seeing the light, she urges her wild brother to marry Patsy as she's "just the kind of girl to make him settle down." Although Dick would like to he can't because of his wedding with Helene.

Patsy's sentimental maid fills her with the art of love making. She tells her a man must marry a girl if he is out late at night with her alone. When Alice invites Patsy and Dick to a house party Patsy puts a hole in the gasoline tank. They are stalled on the road and arrive at the house at midnight. Alice rakes Dick over the coals and tells him he must marry Patsy. To make matters worse the hired entertainers for the party are Helene and a man. She threatens to expose Dick if he doesn't pay her \$10,000 hush money he had promised. Dick refuses.

Next evening Helene tells the guests she has an important announcement to make. Just as she is to expose Dick his butler appears in the door. Helene gasps and says she is going to Europe as a Red Cross nurse. She rushes from the house. Dick asks his butler why he so affected Helene. He tells him she is his wife who abandoned him several years ago. This nullifies Dick's marriage to Helene and he tells his sister he thinks she is right on the subject of marrying Patsy, who also likes the proposition and all ends happily.

GREATER VITAGRAPH.

THE MAGNIFICENT MEDDLER (5 Parts—June 4).—The cast: Jess Roth (Mary Anderson); Monty Emerson (Antonio Moreno); Bob Gill (Otto Lederer); Big Joe Roth (George Kunkel); Pete Marillo (Leon D. Kent). Directed by William Wolbert.

Monty Emerson buys the Sentinel in Horizon. With Bob Gill, a cartoonist, who had been his pal on an Eastern paper, he goes to Horizon. Monty starts in at once to uplift the town, and his first bit of "meddling" is to brand Ike Cherry, Horizon's "bad man," as an undesirable citizen. Ike then goes to the Sentinel office, levels two guns at Monty and grants him two minutes to start out of town.

Monty learns that Lewiston, a neighboring town, has been trying to annex the corrupt but contented Horizon. After a conference with the Mayor of Lewiston, Monty begins to shirk for consolidation. This brings him afool of Big Joe Roth, political boss.

Monty, meantime, meets Jess Roth, daughter of the boss, and they fall in love. After taking a flashlight picture showing Marillo, a Mexican, paying Roth his share of the profits from vice in the town, Roth organizes a gang and starts after Monty, while Marillo organizes a band of Mexicans to rob Roth's house.

The young editor evades his pursuers. Shortly afterward Marillo and his outlaws come along the road with Jess Roth a kidnapped captive. Monty drops onto the horse bearing Jess and gallops away, the Mexicans in pursuit. They reach the Sentinel office. Soon Roth's men appear and open fire on the place. A battle follows. Roth then breaks into the newspaper office and his men set fire to the place.

The girl escapes, but is again captured by

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Marillo, who returns to the attack at the Sentinel office. A force of cowboys come to the rescue, and Marillo flees with Jess a prisoner. Monty overtakes them, knocks Marillo out and rides away with the girl. Roth and a force of cowpunchers arrive at this juncture and escort the pair to the Palace dance hall. Roth, still incensed at Monty, tries to drag the girl away with him, but she denounces her father and forces him to consent to her wedding with the meedler.

Roth's capitulation is complete. He not only surrenders his daughter to Monty, but gives up his opposition to the consolidation proposition and orders his followers to vote for it.

THE MAELSTROM (Five Parts—June 18)—The cast: Jimmie Hallet (Earle Williams); Peggy Greye-Stratton (Dorothy Kelly); Stewart Reader Ling (Denton Vane); Chief Menzies (John Robertson); Gwennie Lyne (Julia Swayne Gordon); Cincinnati Red (Gordon Gray); Dago Sam (Bernard Seigel); Sergeant Congreve (Robert Gaillard). Directed by Paul Scardon.

Jimmie Hallet steps from his club into a fog-blanketed night and stops under an electrolite to light a cigarette. As he does so, a girl thrusts a package of papers into his hand and vanishes in the fog, but not before Hallet gets a glimpse of her features.

The papers left with Hallet include a bundle of canceled checks and an envelope giving a street address. He goes to the address. As Hallet enters the house, he is felled by two burglars who previously had killed Mr. Greye-Stratton, owner of the house, when Hallet regains consciousness he calls police headquarters. The murder of Greye-Stratton is a mystery, but Chief Menzies suspects the slain man's prodigal son.

Peggy Greye-Stratton, who left her father's roof because of his oppression of herself and her brother, visits headquarters to learn if they have captured the murderer. Hallet arrives and the girl is sent into an ante-room. Later she is put in the identification line and Hallet recognizes in her the girl of the fog. He pretends not to know her, but as she starts from the building he stops her, revives old acquaintance, and leaves with her.

Returning to headquarters, Hallet learns that Peggy is the wife of a criminal named Ling, and Menzies expresses the belief that she is shielding her brother, a member of Ling's gang. Hallet goes to his apartment and there receives a note from Peggy, begging him to go to her aid.

Hallet is admitted to the house by a woman, Gwennie Lyne, chief aid of Ling. She springs a trap and Hallet is plunged into a cellar. Menzies enters the house and meets the same fate. When he finds Hallet, the latter is bound and gagged. They escape from the cellar, but not before the gang has fled. The police begin a round-up of his gang. Two, "Dago Sam" and Cincinnati Red, are arrested.

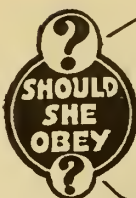
Red leads the police to a house, but Ling, suspecting treachery, makes him a prisoner. The police enter and Ling opens fire on them. He escapes over the roof-tops and goes to another house, where Hallet has gone to meet Peggy. She has just shown Hallet her brother, dying, when Ling enters the room. There is a fight and Hallet falls Ling with a chair. He then flees the house.

The police learn Ling's new hiding place and the fact that he is wounded. They get into the house, but while they are searching upstairs Ling sets fire to the building and escapes with Gwennie, who had been acting as housekeeper and guard over Peggy. The two seek refuge in a Chinese den. Menzies and Hallet force their way into the opium den and after a fight overpower Ling.

Ling, Gwennie, and "Dago Sam" are brought together at headquarters. Finally the gun with which Greye-Stratton was killed is flashed, and Sam admits that he fired the shot. This clears up the mystery. Peggy tells Hallet she had married Ling to prevent him from exposing a minor crime of her brother's, but Menzies reveals the fact that she was not really Ling's wife, because he has another wife living. Thus Peggy and Hallet, their romance born in the maelstrom of mystery, are free to wed.

A SON OF THE HILLS (Six Parts—June 25).—The cast: Sandy Morley (Antonio Moreno); Martin Morley (Robert Gaillard); Ann Walden (Julia Swayne Gordon); Cynthia Starr (Belle Bruce); Marcia Lowe (Florence Radinoff); Jeff Crothers (William Balfour). Written by Harriet T. Comstock. Directed by Harry Davenport.

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ambitious to do something worth while for the downtrodden people among whom he lives, and with this end in view, secretly plans to obtain a college education. His playmate, Cynthia Starr, is a member of an aristocratic family.

Unable to stand the tyranny of a cruel step-mother, Sandy finally runs away from home, but he falls ill from exhaustion and hunger and is taken into the house of John Markham, a northern capitalist temporarily in the South in search of a factory site. The boy wins the affection of his new friend and when Lansing Hartford, Markham's nephew, declines a proposal that he work a year in the shops of Markham's factory up north preparatory to entering college, Sandy eagerly embraces the opportunity.

The boy works faithfully for a year and further endears himself to his friend. At college he continues to show his worth and finally is graduated with high honors. Markham's faith in Sandy becomes stronger than ever and he despatches him to Lost Hollow to superintend the building and operation of a modern factory, designed to prove work for the poor hill dwellers under healthful conditions.

Shortly after this, Cynthia's aunt dies and the girl is taken in charge by Marcia Lowe, a physician, who is a cousin of Cynthia, although the latter does not know it. Marcia informs Cynthia that she was not a waif, as she had supposed, but the daughter of her aunt Ann's sister and Dr. Starr, both of whom had died when she was a baby. About the time of Sandy's return to Lost Hollow, Lansing also returns to the South. Cynthia is impressed by the polished Lansing, who, during his college days, had a secret affair with a woman.

He confers with Crothers, telling him that Sandy's factory will mean Crothers' ruin, and the slave driver stirs his own workers to a high pitch of resentment against Sandy. A mob goes to Sandy's office, intending to drive him out of the country, but Sandy turns the people against Crothers by telling them of Crothers' cruelty, low wages, and other crimes against him. He wins their confidence by telling them of his plans to better their conditions. Thereupon the mob vents its anger on Crothers and he is forced to flee the region.

Lansing takes Cynthia out for a drive and on their way they are caught in a rainstorm. They seek shelter in an abandoned cabin and remain there all night. In the morning, Lansing convinces the girl that she will be the victim of unjustified scandal and she agrees to marry him at once. They are married and return home. When Sandy learns of it, he compels Lansing to promise that he will not exercise his rights as a husband until Cynthia learns the meaning of marriage.

Lansing and Cynthia go north, she to live with his aunt, he to live away from her. She is introduced as his sister. Shortly after their arrival, Marion Spaulding, the woman with whom Lansing had had his affair, appears on the scene with a baby she credits to Lansing. She explains to Cynthia that her husband is dead and she has returned to Lansing. The latter, summoned, by Cynthia, gets a divorce. He marries Marion, and Cynthia, suddenly realizing that she really loves Sandy, returns to him.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 49 (June 16).

Piraeus, Greece.—King Constantine I, who is forced to abdicate the throne of the Hellenes in favor of his second son, Prince Alexander.

New York City.—Briton residents in the U. S. respond to their country's call. Hundreds flock to the British recruiting office opened here to facilitate enlistment. Subtitles: Not subject to draft in this country, these men join the fight for Humanity under the banner of their native land. General White, head of the British Recruiting Mission in the United States.

Santa Anita, Cal.—Members of the Red Star League, formed to take care of injured "four-legged" soldiers, prepare for service abroad. Subtitles: Blue ribbon prize winners are ready to do their bit. Mrs. Anita Baldwin, head of the league, and her military escort.

In France.—Ten thousand German prisoners stream into the French lines, the first results of the Allies' Champagne offensive. Subtitles: They are hungry, for they have not had much to eat in the trenches. A temporary concentration camp. Guns, too, have been taken in large number.

Beaupres, France.—Quantities of clothing, gift of kind-hearted Americans to the needy of France, are distributed among the people. Subtitles: They are grateful for this generous and

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President Wilson's Reply

To E. P. Ritter, of New York, Dated June 17

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"In reply to your letter of June 4th, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its processes. This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."

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thoughtful aid. The first U. S. Hospital Unit arrives abroad, the vanguard of America's forces at the firing line.

Seal Beach, Cal.—Spectacular motorcycle races mark the opening of the beach season at this noted Pacific Coast resort. Subtitle: the riders engage in a daring "broad-jump" contest.

Winning the War Through the Air.—Subtitles: Aviation officials believe that the war will be decided in the air, and propose a rapid addition of thousands of airplanes to America's aerial fleet. This country has some of the most powerful battle cruisers ever built, and many more are projected. Convertible land-and-water biplanes are a recent addition to the air forces. This is the type of observation balloon used by the U. S. Army. And America has the men for these machines, alert, quick, and brave, who will give a good account of themselves at the firing line.

New Orleans, La.—The gulf port holds a great patriotic rally when Secretary McAdoo arrives to wind up his Liberty Loan campaign. Subtitles: He reviews the parade with Governor Pleasant and Mayor Behrman. Jackies aboard the U. S. S. Pennsylvania increase their service to the nation by investing in Liberty Bonds.

New York City.—Thirty thousand school children participate in a Flag Day celebration in tribute to the "Red, White and Blue." Subtitles: President Wilson, who proclaims to the world on this day the reasons for America's entry into the world war. "Every principle we hold dearest is to be vindicated, and our flag shall wear a new lustre."

HEARST-PATHE NEWS No. 50 (June 20). Washington, D. C.—The Nation welcomes the Belgian Mission to the United States upon their arrival in the capital. Subtitles: Major Osterreith, wounded three times in battle, and his mascot which accompanied him in every engagement. The Italian Envoys, headed by Prince Udine, visit Fort McPherson in Atlanta, Ga. Lord Northcliffe, who comes to continue the work of the British Mission in helping to co-ordinate the Allies' tasks.

New York City.—The S. S. Manchuria is beached off Staten Island after collision with the U. S. Monitor Amphitrite during a heavy fog. Subtitle: The stern is almost submerged.

Houma, La.—Oil drillers accidentally uncover a rich pocket of natural gas, which gushes from the well in a powerful stream. Subtitle: They try in vain to subdue the flow.

Coucy, France.—The American Aero Corps, which has seen active service with the Allied Army, is now ready to fly for Uncle Sam. Subtitles: Some of the boys who made their "Indian Head" emblem famous. The "Daredevil" squadron has an unusual collection of mascots.

In France.—The liberated regions take on new life as the Allies establish their camps amidst the ruins left by the Germans. Subtitles: Field kitchens are located in the most convenient places. All bridges destroyed are quickly repaired to facilitate all movement of troops. In the British sector—Tommy Atkins enjoys his domestic work, and does not forget his daily five o'clock tea.

Venice, Cal.—Immense crowds turn out to catch their first glimpse of this year's latest bathing creations in the annual parade. Subtitles: Dame Fashion has enough variety of styles this season to meet all shades of opinion. A few of the prize winners.

Baltimore, Md.—Inmates of the Maryland State Penitentiary are being successfully reclaimed to manhood in humane manner. Subtitles: They use canes instead of guns for their military drills. Warden Leonard and his "trusties" who act as standardbearers of the regiment.

Princeton, N. J.—With many of the graduates in khaki, Princeton's University's 170th Commencement assumes a military character. Subtitles: Secretary of State, Robert Lansing, and Herbert Hoover, the Nation's food administrator, are made Doctors of Law. Honorary degrees are also conferred upon the Envoys of America's Allies, including Sir Spring-Rice and M. Jusserand.

New York City.—All branches of Uncle Sam's service join in a great demonstration to stimulate the voluntary enlistment spirit. Subtitles: Passing the land battleship, "Recruit," which has attracted many to the colors. These men have not waited for the draft—they volunteer now and choose their field of duty.

THE NEGLECTED WIFE (Epsode No. 8, "A Relentless Fate"—Two Parts—Balboa—July 1).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary

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In the last episode, Mary Kennedy learned that Margaret Warner, the young magazine writer, was the other woman in her husband's life, while Kennedy became insanely jealous of Norwood's attentions to Margaret.

He remonstrates with Norwood, stating that as her attorney he knows that Margaret is bound to another, and advises him that he should stop forcing his attentions upon her. Norwood informs Kennedy that Margaret is the one to judge their friendship, and not he. Kennedy visits Margaret, and begs her to give Norwood up and to promise him that she will not see him again. "What right have you to deny me friends?" the girl asks. Angry, Kennedy leaves.

Kennedy receives the nomination to run for Congressman against Bull Brady, a powerful political boss. His supporters assure him that he will be elected, due to the fact that his reputation is clean. Doyle and his band of crooked backers determine to elect Brady.

Kennedy begins his campaign, and while speaking, his eyes fall upon the unscrupulous Doyle. Doyle starts a panic among the crowd. Seeing this, Kennedy jumps down from the speaker's platform and starts after his bitter enemy. A free-for-all fight ensues. Kennedy is struck in the head with a sandbag. Falling, he is rushed to an automobile by two gangsters, who place him in Doyle's care. Margaret and Norwood pursue Doyle's machine. Seeing that Norwood is close upon him, Doyle escapes, throwing Kennedy's limp body on the road. Kennedy, slowly coming to, finds himself in Margaret's arms. Norwood returning after his fruitless search for Doyle finds Margaret and Kennedy close together in one another's arms. Staring down dazedly, half unbelieving, he mutters, "Kennedy, the other man!"

THE WOMAN IN WHITE—(Thanhouser—5 Parts—July 1).—The cast: Laura Fairlie, the heiress, and Ann Catherick, the Woman in White (Florence La Badie); Sir Percival Glyde (Richard R. Neil); Marian Halcomb, Laura's half sister (Gertrude Dallas); Count Fosco (Arthur Bower); Walter Hartridge (Wayne Arey). Directed by Ernest C. Warde.

Because of her father's last request, Laura Fairlie was duty bound to marry Sir Lord Percival. She was in love with Walter Hartridge, a young artist, who had been engaged as her drawing master. Marian informed Walter that Laura was engaged. He resigned his position and went back to the city. On his way back Walter met a mysterious woman in white. She informed him "that Glyde was about to ruin his life, and that he was not all that he seemed." Fearing for Laura, Walter wrote to warn her. Laura never received the letter, because it was intercepted by a servant of Glyde's and the nobelman suppressed the message. Fearing that Walter knew something of his past, Glyde secretly secured him a position with an exploring party that was going to Central America, and sent one of his men along, slyly hinting that news of Walter's death would be followed by a handsome reward. Shortly afterwards they were married. After a short trip they returned home. Accompanying them was one Count Fosco, a friend of Glyde, whose mission was to assist him gain control of Laura's fortune. Marian, Laura's half sister, was to live with her, as they were very devoted to one another.

Ann Catherick, the woman in white, Walter had met, finally managed to meet Lady Glyde, and was in the midst of an accusation against Glyde when the unexpected arrival of the nobleman caused her to flee. As the unhappy wife returned she found to her horror that Fosco had been spying upon her. Marian having heard Laura's story determined to keep a close watch on the man. Stealing out on the porch above them, Marian heard Fosco mention that Ann Catherick greatly resembled Lady Glyde. A sudden storm arose, and before Marian could return to her room, Glyde had entered Laura's room, and she was unable to move. Due to exposure, Marian became seriously ill and was confined to her bed. This was their chance. Laura was told by Glyde that Marian was away for a few days. Learning that the mysterious woman had just died, and knowing that she had escaped from an insane asylum, Glyde determines to bring her body to his home and bring Lady Glyde back as the insane fugitive. Due to the great resemblance their plan worked successfully. Marian recuperated and learned the terrible news. It seemed impossible. She determined to investigate. Will Laura suffer for the Woman in White?

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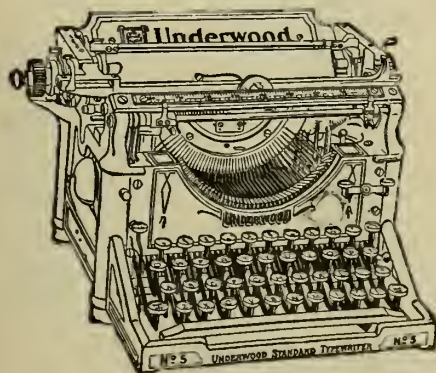
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 128.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).
A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama).
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

Much Obligated (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegroom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring" (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).
A Day Out of Jail (Ham and Bud Comedy).
Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).
The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).
The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Seaside Romeo (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comedy).

SELIG.

The Last of Her Clan (Two parts—Drama).
The Prodigal's Return (Drama).
Selig-Tribune No. 38 (Topical).
Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Edu.).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Soapweed Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).
Selig World Library No. 4 (Educational).
Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.
Muggsy in Society.
The Candy Jag.
Muggsy in Bad.

SPARKLE COMEDIES.

Are Actors People? (Pokes and Jabs Comedy).
A Ride for Life (Pokes and Jabs Comedy).
Military Madness (Pokes and Jabs Comedy).
The Rest Cure (Pokes and Jabs Comedy).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanbouser).
The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).
Lonesome Luke's Honeymoon (Two parts—Comedy—Rollin).
Know America, the Land We Love (No 9 Copper Industry) (Scenic—Combitone).
Jumping Jealousy (Comedy—Myers-Theby Corp.).
The Latest French Creations (Fashions—Pathe).
Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
Rusticating (Comedy—Myers-Theby Corp.).
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).

Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).

Hearst-Pathe News No. 44 (Topical).

Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanbouser—Five parts—Drama).
The Mystery of the Double Cross No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).
The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balboa).
Police Protection (Comedy—Myers-Theby Corp.).
Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).
K tzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy), and The Avalone Industry (Industrial) (International Split Reel).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.

Blind Man's Luck (Astra—Five parts—Dr.).
Know America, the Land We Love (No. 11, Along the Rio Grande) (Combitone).
Happy Hooligan Cartoon Comedy (Around the World in Half An Hour, and Forbidden City in Peking, China) (Scenic).
Max Plays Detective (Two parts—Comedy).
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.
The Neglected Wife (No. 5, The Crisis—Two parts—Drama—Balboa).
Mystery of the Double Cross (No. 13, "The Face of the Stranger"—Two parts).

RELEASES FOR WEEK OF JUNE 17.

Fires of Youth (Thanbouser—Five parts—Dr.).
The Mystery of the Double Cross (Episode No. 14, "The Hidden Brand"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 6, "On the Precipice—Two parts—Drama—Balboa).
Lonesome Luke Plumber (Two parts—Comedy—Rollin).
Know America No. 12—Southwestern Texas (Scenic—Combitone).
Ka.zenjammer Kids, "Down Where the Limberger Blows" (Cartoon Comedy), and The Kamo Gawa Canal in Japan (Scenic).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 24.

When Baby Forgot (Lasalida—Five parts—Drama).
The Mystery of the Double Cross (Episode No. 15, "The Double Cross"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 7, "The Message on the Mirror"—Two parts—Drama—Balboa).
Know America No. 13—Cattle Raising—Texas (Scenic—Combitone).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).
Krazy Kat—All is not Gold that Glitters (Cartoon Comedy) and Rebuilding America's Merchant Marine (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanbouser—Six parts—Drama).
The Neglected Wife (Episode No. 8—"A Relentless Fate"—Two parts—Drama—Balboa).
Know America No. 14—"Here and There in Texas" (Scenic—Combitone).
Max, the Heart Breaker (Two parts—Comedy—Pathe).
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 128.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 6—Number 75 (Topical).
June 13—Number 76 (Topical).
June 20—Number 77 (Topical).
June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11—Number 80 (Topical).

BIG U.

May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

BISON.

May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9—Double Suspicion (Two parts—Drama).

BUTTERFLY.

May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2—The Plow Woman (Five parts—Dr.).
July 9—The Reed Case (Five parts—Drama).

GOLD SEAL.

May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—A Young Patriot (Three parts—Dr.).
July 9—A Limb of Satan (Three parts—Drama).

IMP.

May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9—Hatton of Headquarters (Drama).

JOKER.

May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9—Kitchenella (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).

June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy).
July 9—Hearts and Flour (Two parts—Comedy).

NESTOR.

May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy).
July 9—Minding the Baby (Comedy).

POWERS.

June 4—Them Were the Happy Days (Cartoon—Comedy) and Superstitious China (Dorsey Educational) (Split Reel).
June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).
June 18—Young Nick Carter, Detectiff (Comedy—Cartoon) and China's Wonderland (Dorsey-Edu.) (Split Reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travel-augh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).

REX.

Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy—Dr.).
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).

VICTOR.

June 18—A Pirate Bold (Comedy).
June 18—Puppy Love (Comedy).
June 18—She Married Her Husband (Two parts—Comedy—Drama).
June 25—Damaged Goodness (Comedy).
June 25—Her City Beau (Comedy—Drama).
June 25—Swede Hearts (Two parts—Comedy—Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9—Meet My Wife (Comedy).
July 9—The Paper Hanger's Revenge (Comedy).
July 9—Kicked Out (Two parts—Comedy Drama).

UNIVERSAL SCREEN MAGAZINE.

June 4—Issue No. 22 (Educational).
June 11—Issue No. 23 (Educational).
June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9—Issue No. 27 (Educational).

UNIVERSAL SPECIAL FEATURE.

June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts—Drama).
June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama).
June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).

July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 2—Issue No. 3 (Topical).
June 9—Issue No. 4 (Topical).
June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical).
July 7—Issue No. 8 (Topical).
July 14—Issue No. 9 (Topical).

Mutual Film Corp.

CUB.

May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).
July 5—Jerry's Gentle Nursing (Comedy).

GAUMONT.

June 7—Reel Life No. 58 (Subjects on Reel: Modern Footwear; Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine)).
June 14—Reel Life No. 59 (Subjects on Reel: Magazines by the Million; The Kaolo or Eucalyptus Bear; How Big Guns Are Moved; Hemp Industry of Rural Roumania) (Mutual Film Magazine).
June 12—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, An Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).
June 19—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic).
June 26—Tours Around the World (Subjects on Reel: Naples, Italy; Buenos Aires, Argentina) (Scenic).
June 21—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Subjects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee; As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).
July 3—Tours Around the World No. 35—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5—Reel Life No. 62—Subjects on Reel: Making Jewelry at Home; Berry Pickers of the South; Toys of War-time; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine).

LA SALLE.

May 21—Chubby Inherits a Harem (Two parts—Comedy).
June 4—The Flight That Failed (Two parts—Comedy).
June 12—His Cannibal Wife (Comedy).
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discards in "A" Flat (Comedy).
July 3—The Girl in France (Comedy).

MUTUAL WEEKLY

June 6—Number 127 (Topical).
June 13—Number 128 (Topical).
June 20—Number 129 (Topical).
June 27—Number 130 (Topical).
July 4—Number 131 (Topical).

(Mutual Releases continued on page 148.)

The 13th Labor of Hercules

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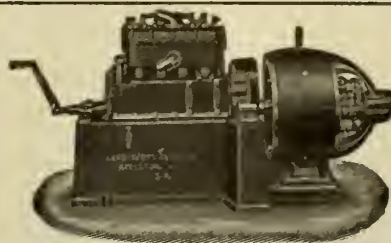
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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 128.)

(Mutual Releases continued from page 146)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Bets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Rogue's Defeat"—Two parts—Drama).
June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6—Jimmie Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

May 28—The Serpent's Tooth (American—Five parts—Drama).
June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2—The Masked Heart (American—Five Parts—Drama).

SIGNAL PRODUCING CO.

June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy).
May 17—Miss Trizie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2—The Trail of the Shadow (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochondriac (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.

FAMOUS PLAYERS.

Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—Drama).
July 2—At First Sight (Five parts—Drama).

KLEVER KOMEDY.

May 7—Invited Out.
May 21—Moving.
June 4—Bungalowlowing (Comedy).
June 18—Commuting.
July 2—Oh Pop!

LASKY.

May 24—The Undying Flame (Five parts—Dr.).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5—Big Timber (Five parts—Drama—Morosco).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts).
May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

May 21—Batavia, The Javanese Capital (Scenic).
May 28—A Journey Through Java (Scenic).
June 4—Surabaya—The Busy Burg of Java (Scenic).
June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2—How California Harvests Wheat (Educational).
July 9—In the High Sierras (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 4—Subjects on Reel—A School for White Wings; The Desert Harvest; Cartoon—Otto Luck in the Movies.
June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Triangle Film Corporation.

FINE ARTS.

May 6—Might and the Man (5 parts—Drama).
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

May 27—Wolf Lowry (Five parts—Drama).
June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1—The Flame of the Yukon (Five parts—Drama).
July 1—Hater of Men (Five parts—Drama).

TRIANGLE KOMEDY.

June 10—Wheels and Woe.
June 10—His Marriage Failure.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1—A Janitor's Vengeance.
July 1—Aired in Court.

TRIANGLE PRODUCTION.

May 13—The Man Who Made Good (Five parts—Drama).
May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).
June 24—Her Excellency, the Governor (Five parts—Drama).

MACK SENNETT-KEYSTONE.

May 20—A Royal Rogue (Two parts).
May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).

Feature Releases

ART DRAMAS, INC.

June 4—House of Cards U. S. Amusement Co. (Five parts—Drama).
June 11—A Mute Appeal (Van Dyke—Five Parts—Drama).
June 18—The Golden God (Apollo—Five Parts—Drama).
June 25—The Road Between (Erbograph—Five Parts—Drama).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).
July 2—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

June 4—Bringing Home Father (Five parts—Drama).
June 11—A Doll's House (Five parts—Drama).
June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five parts—Drama).
July 2—Fires of Rebellion (Five parts—Drama).

CHRISTIE FILM CO.

June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.

May—Florida to Louisiana With H. T. Tinkbottom (Scenic).
The Living Book of Nature (Transporting Wild Animals—Educational).
June 11—The Living Book of Nature (American Deer—Educational).

CINEMA WAR NEWS SYNDICATE.

June 10—American War News Weekly No. 7 (Topical).
June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).

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Very sincerely,

Marcus Loew

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List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 128.)

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

May 21—The Final Payment (Five parts—Dr.).
May 28—The Silent Lie (Five parts—Drama).
June 3—The Slave (Five parts—Drama).
June 10—The Broadway Sport (Five parts—Drama).
June 17—Some Boy (Five parts—Comedy—Dr.).
June 24—The Siren (Five parts—Drama).
July 1.—Patsy (Five parts—Drama).

FOXFILM COMEDIES.

May 21—His Bomb Policy (Two parts).
May 28—Suds of Love (Two parts).
June 11—Six Cylinder Love (Two parts).
June 25.—His Final Blow Out (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 4—The Magnificent Meddler (Five parts—Drama).
June 11—The Question (Five parts—Drama).
June 18—The Maelstrom (Five parts—Drama).
June 25—A Son of the Hills (Five parts—Dr.).
July 2.—Caste (Five parts—Drama).

IVAN FILM PRODUCTIONS.

Apr. —One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

June 10—Star Spangled Banner (Three parts—Edison—Patriotic Drama).
June 11—Filling His Own Shoes (Five parts—Essanay—Drama).
June 11—A Brass Monkey (Selig—Two parts—Comedy).
June 13—Do Children Count? (No. 2, "Step to Somewhere"—Two parts—Essanay).
June 18—Land of Long Shadows (Essanay—Five parts—Drama).
June 20—Do Children Count (No. 3—"The Wonderful Event"—Two parts—Drama).
June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoyt Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 2.—The Man Who Was Afraid (Essenay—Five parts—Drama).
July 4.—A Place in the Sun (One of the "Do Children Count" Series—Two parts—Drama).

SELZNICK PICTURES.

Apr. —The Silent Master (7 parts—Drama).
May —The Lone Wolf (Drama).
May —Poppy (Drama).
May —A Modern Othello (Drama).

WORLD PICTURES.

May—Atonement (Brady—International—Five parts—Drama).
June 4—The Crimson Dove (Five parts—Dr.).
June 11—The False Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady—International—Five parts—Drama).
June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25.—The Golden Lotus (Brady—International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).

States Right Features

AMERICAN-JAPAN PICTURES CORP.
May—The Land of the Rising Sun (Ten parts—Sultable as a serial or as separate features).

ARIZONA FILM CO.
May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.

May—Balloonnatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.

CHARTER FEATURES CORP.

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The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
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Birdland Studies.
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EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

PETER PAN FILM CORP.

(Revised List of Mo-Toy Comedies.)
Mo-Toy Troupe (Release No. 1—"Midnight Frolic").
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

REOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 41 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

UNIVERSAL (STATE RIGHTS).

April—Even as You and I (Seven parts—Dr.).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

WHOLE SOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

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Arizona	6	Cyril Scott	90
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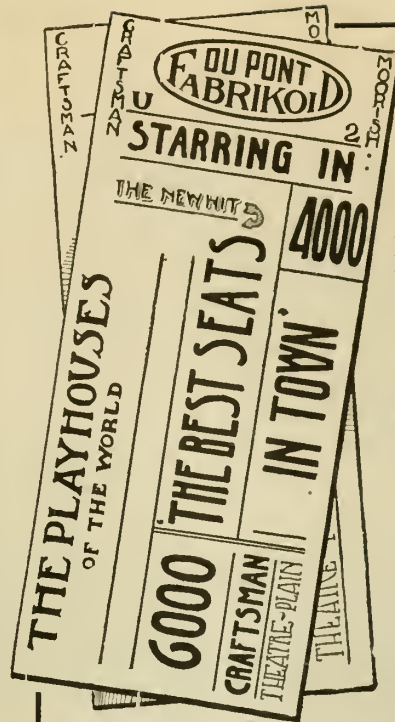
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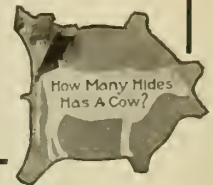
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Modern Theatre Construction

By EDWARD BERNARD KINSILA

Published by the

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Preface by the Author In the preparation of this volume on "Modern Theatre Construction" no claim is made that this is a wholly original work. The book is merely a compilation of the best obtainable data on the subject, interspersed with original ideas. Nor has any attempt been made to produce a technical treatise on the subject. This is rather a hand-book of practical suggestions intended primarily for the general reader, which may serve as a guide and reference for prospective owners, managers, architects or builders in search of reliable information on this type of structure.

The collection of the necessary matter for proper presentation has entailed a considerable amount of painstaking labor, and the author has often found it desirable to adopt the matured thought and in some instances even the very expression of thought of competent writers. To these authorities grateful and appreciative thanks are extended.

The absence of any serious or exhaustive published treatment of this important topic within the past quarter of a century, coupled with the present general tendency toward architectural uplift throughout this country, which aims at a simpler and truer form of art, renders the occasion opportune for the publication of such a volume as this.

In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

April, 1917.

EDWARD BERNARD KINSILA.

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A Brief History of the Theatre	Controlling Elements
Site Selection	Designing and Planning
The Stage Section	Lighting
Motion Picture Theatres	Safety
Comfort	Heating and Ventilation
Acoustics	Construction
Examples of Theatre Architecture	Appendix

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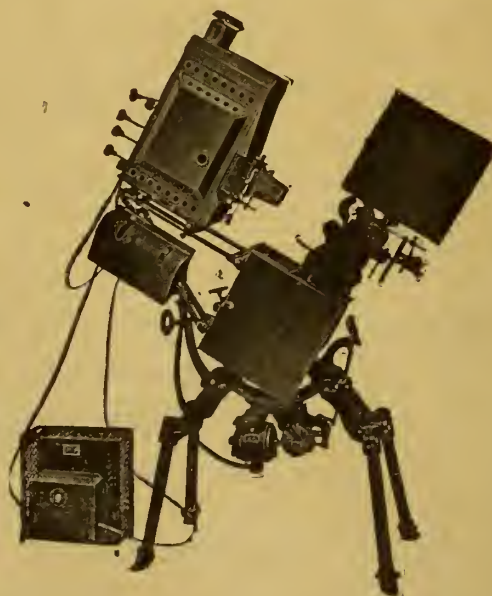
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THE FILM
INDEX

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“The Call to Arms”

now running at the Globe Theatre, New York

has been the big feature of all New York attractions during the past week. There has been good reason for this.

The other three features of the Benjamin Chapin Cycle of Lincoln photoplays—“**My Mother**,” “**My Father**” and “**Myself**”—are being presented also and have been bringing laughs and tears in abundance, but it has seemed especially appropriate that “**The Call to Arms**” should be featured at the time our American boys arrived in France.

The great body of American people love amusement, even in time of a great national struggle. Do the great body of American people understand what the war is for? They know our rights have been violated and unspeakable outrages upon humanity have been committed. The right of liberty and the pursuit of happiness are principles depicted in **Benjamin Chapin's wonderful pictures**. Anyone seeing these visualized traits of the human heart must realize that war will cease only when humanity is ready for peace.

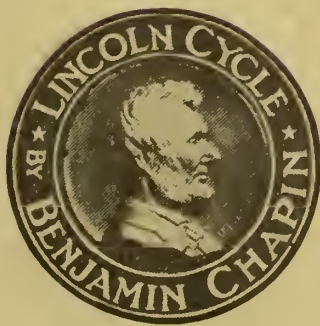
The great emotion to which the nation has been stirred has led us to announce the release of the **Lincoln Cycle pictures** at as early a date as the territories can prepare for this release.

This decision has just been reached today, June 28th, upon reading of the arrival of the American army in France.

Now, if you are interested as a **Stateright Buyer**, or as an **Exhibitor**, send in any information or inquiry that may help us to prepare your territory for these pictures as quickly as possible, and to make the picture the most valuable **service** possible.

These pictures show **the joy of living** and why the American boys are **the greatest boys in the world**.

The four features of the Lincoln Cycle are still running at the Globe Theatre, New York. If you are an **Exhibitor**, a **Stateright Buyer**, or in any way vitally interested in the moving picture business from a commercial, artistic or purely amusement standpoint, then wire some friend in New York to see these pictures at once and report to you. **Address:** Charter Feature Corporation, Benjamin Chapin, President, Globe Theatre, New York.





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JACK GARDNER

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and

"Land of Long Shadows"

Screen time 65 minutes



"THE RANGE BOSS," taken from the famous novel by Charles Alden Seltzer, is a thrilling story of the great West; in which a cow-puncher foils a plot to rob an Eastern girl of her holdings. He wins her admiration by his pluck and daring, and then her love.

"LAND of LONG SHADOWS," written and directed by W. S. Van Dyke, depicts the rugged life of the Canadian Northwest. A trapper, wrongly accused of crime, refuses to surrender to the mounted police. Baricaded in his cabin he holds them at bay until after "the great event" happens to his wife.



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For the Week of July 23d Offer a Wide Choice of Subjects — Representing the Highest Class of Moving Picture Entertainment.

THE releases offered by the Universal for the week of July 23 exceed in quality and quantity those of all competition combined. Competition is no part of the Universal Policy. That is for the other fellow. If he is or thinks he is capable of producing pictures that actually compete with Universal Releases, let him do so. The Universal will continue to progress; to take and maintain the lead in the production of pictures and of subjects that will prove popular with the fans and profitable to the Exhibitor. Look over the list below and you will readily see the reason for the assertions made here. You will find the sort of pictures that your patrons demand. You will find novelties and comedies such as you need to strengthen your program, or to bolster up a weak feature. No matter what sort of a show you are giving you need selections from the Universal's Short Subject Releases. Book through your nearest Universal Exchange, or direct from the Home Office.

As a brother Exhibitor of yours tersely puts it: "What my patrons want, they get in Universal Pictures. Short subjects, strong features, new films, and a good show always. That's why my patronage is constantly growing." Art S. Hamly, Mgr Yale Theatre, Pauls Valley, Okla.

Subjects Released July 23d, 1917

GOLD SEAL—IRENE HUNT in "A SOLDIER OF THE LEGION." With Leo Pierson (Three-Reel War Drama).

NESTOR—EDDIE LYONS AND LEE MORAN—"SEEING THINGS." With Edith Roberts (One Reel Comedy).

L-KO—BOB MCKENZIE—"THE SIGN OF THE CUCUMBER." With Eva Novak and Chas. Ryckman (Two-Reel Comedy).

UNIVERSAL ANIMATED WEEKLY, No. 82.

MARY FULLER—MARY FULLER FEATURE—"THE BEAUTIFUL IMPOSTOR" (Two-Reel Society Drama).

JOKER—WILLIAM FRANEY—"CANNING THE CANNIBAL KING." (One-Reel Comedy).

VICTOR—HERBERT RAWLINSON and NEVA GERBER—"CAUGHT IN THE ACT." (Two-Reel Comedy Drama).

UNIVERSAL SCREEN MAGAZINE, No. 29.

UNIVERSAL CURRENT EVENTS, No. 11.

JOKER—GALE HENRY and MILTON SIMS—"THE SOUBRETTE." (One-Reel Comedy).

POWERS—"HAMMON HEGGS REMINISCENCES" (Comic Cartoon), and "IN THE LAND OF LIGHT AND GLOOM" (Dorsey Educational) —Split Reel.

UNIVERSAL SERIAL—PRISCILLA DEAN and HARRY CARTER—"THE GRAY GHOST." With Eddie Polo and Emory Johnson Episode 5—"Plunder"—Two Reels.

NEWS GALORE

World-Wide Activities Permanently Recorded in "Current Events."

READING in your newspaper about the thrilling events that are daily taking place all over the world is dry stuff compared to seeing the actual happenings at their most dramatic moment. That is why the moving picture lovers all over the world are so keen for the live news pictures shown every week in Universal Current Events. The picture given here of a scene at the great reception which New York City officially accorded the Italian War Mission is from a subject that is of interest to every man, woman and child in the land. Every week Current Events



Italian War Mission in N. Y.—
Universal Current Events

shows similarly important "doings," with the result that the demand for prints is growing by leaps and bounds. If you want a live one, book Current Events through your nearest Universal Exchange.

"Going strong," is the nation-wide verdict regarding the Universal Mystery Serial, "The Voice on the Wire," which was filmed from the popular novel of the same name, written by Eustace Hale Ball. In the mazes of the fascinating plot Stuart Paton, the director, and Ben Wilson and Neva Gerber who played the leads, found opportunities for the best work of their careers, and the public has shown its appreciation in thousands of theatres. Many Exhibitors have already begun to plan for repeat bookings, deciding to take advantage of the tremendous popularity of the combination of a strong serial with popular stars, unusually well produced.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

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Manufacturing Concern in the Universe."

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The First Serial Photo Play Ever Filmed from a SAT. EVE. POST STORY

LIVE TIPS

News Notes for Shrewd Exhibitors

"Seven Cutey Pups," the novelty animated cartoon, is being widely booked. It is so different from the average comic cartoon that shrewd Exhibitors are playing it up strongly as a feature. Everyone knows Vincent Colby's post card pups, and all are eager to see them brought to life on the screen. Book this strong single reel today.

Grace Cunard and Francis Ford, the popular stars of the great serial, "The Purple Mask," are known abroad by the names of the characters which they played in "Lucille Love." The fascinating Grace is known as Lucille, and Francis and his side whiskers is always referred to as Hugo. It is such popularity as this, together with the cleverly concealed mystery of "The Purple Mask," that has made the repeat bookings for this Universal multi-reel drama exceed all similar records.

Eddie Lyons and Lee Moran have an exceedingly funny comedy in "Seeing Things," the current Nestor release. Eddie and Edith (Roberts), engaged, quarrel. Eddie takes his colored servant (Lee) to a lonesome house in the country to nurse his grouch. Unknown to him a band of counterfeiters are making illicit use of the cellar, and some of the strange happenings which the crooks stage to frighten their visitors away are such as to bring Lee's sense of comedy to the front in a series of screamingly funny situations.

"The Sign of the Cucumber," the current L-KO release, has some of those novel and comical stunts for which the L-KO comedians and directors are famous. Did you ever see a donkey and its rider sailing over the housetops, with only an umbrella for a parachute? You can see it in this laff-provoker, and it's one of the funniest effects ever screened.

What do you think about Mary Fuller returning to Universal pictures? They're so good that they are being called Mary Fuller Pictures, too. That's their regular brand name. The first one is "The Beautiful Impostor," and will be released on July 26. It is a two-reel society drama, and every woman will go crazy about it. All the latest styles.

Watch for

The Universal
Trump Serial

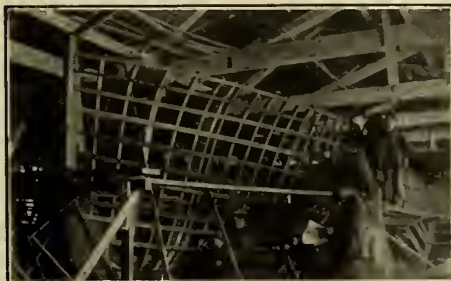
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Novelties in Infinite Variety on the Universal Screen Magazine.

*"This World is so full of a number of things,
I am sure we should all be as happy as kings."*

So sings the poet. But—if millions upon millions of the good citizens and their wives and sons and daughters have no opportunity of seeing these "number of things," it is clearly the fault of no one but themselves. The Universal Screen Magazine is showing them



Building a Submarine Chaser—Universal Screen Magazine

every week to the delight and entertainment of millions of ardent movie fans. This week we announce No. 29 of this fascinating magazine "movie," and in it are some of the things that every one is reading, talking, or wondering about. For instance, the illustration shows the building of the U. S. Submarine Chasers, part of the plan to sweep these terrors from the seas. Such live topics from week to week are the things that pull the crowds even on your traditional "dull day." Book through any Universal Exchange.

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VERY FOND OF THE WEEKLY, AND NEVER MISS A SINGLE ONE, SO THAT IT ENABLES ME TO BUILD UP MY PATRONAGE AND HOLD IT.

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*Lord Northcliffe,
U. Animated Weekly*

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Screen Comedy Shows Wild Life
As It Is NOT.

CANNED lobster will taste all the sweeter to you after you have seen William Franey "Canning the Cannibal King." The "kink" had a sweet little wife who took a strong liking to William, when she saw him emerging like Moses from the bulrushes, and William, having floated on a raft for twelve days without food or water, and hav-



"Canning the Cannibal King"—Joker Comedy.

ing nothing else to do that morning, was mighty glad to have made such a deep impression on the queen. But life on the cannibal island was pretty strenuous and it was a very important question which one should be canned—Franey or the Queen's husband. That's what makes "Canning the Cannibal King" such a funny little Joker.

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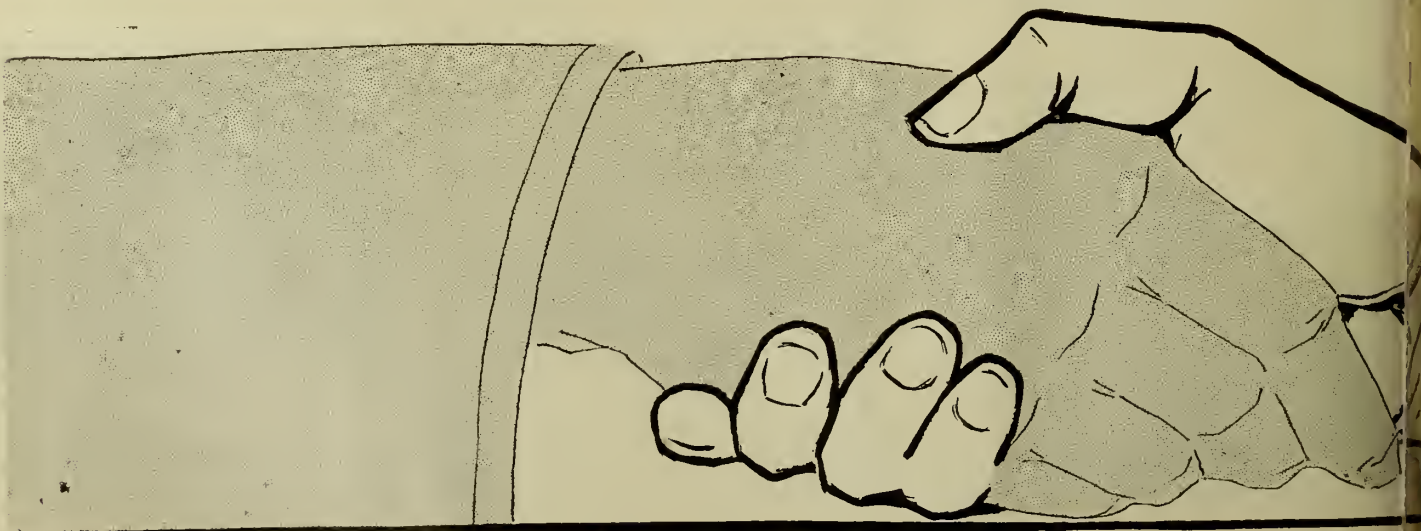
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"The plot? Tut, tut. It's there, so why worry? Come through yourself."

Jos. C. Reddy, New York Morning Telegraph:

"With a punch and a dash that should make it a success."

Victor Watson, New York American:

"The melodrama thrills; there is a veritable murmur of events."

Robert G. Welsh, New York Eve. Telegram:

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Pictures

Pictures

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Billie Burke "The Land of Promise"

An adaptation of one of her greatest stage successes by W. Somerset Maugham.

Pauline Frederick "The Show Down"

By Hector Turnbull, author of "The Cheat" who has devised a story of tremendous feminine appeal.

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A photoplay written by Gelett Burgess and Carolyn Wells displaying his amazing abilities in feminine characterizations.

Vivian Martin "Little Miss Optimist"

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Wallace Reid "The Hostage"

A modern story by Beulah Marie Dix, showing that the humane impulse is present even in the great international war.

Sessue Hayakawa "Hashamura Togo"

From Wallace Irwin's widely read stories of the Japanese schoolboy.

Mme. Petrova "The Law of the Land"

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Lina Cavalieri—Title to be announced later.

A characterization fitting her marvelous artistic abilities surrounded by a reproduction of unsurpassed elegance.

Be sure and make booking arrangements well in advance—the right time is—now.

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"Fatty"
Arbuckle's
third
comedy

"The
Rough House"

acclaimed by press
as huge success.

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nearest Paramount
exchange—NOW.

REVIEWS

"Fatty" Arbuckle's latest comedy is well-named. It is seldom that the strenuous efforts of acrobat comedians ever bring forth such knock-out results." (Exhibitors' Trade Review)

"Not an unoccupied moment in the entire picture." (Moving Picture World)

"The story is wonderfully fitted for his inimitable characteristics." (Motography)

"In the third picture Fatty has left nothing undone or untouched to make it the most screamingly hilarious production he has ever appeared in." (Motion Picture News)

"It is undoubtedly the best he has done and lives up to its name with a vim and is two reels of genuine comedy action and "punch" and brimful of fun." (Morning Telegraph)

Paramount Pictures Corporation.
FOUR FIFTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Paramount-Burton Holmes Travel Pictures

**"To travel is to
possess the World"**

Pictures That Get New Patrons

The means being used in the Chicago district in reaching out for new patrons among non-theatre goers.

A report from the Marquette Theatre, LaSalle, Ill., states—"In regard to announcements on Burton Holmes Travel Pictures, I am getting results and am receiving many comments on the announcements reaching those to whom they were mailed."

This quaint costume of a Javanese gentleman consists of a white shirt and collar, a funny tight-fitting bob-tailed jacket which buttons up to the chin, and a wonderful skirt fastened with a belt which supports one or two apparently dangerous but really harmless "kriesses" or daggers.

Why not a few new ones next week?



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres.; JESSE L. LASKY, Vice-Pres.; CECIL B. DE MILLE, Director General

Burton Holmes
as
a Javanese gentleman



Released July 2nd

Victor Moore at his best, and a crew of Klever Kiddies show you what it's like to be left home alone with a flock of cream puffs and five dollars' worth of ice—when mamma goes out for the day. P. S.—The kids next door were there too.

Klever Komedies always shown at the Strand, N.Y.



Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

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"The Window Dresser's Dream"



What could be more natural than for a window dresser to dream that one of his models had come to life—and oh, boy—but seeing is believing.

It's marvelous what a little trick photography will do.

At all Paramount exchanges.

For *all* theatres
all the time.

Black Diamond Comedy



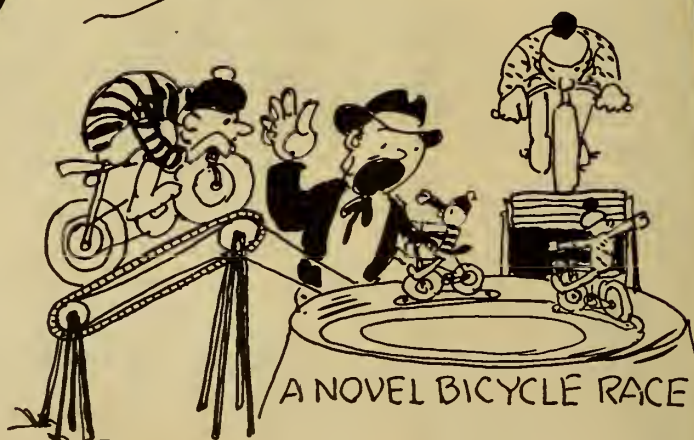
U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA

J. O. WALSH, Pres. F. W. H. L. AN, Vice-Pres. D. L. HART, Treas.



MUTUAL**REEL LIFE No 64**
released July 19th

THE COCOANUT

THE BOY
SCOUT SIGNAL
CORPSINCANDESCENT
MANTLES

A NOVEL BICYCLE RACE

"LEAVES FROM LIFE"

TOURS around the WORLD No 37
released July 17thAVIGNON - A CITY OF
SOUTHERN FRANCETHE RUINED
PALACE OF
TIBERIUSTIMBURTU - A CITY
OF THE SUDAN**Gaumont Co.**FLUSHING
PARIS
LONDON

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 14, 1917

ALBERT CAPELLANI ENGAGED TO DIRECT JULIA SANDERSON

ALBERT CAPELLANI has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct Miss Julia Sanderson. Mr. Capellani is recognized as one of the world's foremost directors of motion pictures. The productions which he stages for Miss Sanderson will be made at the studios of the Empire All-Star Corporation and will be released through Mutual Exchanges everywhere.

Brilliant Career.

The career of Albert Capellani has been a brilliant one. Born and brought up in France he was artistic by nature, and early in life found the stage as a means of expression. His motion picture work began in the studios of Pathe Freres in Paris, where he was first assistant to a cameraman, later himself acted as cameraman and then rose to the post of director. In all he spent seven years in directing feature productions abroad, five of which were devoted to Pathe productions. Some three years ago he came to the United States and entered the World studios in New York as producing director. While here he made such notable pictures as "Camille," "The Face in the Moonlight," "The Flash of an Emerald" and "The Impostor." When Clara Kimball Young headed a company of her own, Mr. Capellani was engaged as her director, and he staged both "The Common Law" and "The Foolish Virgin." And now he feels that in Julia Sanderson, one of the latest of the Charles Frohman stars to be selected for screen work with the Empire All-Star Corporation, he has even more wonderful opportunities than have been offered him in the past.

Already at Work.

Mr. Capellani and Miss Sanderson are both now at work on the first of the big features to be released through Mutual Exchanges. The title and release date of the initial photoplay starring Miss Sanderson will be announced in due time. In the meanwhile exhibitors can make reservations at their nearest Mutual Exchange.

Captain Peacocke Will Act With Jackie Saunders

Captain Leslie T. Peacocke, widely known as a short story writer, scenario editor, poet and playwright, will play an important role in the next Jackie Saunders Mutual release. He will appear as Jackie's millionaire father in the photoplay entitled "Betty Be Good," which is scheduled for release through Mutual Exchanges during the month of July.

Star Productions for July

Write or visit your nearest Mutual
Exchange for release dates.

Title.	Lead.
The Masked Heart.	William Russell
Mary Moreland.	Marjorie Rambeau
Betty Be Good....	Jackie Saunders
Melissa of the Hills.....	
.....	Mary Miles Minter

WILLIAM RUSSELL CAST AS PUGILIST IN NEXT PHOTOPLAY

Those who enjoy seeing William Russell in roles of the sort in which he can display to the full his marvelous physique and real brawn will be delighted in the announcement that Mr. Russell will be cast as a pugilist in his next Mutual Picture. "Pride and the Man" is the title of the subject. In it Russell enacts the role of "Handsome Jack" Bronson, champion heavyweight and idol of the ring. The whole play fairly bristles with big scenes and action of the fastest sort. There is one prize fight scene that will give Russell fans a chance to behold their favorite in an actual ring battle. Supporting Mr. Russell in the production now in the making at the American studios at Santa Barbara are Francella Billington, as the society girl who persuades the fighter to give up his ring career; Clarence Burton, George Fischer, Paul Weigl and Antrim Short. Bookings on the entire Russell Series of Mutual "Big Stars Only" Pictures can be made at Mutual Exchanges.

Exhibitors Praise "Railroad Raiders"

In the "What the Picture Did for Me" department of the June 30th issue of Motography, K. H. Sink, Pastime Theatre, Greenville, Ohio, says of "The Railroad Raiders"—"This is a sure-fire box office attraction and any exhibitor desiring to cash in should not overlook this bet. I consider the acting, story, directing, photography and settings first class." In the same publication W. C. Sutton, Bijou Theatre, Xenia, Ohio, says: "This serial has more than met our expectations. It is not only pleasing the fans in acting, story, direction, photography and settings, but also proving satisfactory financially. It is a No. 1 box office attraction."

MARJORIE RAMBEAU HAS SPLENDID ROLE IN "MARY MORELAND"

MARJORIE RAMBEAU, star of the Frank Powell productions released through Mutual Film Exchanges, has a splendid role in her newest offering. "Mary Moreland" is the title, and throughout the five acts of the drama Miss Rambeau is seen at her very best. The picture is released the week beginning July 9th.

A Harper's Bazaar Novel.

"Mary Moreland" is an adaptation of the Marie Van Vorst novel of the same name which was published serially in Harper's Bazaar. In its serial form the story was read by thousands of women the country over. As a book it sold even better than previous Van Vorst novels, and this celebrated author invariably finds her works among the "best sellers." Now in film form the exhibitor is enabled to appeal to the great number of readers of the serial or the book. For surely everyone who has read the story will be eager to see the pictured version of the same tale.

The story is a highly dramatic one, dealing with a love affair in the business world. Miss Rambeau is cast as Mary Moreland, the stenographer of Thomas Maugham, a broker. Maugham in dictating a letter to a friend in Boston reveals the unhappiness in his own home—the fact that he and his wife are not congenial. Mary sympathizes with him and suddenly finds herself overwhelmed by love for him. Accordingly when he seizes her in his arms she submits to his embrace. He suggests that she elope with him and makes all arrangements to meet her at the depot. A wire calls him unexpectedly to Boston, and from there Mary is summoned to join him. Before she departs Mary discovers that Mrs. Maugham really loves her husband and that there is every reason to believe the two can be reconciled. What then shall she do—go on with her affair—or send him back to his wife? Grimly dramatic are the scenes in which she makes her decision.

Released Week of July 9th.

"Mary Moreland" is released through Mutual Exchanges everywhere the week of July 9th. It is the sixth Marjorie Rambeau release. Now playing are "The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison."

Exhibitors playing the Mutual Weekly will find views of unusual interest in No. 130, which pictures the first American troops leaving Paris for service at the front. These scenes can easily be made the feature attraction at any theatre on account of their popular appeal.



FRANK POWELL Presents

MARJORIE RAMBEAU

IN

"MARY MORELAND"

A love story of business life. Adapted from the novel by Marie Van Vorst. In five acts. Released the week of July 9.

"Marjorie Rambeau alone is a good drawing card. The exhibitor may be sure that whatever she does is done with all the finesse and skill of the well trained artist" says *Exhibitor's Trade Review* of Marjorie Rambeau.

"Mary Moreland" by Marie Van Vorst has been read by thousands of readers of *Harper's Bazaar*. In pictures it will attract those who have read the fiction version and a host of others who delight in the novels of this celebrated author. Reservations can be made now at your nearest Mutual Exchange.

Now Playing:—"The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison"

Produced by
FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.



MUTUAL PROGRAM

Cub Comedies

Featuring

GEORGE OVEY

Always high class in every respect, they have established a reputation for consistent high quality much to the advantage of the exhibitors' receipts.

Jerry at The Waldorf

in which Jerry makes a record in his mistakes in a hotel. His bump of location does not work and he gets mixed in his geography, "Losing" his own room entirely but "finding" plenty of other people's rooms. Then the other people start to "find" him and—things happen with a vim and dash.

RELEASED JULY 12th

Through the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

VAST PROFITS IN
SPECULATORS, SAYS HOOVER



MARY FULLER

27,093.

Evening Telegram

MODERATELY WARM; PROBABLY LOCAL THUNDER SHOWERS THIS AFTERNOON OR TO-NIGHT.
NEW YORK, TUESDAY, JUNE 19, 1917.—TWENTY PAGES.

\$50,000,000 FOR NOT MONTH THE PUBLIC

Temp. (Globe Square); Max.,

EX... HOOVER PEOPLE RO

Quarter of a Billion of Life in
ALLIES, DEPEND
Responsibility Re
Democracy

The Biggest and Quickest State Rights *Clean-Up* in Film History
a powerful, sunlight drama, exposing the food speculators and the causes,
featuring

CHARLES RICHMAN and MARY FULLER

S. E. V. TAYLOR, Director.

Harold Edel, managing director of the Strand Theater, N. Y., saw the first thousand feet of this picture and exclaimed, "It's a knock-out," and—

The Strand, N. Y., played it the entire week as the feature!

State Rights—NOW Selling

PUBLIC RIGHTS FILM CORPORATION, 485 Fifth Ave., New York City

WASHINGTON
question of prosper
necessity of contr
that food specula
unjust profits from the American peo
months, or a quarter of a billion dollars.
Food prices in the warring countries of Europe, where
there is governmental control, are lower than they are in the
Hoover declared, predicting still further

OF 50 MILLIONS EACH MONTH.
HOOVER INFORMS



THEATRICALS
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MOTION PICTURES
GENERAL SPORTS

PRICE FIVE CENTS.

ROL NOW CERTAIN
ORS SURRENDER;
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Congressmen Weaken as They
Hear From Their Constitu-
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Lever Bill Will Go Through
Without Substantial Amer-
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CHARLES RICHMAN

ULATION
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Returnable

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1917

BE DAMNED

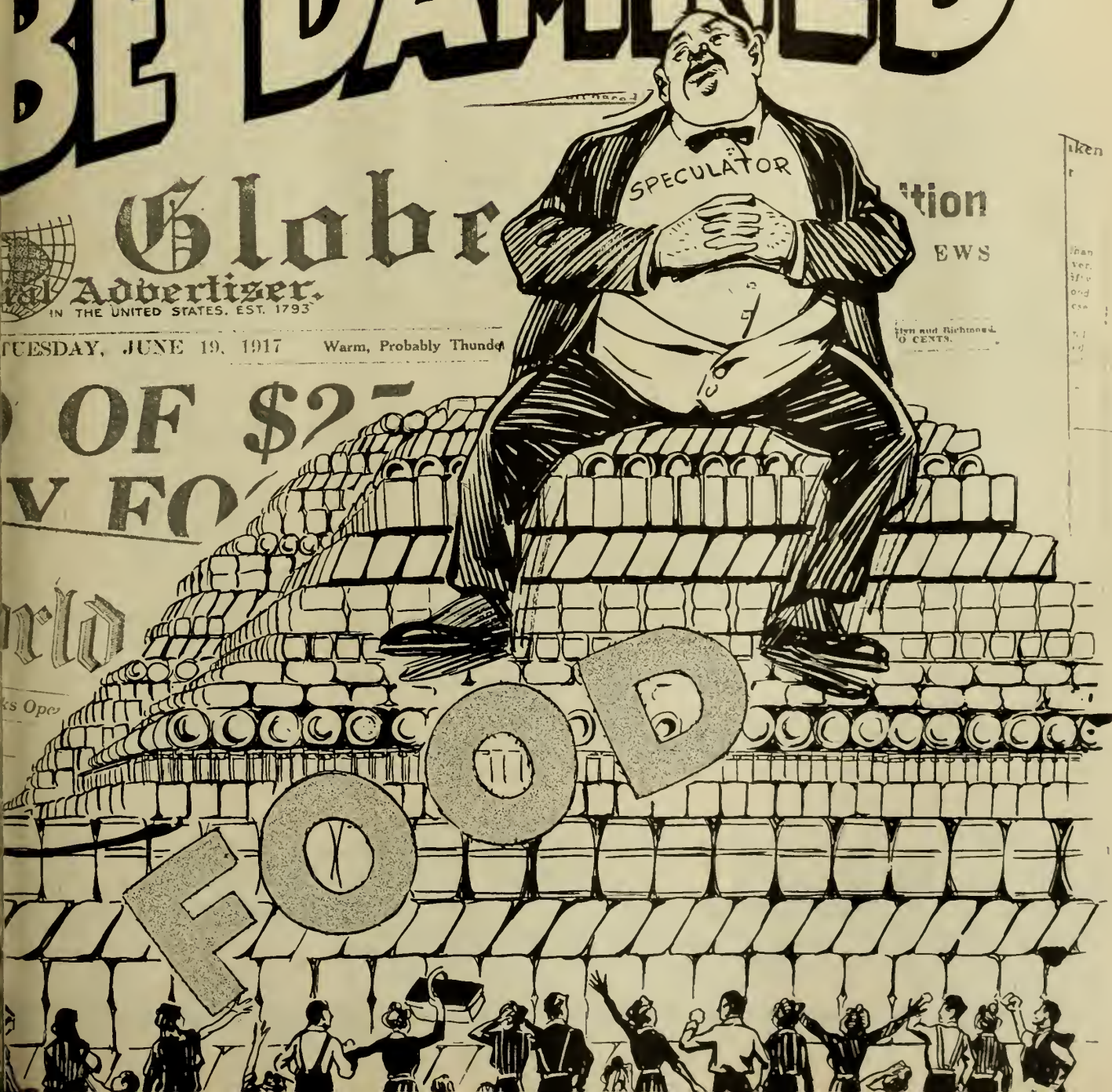
Globe
Advertiser.
IN THE UNITED STATES, EST. 1793

TUESDAY, JUNE 19, 1917 Warm, Probably Thund

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New York Press Reviews "Wild and Woolly"

No other actor so completely typifies the vim, dash and athletic prowess of rough outdoor life and adventure. And none is so independent of mawkish sensation to lend excitement to his feats.—*N. Y. World.*

With Douglas Fairbanks in the title role nothing could seem dull or slow. For the "movie fan" who appreciates good, snappy acting it is sure to have a strong appeal.—*N. Y. Herald.*

One needs no Palm Beach suit to derive the fullest pleasure watching him in warm weather—it makes one cool to see the way he breezes around.—*The N. Y. Sun.*

The story is a Western comedy-thriller, full of cowboys, Indians, bucking bronchos and six-shooters—the needless to say the comedy portion of the story far outweighs the drama of it.—*N. Y. American.*

Douglas Fairbanks will appear at the *Rialto* this week and the program will be made up of musical and pictorial numbers selected for their special excellence and their ability to stand comparison with "Wild and Woolly," the picture in which he makes his second appearance as an Artcraft star.—*Evening Telegram.*

To say that this picture is entertaining is putting it mildly, but it is difficult to find words in which to fittingly describe Fairbanks' performance. If one did not know this popular comedian one would declare that the pictures were faked, for it seems impossible that any human being could do what Douglas does. The picture is undoubtedly the best thing he ever has done, altho one thinks that of each new offering. The humorous situations in it are delicious and frequent.—*N. Y. Tribune.*

New York's leading papers have acclaimed Douglas Fairbanks' second Artcraft picture. Great credit for this masterpiece of action, situation and comedy is also due John Emerson, who directed the picture; Anita Loos, who adapted the photoplay; and H. B. Carpenter, who wrote the story.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. DeMille, Dir. Gen.

MARY PICKFORD

in 'The Little American'



Directed by Cecil B. DeMille

Tremendous!!!

Released July 2nd

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Amesbury, Pa. - J. M. L. Lasky, Pres., Cecil B. DeMille, Director General



Goldwyn Pictures

Goldwyn's Branches and Managers

AN alert, clean-cut and powerful selling organization has been established by the Goldwyn Distributing Corporation in the following cities covering the United States and Canada:

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Cincinnati, O.	C. C. Hite	217 E. 5th St.
Cleveland, O.	H. A. Bandy	501 Frederick Bldg.
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Detroit, Mich.	A. I. Shapiro	Room 404, Peter Smith Bldg.
Kansas City, Mo.	Richard Robertson	1120 Walnut St.
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St. Louis, Mo.	Floyd Lewis	3312 Lindell Blvd.
Seattle, Wash.	C. F. Hill	1200 Fourth Ave.
Washington, D. C.	W. H. Bradley	To be announced

GOLDWYN PICTURES, LTD., OF CANADA

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Toronto, Ont. N. L. Nathanson 37 Yonge St.

These Goldwyn offices are now ready to discuss booking contracts with the exhibitors of North America. Trade showings will be held in each of these offices during the month of July.

Goldwyn Pictures



Goldwyn Pictures for the Clean-Minded Millions

GOLDWYN PICTURES will be seen by millions of women and children with enjoyment instead of shame. They are censured in advance of production by clean-minded producers who have never on screen or stage catered to the lower or cheaper tastes.

They are the type of pictures that every organization of watchful men and women guarding against impurities or indecencies on the screen can indorse without a single reservation or exception.

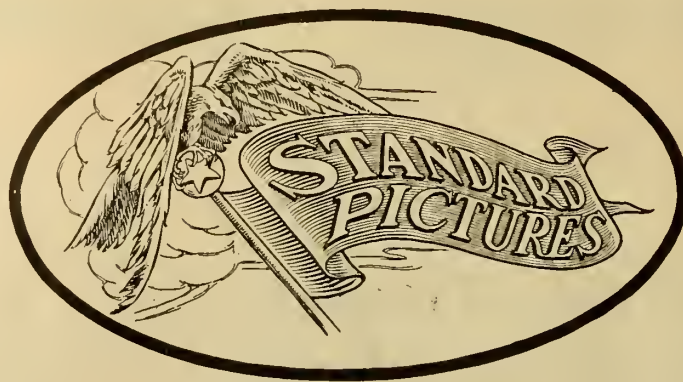
They are stories of love and laughter, of honor and refinement, *built to appeal to the mental and internal finenesses of the wholesome American people.*

Goldwyn has recognized the necessity for screen betterments and staked a fortune upon its ability to gauge intelligently the desires and requirements of an enormous public throughout the world—the kind of a public we are most anxious to serve.

**Goldwyn Pictures
Corporation**

16 East 42nd Street, New York City

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Special Announcement

STANDARD PICTURES have 26 Special DeLuxe Productions, from 7 to 10 reels each, ready for release beginning next September.

STANDARD PICTURES have expended Two Million Dollars (\$2,000,000) on Special Productions up to date. Each picture can be booked on the open market, or the exhibitor may choose a series of stars, for release in September.

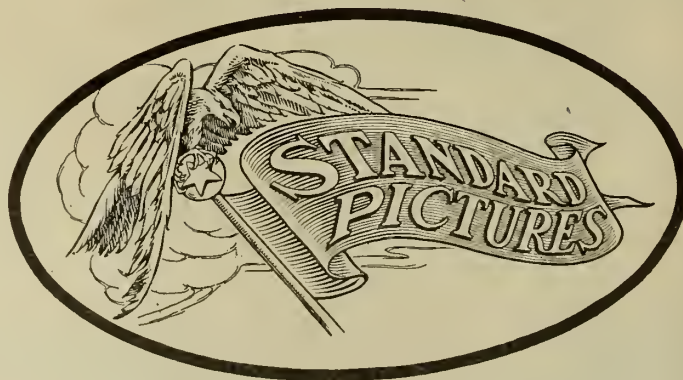
STANDARD PICTURES offer only the biggest stars, stories of red blooded men and women, combined with artistic box office value. Each staged by a great director. Produced in New York and California during the last six months.

STANDARD PICTURES are produced on a strict commercial basis, giving the artistic and box-office side of picture-making the benefit of years of experience. Keep dates open after September 1st.

STANDARD PICTURES will create new box office records. You know the producer—you know the stars—the directors—the camera men—the technical staff—the plays and the stories.

STANDARD PICTURES have carefully planned and prepared for this announcement. We know it will be a big surprise to the trade.

STANDARD PICTURES will announce 1917-18 policy, plans and productions shortly. **WATCH THIS TRADE PUBLICATION.**



**PARALTA
PLAYS INC**

BESSIE BARRISCALE

in

"ROSE O' PARADISE"

With her fiddle and a pail of kittens,
"Jinnie" enters the world's arena.

Life's grime, its coarseness, its grisly
passions cannot tarnish her faith in God's
creatures.

Those twisted in spirit, those broken in
body, are hers to love.

She gathers unto her faith a lame cobbler,
a little blind boy, a murderous libertine,
and a broken nosed puppy.

She initiates them in "The Happy in
Spite" club.

She plays the song of God's faith on her
fiddle and works the miracle of his love
among halt humanity in life's backyard.

Says "Jinnie": "All you have to do to
become a member of my club is to be
"happy in spite", and believe everythin'
happenin' is for the best."



THE PARALTA PLAN

***I**T'S all ready! Send at once for the Paralta Plan book.
Don't delay!! It costs you only one red copper cent for
a postal card.*

*Today's the day!!! Just sending your name and address will
bring it to you.*

It will tell you some things you already know, but—

*The valuable things you want to learn make up its most important
chapters.*

It will show you how to work for yourself and make money.

*You want to cut down your rentals and reduce your running
expenses—*

*You want to increase your patronage, your receipts and your
profits—*

*You want to know how to do business on secure and lasting
lines—*

You do not want to always have to guess and walk in the dark.

*Follow the Paralta Plan and it will show you the way to Stability,
Certainty, Permanence and Profit.*

***T**HE Paralta Plan provides what the banker always demands and
the business man seeks—*

*It establishes fixed and unalterable business conditions.
You need them to run your theatre successfully.*

*Read the Paralta Plan book. It is based on an investigation made
by an exhibitor. This inquiry cost him thousands of dollars and oc-
cupied two years in time.*

*He gives you the results of his work free. The book costs you
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*Thirty minutes' reading of the Paralta Plan book may mean your
fortune.*

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**729 SEVENTH AVENUE
NEW YORK CITY -**

BILLY WEST

FUNNIEST MAN ON

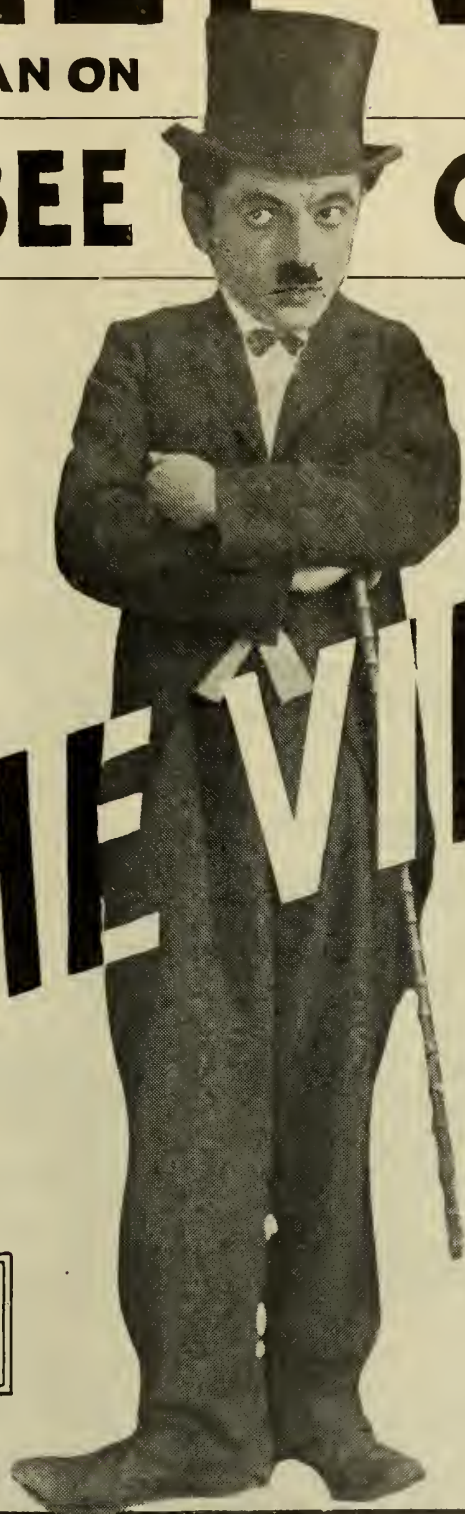
THE CONTINENT

KING-BEE

COMEDIES

"THE VILLAIN"

DIRECTION
**ARVID E.
GILLSTROM**



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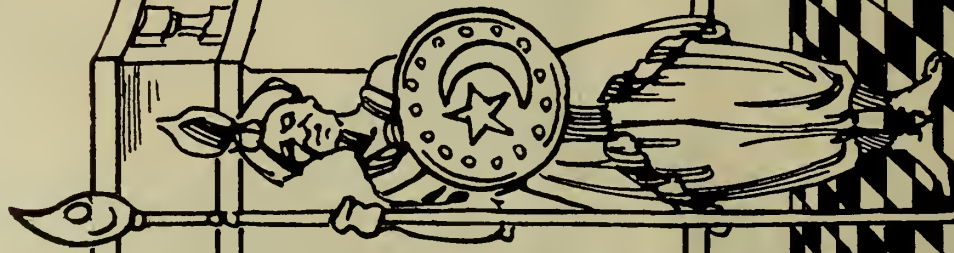
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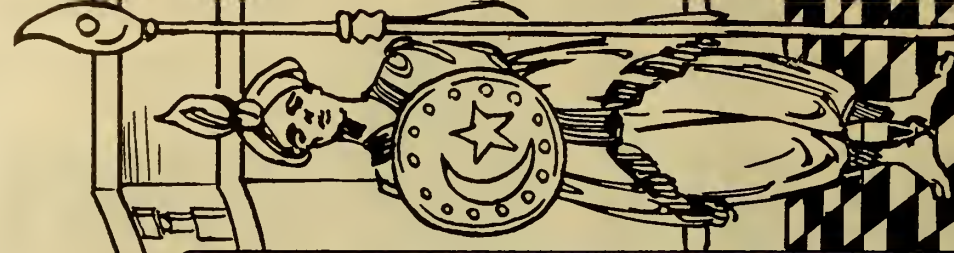
Theatre must have not less than 1000 seats.

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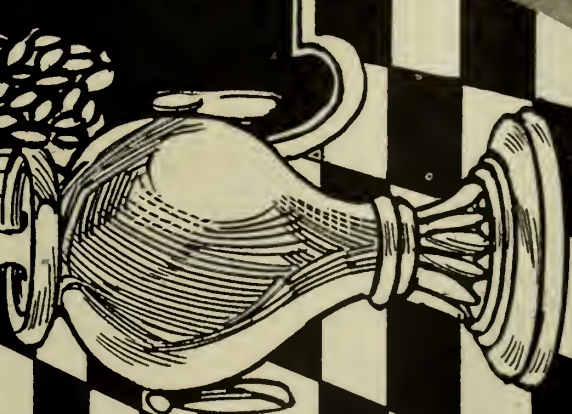
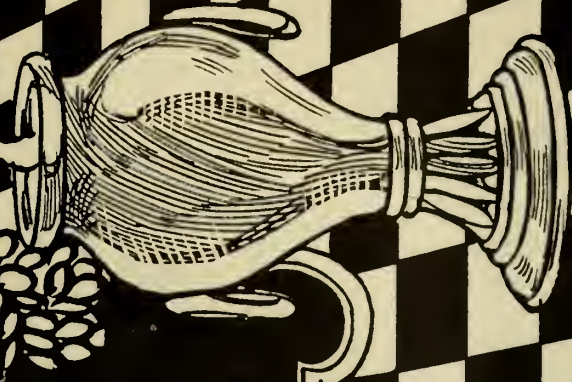
WILLIAM FOX presents
**A DAUGHTER
OF THE GODS**
WITH ANNETTE



KELLERMAN

The Picture Beautiful

Breaking all
Records in
Prestige and
Patronage in
all large cities





William
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*Offers a
Fox Kiddie
Film DeLuxe
in Ten Reels*

Watch trade press and news-
papers for further details

JACK and the



*A Triumphant Picture
for Old and Young*
STAGED BY
Mr. & Mrs. Franklin

BEANSTALK

WILLIAM FOX PRESENTS



Jane and Katherine Lee

Little people and big stars
FOX BABY GRANDS
In a novelty surprise drama



TWO LITTLE IMPS

by Mary Murillo

Staged by Kenean Buel

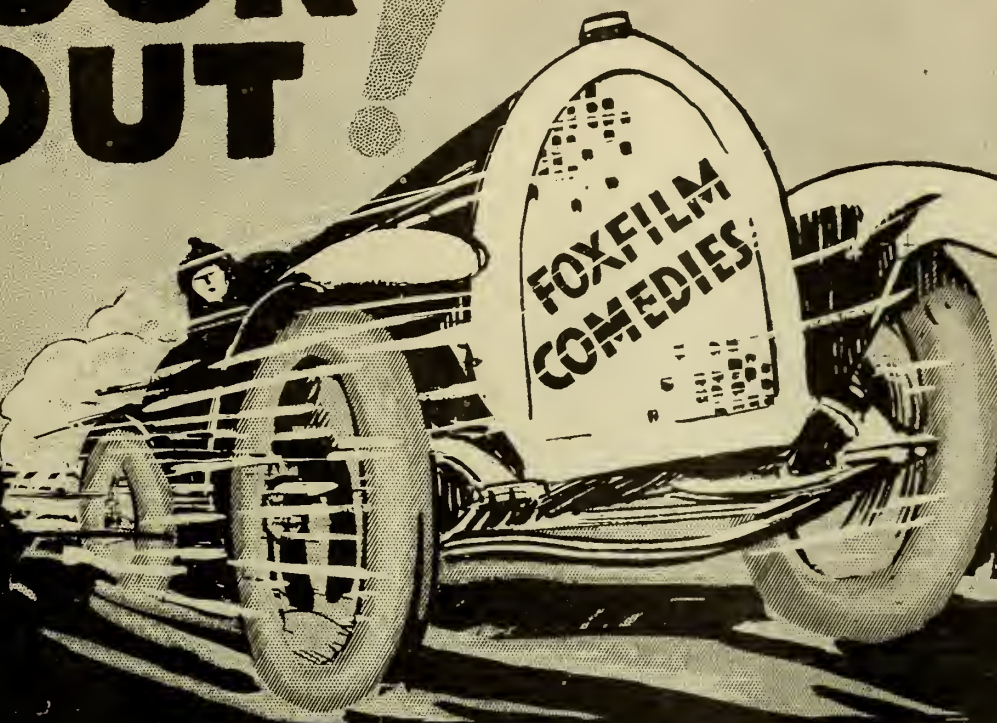


Put your fastest ticket seller at the window when the Lee children arrive.

FOX FILM CORPORATION

LOOK OUT!

THEY'RE
GOING
FAST



The Speed-King of Filmdom

When you see a crowded
theatre you'll know its a

FOX COMEDY

**TWO REELS EVERY TWO WEEKS
RELEASED INDEPENDENTLY**

HERE ARE THE FUN MAKERS

**HENRY LEHRMAN-HANK MANN-TOM MIX-
CHARLES CONKLIN-DOT FARLEY-MAE BUSCH-
VIOLET EDDY-RENA ROGERS-BILLY RITCHIE**

FOX FILM CORPORATION



BLUEBIRD Photoplays
Present inc

"THE RESCUE" with
DOROTHY PHILLIPS
AND A BRILLIANT ALL STAR CAST
A Charming Story of a Noble Plot
With a Nobler Counter Plot Estab-
lishing the Happiness of Two Lives
WRITTEN & DIRECTED BY IDA MAY PARK

ETC.

The poster features a central illustration of Dorothy Phillips in a peacock costume, standing between two ornate pillars topped with candelabras. The background is dark, and the overall design is framed by decorative elements.

Pathé



It's easy to make money-
if

you play Pathé serials

MYSTERY OF THE DOUBLE CROSS

has proven itself to be a money-maker. Mystery, suspense, thrills, action, all in the proper proportions, plus charm of

Mollie King

have made it so.

If you haven't played it ask the nearest
Pathé Exchange to show it to you



Produced by Astra - Directed by Wm. Parke.

Pathé

The tons of letters being received from theatre patrons who are competing for the \$2,000.00 in prizes offered in connection with

The Neglected Wife

prove that this serial is drawing out the crowds. Exhibitors report that the great newspaper advertising brought the people out for the first episode and the quality of the pictures has kept them coming back week after week. Pathé serials pay!

The Muse Theatre, Omaha, is one of the many theatres reporting capacity business with the serial.

Produced by Balboa
Written by Mabel Herbert Uner



Pathé



**Ruth
Roland**
star of
The Neglected Wife



Pathé

PEARL WHITE

In the summer of 1914 "packed 'em in" as the star of "The Perils of Pauline."

In the summer of 1915 she paid the rent for hundreds of exhibitors in "The Exploits of Elaine."

In the summer of 1916 she starred in "The Iron Claw" - "a clean up."

Past performances prove that Pearl White in a Pathé serial is the greatest summer attraction the business ever saw.

Book her in

THE FATAL RING

Released July 8

Produced by Astra

Directed by Geo. B. Seitz

Adapted from an original story
by Fred Jackson.



Pathé

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will repeat
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1917

THE **FATAL RING**

will fill the
theatres all
summer



**PEARL
WHITE**



Pathé



GLADYS HULETTE

PEARL WHITE

FREDERICK WARDE

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Produced by Astra Directed by Wm. Parke

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COMING

Gladys Leslie

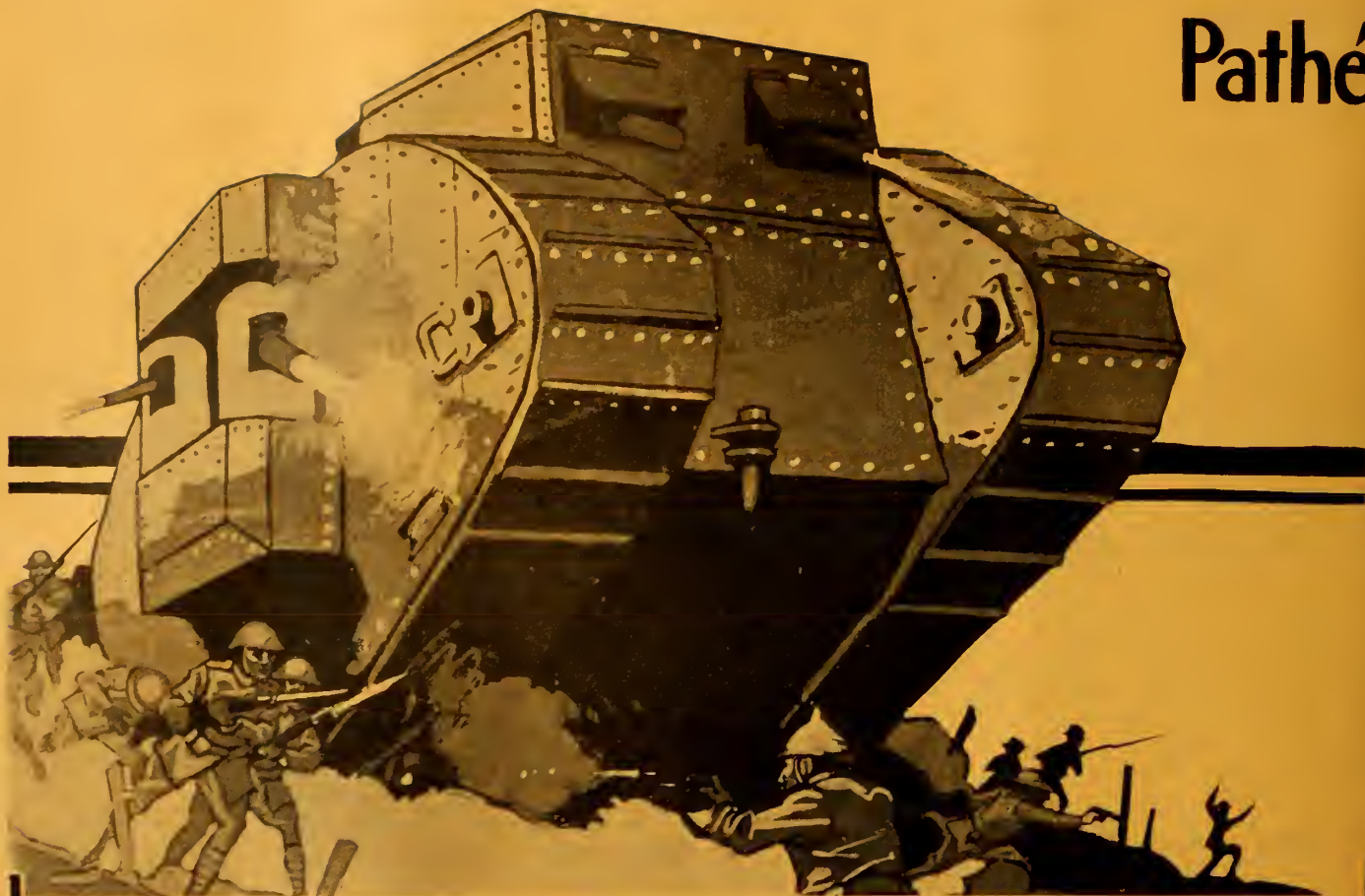
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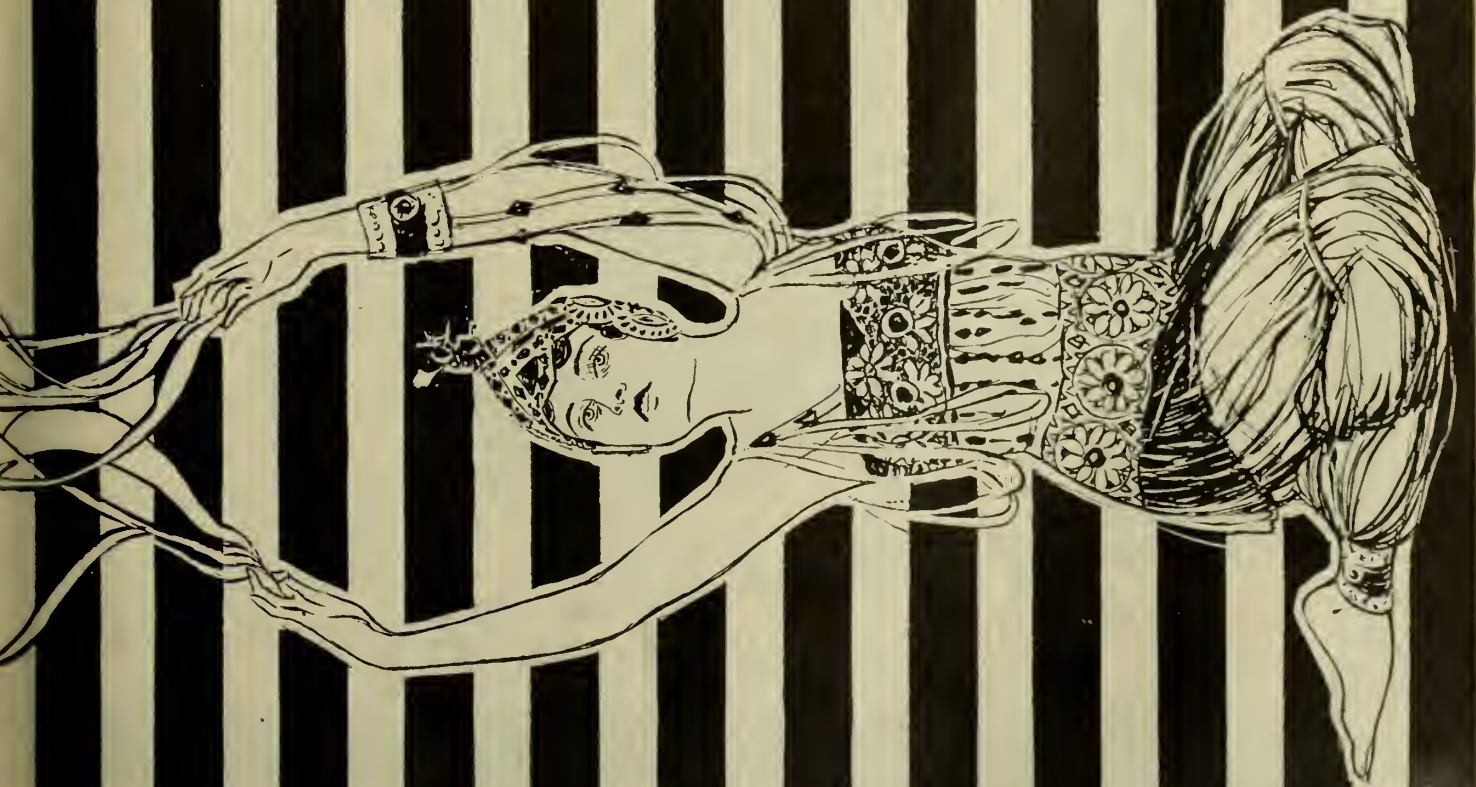
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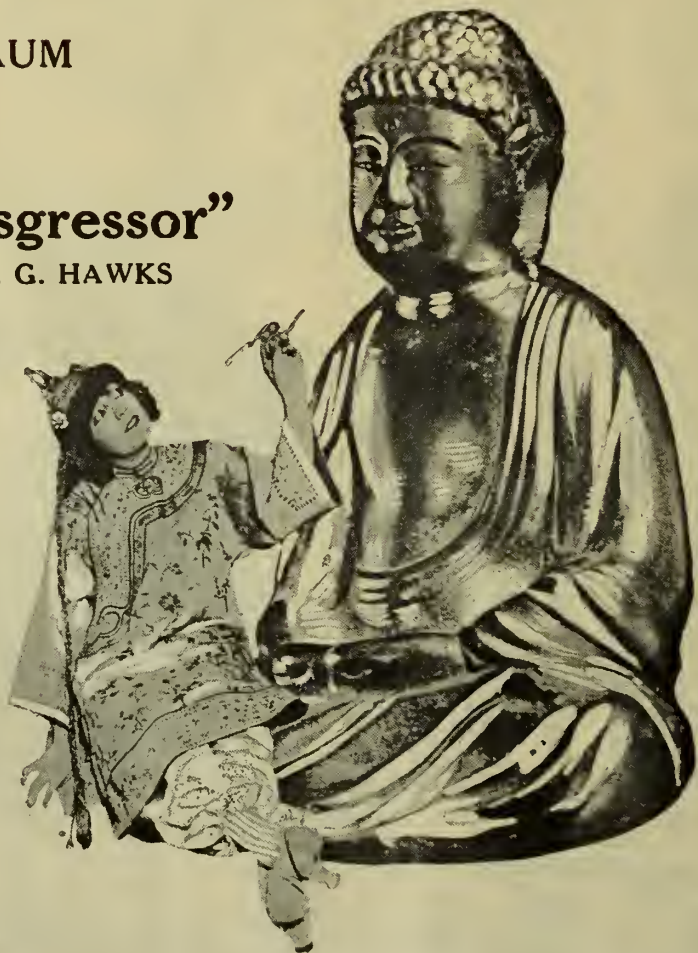
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*She worshipped
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until Mother Love
taught her the joy
of sacrifice.*



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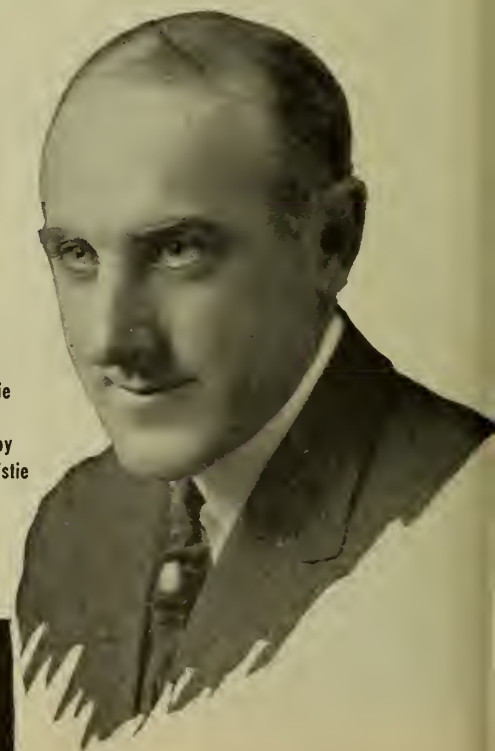
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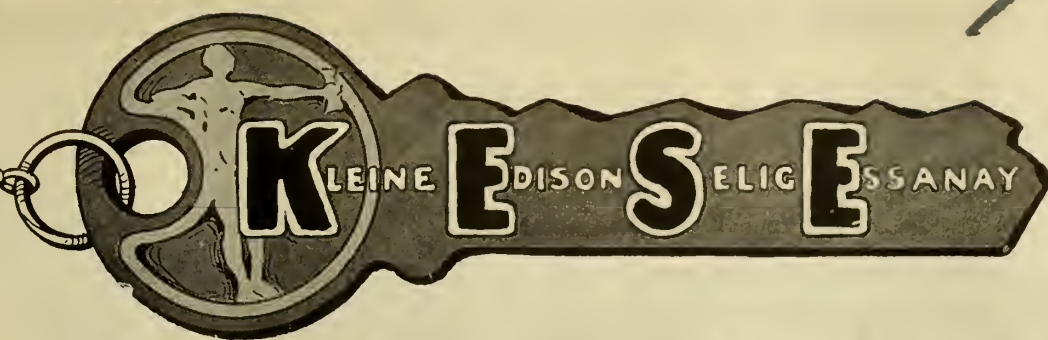
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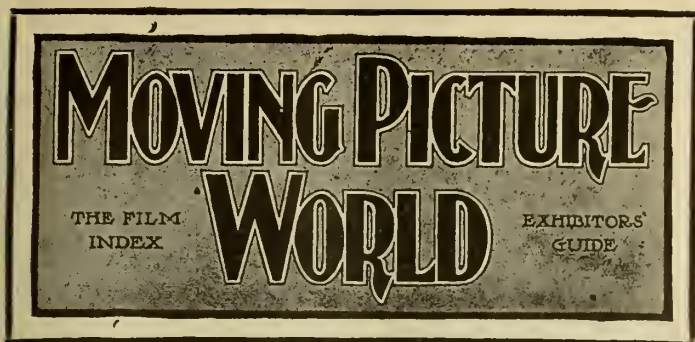


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(Index to this issue will be found on page 298.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, \$1.50. Advertising rates on application.

Saturday, July 14, 1917

Facts and Comments

JUST a word to the Chicago exhibitors who are finding fault with us because we will not champion their movement to form a petty independent organization. Once more let us say that the cause is greater than the individual. It is not the province of this paper to advocate the candidacy of anyone nor to suggest to the exhibitors whom they should elect to any office. It is our right to criticize the actions of any who may have sought office and has failed to meet the most ordinary requirements of the office or who may have sought and used the office for personal motives. That we are opposed to those that you may be opposed to does not mean that we must indorse your every act. There have been several withdrawals of city and state locals from the National League, every one of which we have deplored. Some of these locals have realized their mistake and have again returned to fight for the common cause of the exhibitor in the only way that they can effectively fight, viz., alongside of their brother exhibitors who are organized at least to some extent. Stay in the trenches—you can't do anything on the outside!

Reports that are pretty well authenticated are current through the trade in regard to deals, proposals and counter proposals on the part of some of the aspirants for the League presidency. Petty politics and wire pulling worthy of gangsters is not the sort of thing that is likely to inspire confidence and respect for the exhibitor or his end of the industry. The pity of it all is to see the only nucleus of organization among exhibitors in the country made the plaything, the stepping stone, the football of self-seekers after personal power and profit. The few men who have the interests of exhibitors genuinely at heart, who think of the exhibitors as a whole first, last and all the time, seem to be sadly in the minority. Right and equity and honesty will win eventually in this as in all things else we trust, but will it win this year? That's the question.

*

Gag rule with a vengeance and such as we venture to assert was never dreamed of by Joe Cannon or "Czar" Reed is exemplified in the following editorial paragraph from the self-styled organ of the Exhibitors' League. It surely will stand as one of the choice editorial efforts of a trimmer. Read it slowly and thoughtfully, please:

The very moment a member of an organization takes his grievances, BE THEY JUST OR UNJUST, into the public prints, he commits an act of disloyalty. The organization in self-defense must punish such an offense with immediate expulsion of the offender.

Ye gods and little fishes! If words do not fail to express our admiration, or ecstasy, our uncontrollable exuberance of spirit at such a gem of infinite wisdom. Talk about the deliverances of Portia; what would Gratiano have said to this? And this is what is to lead the exhibitors of America to—what did you call it, at Chicago. How can it fail?

*

Our readers will pardon reference to another quotation we read a week ago, which ran as follows:

It must have been noticeable even to the simple minded that there are certain forces at work seeking to disrupt the exhibitors' organization. In this treacherous work weak and disloyal members are being used as tools by men who, for reasons best known to themselves, are afraid of a strong and united exhibitors' body.

Now let's see how this fits! It is just about a year ago that we had an election of officers of the Exhibitors' League at Chicago. Interests prominently connected with the publicity departments of one of our manufacturing and distributing concerns took a most active part in working for the election of the present President. What was their interest? To launch a new paper, under the prestige of the League president, nothing more and nothing less, and these same interests are strongly represented on the paper along with the League's president to this day. Was this looking out for the exhibitors' interest? Again, has it not been established beyond the shadow of a doubt and dare not be denied that the plans for launching this paper were already well under way long before the convention last year and that the present incumbent sought the office primarily if not solely in the interest of the personal scheme of himself and his friends. And some of the henchmen who helped elect him were already slated as future members of the staff of the paper, despite denials galore. Was this in the interest of the exhibitors of the country?

*

Our last questions are simply these: are these same men likely to have the interests of the exhibitor any more at heart today? Who has been guilty of the really treacherous and disloyal work to the cause of the exhibitors' organization?

The Outlook By Louis Reeves Harrison

Listen to the man who has been stung!
 He will tell you there is to be trouble
 All along the line in this business,
 Because people have been deeply stirred
 And the country is engaged in war.
 This self-same prophecy has been made
 In years gone by for other reasons.
 Hundreds of men have lost money
 By going into the new art wrongly,
 But never was opportunity wider,
 Bigger, better and more certain
 Of large reward than at present.
 The art has been misrepresented,
 Especially in the productive end,
 By men not content with the eggs
 Of gold laid patiently day by day.
 They must kill the goose and get all.
 They wanted too much at one time.
 They paid themselves big salaries,
 Ran up knockout overhead charges,
 Indulged in elaborate publicity,
 Put up a front in swell offices,
 And milked profits dry in advance.
 The only economy they exercised
 Was to pay as little as possible
 For that first and foremost essential
 Of success, the story to be visualized.
 There has never yet been a failure
 To make profits on a very large scale.
 Where great care was shown in artistry,
 If the story itself was a good one,
 And was suited to screen presentation.
 This truth has been strongly illustrated
 In the case of three well-known companies
 Now completely gone out of existence.
 It is impossible to give accurate data,
 But enough of their inside circumstances
 Is known to reach true conclusions.
 All three had plenty of good money,
 For immediate operations, with reserves
 To draw upon in unexpected emergencies.
 All three were started in good faith,
 With sincerity of purpose and principle.
 All three were conducted by honest men
 And contained others of tried experience.
 All three reached fine organization
 In office and factory and in studio.
 All three engaged the best of actors,
 The best directors and the best cameramen.
 All three had the brightest of prospects.
But—and here lies the secret of failure—
 All three disregarded the importance
 Of an evenly balanced composition.
 Supposedly engaged in the production
 Of moving pictures, a law to themselves,
 These concerns reflected theatricalism.
 It was a case of this star or that play
 Of some past success on Broadway.
 Often of times gone by and forgotten.
 Some very exceptional performers
 Have come to us from the theaters,
 And the backbone of studio companies
 Is stiffened by thorough stage training.
 Acknowledging all that can be claimed
 For good actors of every description,
 And giving most thoughtful consideration

To the importance of strong personality,
 Those actors were accustomed to utterance.
 Some of them were entirely dependent
 On uttered sentiment and voice intonation.
 A stage role of tremendous opportunity
 May hinge on brilliant conversation,
 A struggle of wits or of passion.
 Those same actors might do equally well
 If given true motion picture opportunity
 When called upon for screen performance,
 But they were usually asked for repetition
 And pure reflection of stage ideals.
 Their old medium was handed to a novice
 For highly unintelligent transformation
 With a miserable hodge-podge resultant.
 The actor really lost reputation
 From sheer lack of suitable occasion
 To express himself as he would like to.
 He was not given the right medium.
 And the audience was not given a good story.
 In all three of the beforenamed companies
 There were rare and profitable exceptions,
 Stories written with full comprehension
 Of audience demand and screen requirement,
 And in *every case* these paid handsomely.
 There was not an exception to this rule.
 Profits by tens of thousands of dollars
 Rolled in when the thing was done rightly
 With a balance in all parts of production.
 In not a single case was it recognized
 That the highest artistic interpretation
 May fall down when applied to the trivial.
 Thus was good capital and energy wasted.
 Right there was the secret of failure.
 All three companies should have profited
 By a very obvious and pointed lesson,
 But in no case could they see it clearly.
 There were other causes of these failures,
 But the main one could have been obviated.
 So when a man talks about this business
 As one not having the best of prospects,
 He is one who does not understand it.
 He would be a failure if he was in it.
 It is an art of personal interpretation
 Of stories both vital and interesting,
 Well composed for screen presentation
 By creative and constructive authorship.
 That is strongly shown in recent examples.
 Look back of every paying proposition
 And you will find there has been skill
 Shown in all three of the departments,
 Authorship, directing and in personality.
 It is a question of composite artistry.
 Production has been without system.
 Thousands of feet taken uselessly,
 Mere waste of film and of salaries,
 Which could have been easily avoided.
 There has been an era of weak extravagance
 Which has contributed to business failure.
 Those soreheads who are using the megaphone
 To denounce present business conditions
 Simply publish their own incompetency.
 The outlook is just as it has been,
 Always good for productions of merit.
 But the highest artistic production
 May fall down when applied to the trivial.

Everything Set for the Convention By Sam Spedon

YOU have read of the different shifts and changes of the stars, directors and many other aspects of the industry; all matters of news and nine day wonders. Keep your ears to the ground, there are rumblings of approaching surprises already on their way, this business is full of them. We have written columns already on the Chicago convention and it is now only one week away; by the time some of our far distant readers peruse these pages it will be well under way. Everything is set for the great pow-wow and it will soon be a thing of the past. Everything will be over but the shouting. We don't know who is going to be elected president of the National League; we hope somebody will, who will do big things, do them right and for the best interests of the whole industry. We don't know what the National Association of the Motion Picture Industry is going to do. We will be there and watch all the proceedings with great interest and you will get a full report of them in the MOVING PICTURE WORLD during the conventions, supplemented by our views after it is over. We say conventions because the exhibitors, the National Association F. I. L. M. clubs and the Association of Motion Picture Engineers will all convene within the same week, July 14 to 22. We will be there and we hope to meet everybody else there. If you can possibly go, don't wish you had gone. It will be well worth the time and money.

Better Theaters.

To the contrary notwithstanding we believe that the general tendency of the exhibitors who can do it is to build larger, more commodious and elegant theaters, with every convenience and up to date improvements. This applies to every community that has the patronage to support such theaters even in smaller places, where there is a possibility of securing the patronage in opposition to a competing house which is lacking in the comforts, such as ventilation, well upholstered and roomy seats, stage setting, music, retiring rooms, etc., etc. There is no use deceiving ourselves or being deceived; we are face to face with an increasing demand for better theaters and every exhibitor has got to realize it sooner or later or be eliminated by the man who is on the job and can secure the where-with-all to keep apace with the times. Every place we go and every issue of the trade papers bring before us news of large and larger theaters that are being built or planned for erection. These are only the signs of the times in conformity with the popular demand and the development of motion pictures. Unquestionably this is the result of the better pictures and their growing popularity that have bettered the class of people who are now attending the theaters. Everything is keeping apace with the character of the productions.

Chains of Theaters.

In almost every city today we find certain exhibitors who are owners of a chain of theaters embracing from six to twelve and in many cases there are many more, including links in different cities. In almost every instance these places of amusement are, in exterior and interior architecture, an attraction and a credit to the communities where they are located. We are convinced that this chain system is only another indication of a more stabilized phase of the industry developed by serious minded business men.

Publicity Promoters.

The film industry has evolved many new occupations.

The most remarkable is the publicity promoter who makes a specialty of securing publicity for actors and actresses who would shine prominently or more brilliantly in the firmament of constellated film stars. The publicity promoter charges the aspirants ten dollars a week and up to procure free publicity in different publications, for which he receives weekly sums from his several clients. He makes the publications part of his plant and pays nothing for it and says: "See what a smart boy am I." In other words, the publications make it possible for the promoter to do business and he gives nothing for it.

What of Your Old Negatives?

IN view of the vast amount of motion picture production during the past few years and of the comparatively small percentage of reprints it would be interesting to know what may have become of the countless thousands of feet of negatives after the prints were made and distributed. It seems probable that a large percentage of finished negatives has been destroyed as having no further value from a reprint standpoint. On the other hand, negatives of many notable productions have been kept intact with a view to their future usefulness. This will also apply to negatives portraying scenes and incidents of a personal nature which in many instances it is impossible to duplicate. Under these circumstances it would be of interest to learn what care and methods of prevention have been adopted to insure with reasonable certainty that, when required, fresh prints may be reproduced.

The making of photographic images on nitro cellulose base is of comparatively recent origin, and for this reason there are no long standing records to act as precedent in establishing physical and chemical stability such as would be required where intrinsic value may be endangered as a result of deterioration.

A study of old photographs where the image is impressed on paper proves that the permanency of the image depends on the skill and care exercised in the various manipulations which it has to undergo, but whether the image is on plates, paper or film, thorough fixing together with the removal of the hyposulphite of soda by careful washing is absolutely necessary.

The same statement holds good with amateur snapshot negatives which are basically the same as motion picture film and receive practically the same general treatment, with the exception that while amateur film negatives are usually preserved in envelopes or albums made for the purpose, motion picture negatives are rolled in solid mass and stored, frequently without particular attention, in a vault or safe where atmospheric conditions may be directly contrary to their physical requirements.

It seems reasonable to infer that a portion at least of the millions of feet of negatives used has not received the care necessary to promote permanency, and also that insufficient attention has been given to the best possible methods of storage.

In view of these uncertainties which may prove to be detrimental to the preservation of valuable negatives, occasional examination would be advisable, and if evidence of deterioration is present, copies should at once be made and every attention given to detail in the fixing, washing and storing, in order as far as possible to insure the life and durability for future requirements.

Herrington a Candidate for President

WE have been expecting this announcement, although it was not until this past week that Mr. Herrington openly said he would run for the presidency of the League. He was elected president of the National League at San Francisco in July, 1915, where the organization was representative by only a handful of delegates; in fact it was a remnant of what had once been the National Exhibitors' League of America. He took



Fred J. Herrington.

the reins of office and in July, 1916, handed his gavel to the present incumbent to control one of the largest, or possibly the largest, representations of the league that ever assembled in convention during its history.

Mr. Herrington also left the league with a surplus in its treasury, free from debt and an exposition which netted it \$26,000, only \$5,000 of which amount was turned over to the national treasurer, the balance being misappropriated by private individuals after Herrington had been superseded by the present officers. At the last convention, July, 1916, Mr. Herrington was appointed National Organizer and has succeeded in bringing into the national body many new states and all of the states which had seceded or had become disorganized. Mr. Herrington says he presents himself as a candidate on his record and achievements, believing that actions speak louder than words, and more than this he sayeth not.

Why Turn the Screen Theater Into a Lecture Room

By EDWARD WEITZEL.

AN important but far from settled question relative to the art of the moving picture is proper nomenclature descriptive of its many forms. We speak of the screen in exact comparison to the stage, but this is an error. The stage means a place where plays are performed—the home of the drama. We use the word screen as the place where the photoplay is shown, but the screen is not restricted to the silent drama alone. No matter what class of subject, it is presented to the spectator by the same medium. In the same way, whether upon the stage or the platform or in the pulpit, the message of the actor, the theme of the lecturer or the theology of the divine is conveyed by the spoken word—the power of speech.

The sooner the moving picture is as clearly defined and names are found to designate its several functions, and the photodrama is put in a class by itself, the better for the art. At the present time, that which is a lecture or a sermon when delivered by word of mouth is shown on the screen under the name of photoplay.

The time unquestionably is coming when eminent professors will diffuse their scientific knowledge and reformers their propaganda by means of a screen set up in the lecture room. Eloquent spiritual lessons will also be seen in churches given over to the silent sermon, and the screen theater will be left to its highest and best mission—to amuse, to entertain, to recreate.

Any one familiar with the history of the spoken stage knows the battle it has been forced continually to wage to free itself of the dead weight that many serious-minded but mistaken individuals think it should carry. If left to themselves they would have the laughter, the wit and the *simulation* of the tragic muse relegated to the background, and would serve the same mental fare as that provided by the pulpit and the platform. The result would be acute cerebral indigestion brought on by overfeeding under improper conditions. Fortunately, there have always been sufficient wellwishers of the stage whose clearness of vision recognize the harm consequent upon thus perverting one of the most healthful diversions given to man and robbing it of its highest benefit.

To amuse, to entertain, to recreate; that is the mission of the stage. It is also the mission of the screen theater. Whatever of instruction may be derived from the photoplay, it should not be delivered in the form of a preachment or a bald statement of facts that do not stimulate the imagination, that merely numb it with the drab side of life.

Going in the Discard

AN ANNOUNCEMENT was made in the columns of the MOVING PICTURE WORLD for July 7 that the K-E-S-E service had definitely abolished the practice of demanding advance deposits from exhibitors as a guarantee of payment of film service. In keeping with this announcement it was further stated that all moneys held on deposit had been returned to exhibitors.

Under existing conditions K-E-S-E and its executive head, George Kleine, are entitled to commendation for the courage required to take such a step. There are certain aspects of the deposit system that make it attractive to exhibitor and manufacturer alike and are calculated to give the concern which continues the practice an advantage in the competitive field of motion pictures. On the other hand, the deposit system gave birth to a species of unfair competition, or, rather, served to stifle fair competition by enabling those exhibitors who could afford to tie up large sums of money in the form of deposits to create a monopoly of the best pictures.

Naturally, this condition caused great dissatisfaction among the exhibitors.

There were also grave abuses of the advance deposit system. Concerns formed to make pictures had not sufficient capital and made up their deficits from the sums obtained from exhibitors as advance deposits. This method of hypothecating deposits was dangerous in the extreme, for while there is no record of any producing company defaulting, the method of doing business is not a sound one and smacks too much of wildcat speculating.

It was when the exhibitors began to realize that there was great danger of losing their deposit money that they woke up and began to demand that the system be abolished.

The outcry has been great, until now it looks that serious consequences might result if the practice complained of is not generally abandoned by the manufacturers and distributors. Mr. Kleine realizes that contented patrons are to be preferred to contentious ones, even though it places him at the material disadvantage of demanding cash in advance for each separate item of service supplied his patrons if they come under the class not entitled to unlimited credit.

The exhibitor's business with his patrons is on a cash basis, so there is no reason why he should not do a cash business with his exchange. It is the system originally in vogue and it is timely to return to it now. Mr. Kleine deserves credit in being the first to take the step in that direction.

Let advance deposits go into the discard.

"Tay Pay" Talks of Film Censorship

Noted Publicist and President of the British Board Explains His Views to World Readers

T. P. O'CONNOR ("Tay Pay"), Nationalist leader in Parliament and president of the British Board of Film Censors, has taken the opportunity of his present visit to the United States to explain to the film trade of this country the way in which film censorship is done in Great Britain. Mr. O'Connor is a friendly man, tall, robust, and of untiring energy. He receives hordes of visitors daily and is anxious to do all he can for everyone. Although his mission here is a political one, he wishes also to meet the film men who manufacture 95 per cent. of the films exhibited in Great Britain.

With this high percentage of American films on the British market, the fate of the American film in Great Britain cannot be called tragic. But it is important that American film manufacturers understand the principles governing the British Board of Film Censors. This board, at the beginning of the present year, reviewed about 60 per cent. of all the films exhibited in Great Britain. But this percentage has rapidly increased since.

"The British Board of Film Censors is managed by a committee appointed by the three branches of the film industry: the manufacturers, the exhibitors, and the renters, or middlemen, as you would call them here," said Mr. O'Connor to a reporter for the Moving Picture World. "The functions of the board, of course, are to examine the films and pass or reject those brought before them.

"The practical work is done by four examiners. I was elected president, I may say, without in any way applying for the place, by a unanimous vote of all the branches of the trade, and I started my work about the middle of January of this year. My appointment is only for one year, both at the desire of the trade as well as of myself.

"The four examiners sit in a room in the office of the board. All films that are to be examined must be brought to this room. There are two screens. Two examiners sit before each screen so that two films are examined simultaneously. Films are not usually passed without the unanimity of the examiners.

"My function begins when a question of principle is to be decided, and in all cases where there is either a difference of opinion among the four examiners or some doubt or hesitation in their minds as to the course they should adopt.

"I am appealed to frequently. My office is by no means a sinecure. The work of the film censor is by no means as agreeable as it appears on the surface. For, you have to consider every particular case and the principle which is involved in the case. For instance, you pass on certain figures, of, say, rather scanty attire. You are apt to be flooded with pictures carrying that feature to the greatest extremes. The result of it is that our judgment has to be arrived at not merely on the basis of the subject filmed: we must have regard to a certain set of general principles.

"But, on the other hand, it is impossible to lay down,

even in the most carefully chosen language, general principles which cannot be proved inconsistent.

"For instance, one of the first things I did was to make the restrictions much more severe concerning what has become known as the 'crook' film. The principle I laid down, and which had already been laid down, was that crime should not be shown, although it is inevitably a part of human life, except as it was a part of the society in which it occurred; that it should be episodic, that is to say, as it took place in life, in the life of society, as an incident, not as a representation of the whole of life. Further, that we were to exclude altogether the representation of crime in its more horrible aspects; that is, such representation as was outside the realm of true art, and besides calculated to demoralize and lower the standard. Finally, we excluded all 'crook' films in which the sympathy was for the criminal, unless it could be shown either that he was the victim of unfortunate environment, or that by his long repentance and restitution, he had purged himself of his crime.

"The film trade was generally unanimous in its assent to these rulings. And yet an incident occurred which illustrates that the censorship of films is not so simple as it appears.

I got an admirably written letter which told a story which, under the rulings I have just set forth, would apparently have to be excluded. The letter told a story that had as its dramatis personae a trainer of thieves, several thieves, a burglar, and a murderer. It was simply a cleverly disguised version of 'Oliver Twist,' which, of course, has been produced hundreds of times in the films, and which I would never think of rejecting. My answer was that the rules laid down by the censors were not the same as statute law, which, whatever the results, must be interpreted literally. Statute law has to be interpreted according to the exact phraseology, no matter what the original purpose of the law was. But the rules the censors lay down are subject to the interpretation of the men who make them, and that interpretation, of course, must be in a broad and rational spirit.

"I do not wish to mention the names of the examiners because they are men who wish to avoid all publicity. They are known to the film trade. They are all modest men who want to do their work in silence. I may say, however, that one of these men is a University graduate and a man of very high intelligence. Another is a man who was a high official in a bank for many years. He has a pension and has taken up the work of the board more or less to escape the effects of being idle after so many years

of active work. The third man is a very prominent and intelligent man; and the fourth has been associated with me for forty years and is a very conscientious man. I cannot speak too highly of the industry and patience and conscientiousness of these men. They sit from 10 o'clock in the morning until 5 or 6 in the evening every day, year in and year out, to properly perform their duties.

"Exhibitors do not as a rule appear in behalf of their pictures. They have a right to appear, if they wish. Of course, also, if an exhibitor desires to consult me on any question I am always at his service. I am glad to say that sometimes, I think, I have managed to be of some use



T. P. ("Tay Pay") O'Connor.

to the exhibitor by making suggestions to those who have offered their films for criticism before being passed upon.

"I need not say that when a great film is presented to me in which vast sums of money have been sunk—although I cannot allow even that fact to influence me in my judgment—I try to make suggestions that will help to pass it. One film, for instance, I saw five times, each time occupying

three and one-half hours. I am glad to say changes I suggested were adopted and the film is now a great success.

"The trade does not question our judgment in any way whatever. I can remember that they have come to the board over and over again asking the board to act as a dictator. They trust in our judgment. We have the responsibility and they in no way desire to weaken it."

Ince Goes to Art-Craft-Paramount

Producer Will Continue to Work in California—To Have Full Rein Over His Productions.

THOMAS H. INCE, well known director and producer, whose resignation from Triangle Film Corporation was reported two weeks ago, has completed arrangements with the Famous Players-Lasky Corporation whereby all Thomas H. Ince productions will henceforth be released by Artcraft and Paramount. This deal involves the entire Ince organization, which has long held the reputation of being one



Thomas H. Ince Signing Up With Artcraft-Paramount.

of the most highly organized units in the motion picture industry.

By the terms of the agreement, which was entered into with Mr. Ince by Adolph Zukor, Hiram Abrams and Walter E. Greene for Famous Players-Lasky, Paramount and Artcraft respectively, all productions which Mr. Ince supervises personally will be released by Artcraft and all others by Paramount.

Mr. Ince will continue to make his producing headquarters in California and expects to return to the coast in short time to begin active work on productions under the new releasing arrangement.

"My association with the Famous Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions," declared Mr. Ince in discussing his new affiliation. "I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies. It was the outsider's viewpoint which I sought, plus that of the enlightened exhibitor."

Mr. Zukor paid a high compliment to Mr. Ince in the few brief remarks which he made concerning this important transaction.

"As a producer and as a man Thomas Ince has always commanded my highest admiration and respect," declared Mr. Zukor. "There is an individuality stamped upon every one of his productions which gives it a flavor all its own. They are full of vitality and of real American manhood—the pictures with a punch which the red-blooded American likes to see. That is why we proffered the tremendous facilities of our distributing organization to Mr. Ince when we learned that he was free to make new distributing arrangements."

"The well-recognized genius of Mr. Ince will be untrammelled in the production of his pictures and he will have full rein over his own extremely efficient organization. We may therefore look to Mr. Ince for the best of which he is capable, with his exceptional personality and genius finding complete expression in every production that bears his name."

Sennett, Too, Goes With Paramount.

MACK SENNETT, known throughout the world as producer of Keystone comedies, completed arrangements Friday, June 29, with Paramount Pictures Corporation for the release of all his future productions through Paramount. Mr. Sennett the previous week had severed his connection with the Triangle Film Corporation and there had

been much conjecture as to his future plans. Mr. Sennett is to produce independently, and will issue a two-reel comedy through Paramount every other week.

For several days Mr. Sennett and Charles O. Bauman, business associate with Mr. Sennett in his new enterprises, and formerly vice-president of the New York Motion Pictures Corporation, had been in conference in New York with Adolph Zukor, president of the Famous Players-Lasky Corporation, and Hiram Abrams, president of Paramount Pictures Corporation. Arthur Butler Graham was Mr. Sennett's attorney in the transaction.

Mr. Sennett stated that he will leave for the Pacific Coast next week and will produce his pictures in Edendale, Cal. In his announcement regarding his new association with Paramount Mr. Sennett did not refer to the players who will appear in his company.

Coming directly after the announcement that Thomas H. Ince will also produce for Paramount and Artcraft, the statement of Mr. Sennett's association with Famous Players-Lasky created considerable comment in motion picture circles.

Mack Sennett is the creator of the style of comedies he produces—pictures which have created laughs the world over.

Thomas Ince, who on June 28 announced that he had decided to release productions through Artcraft and Paramount, lost no time in getting busy. Less than twenty-four hours after the deal had been consummated, Ince had packed bag and baggage and was headed for the balmy climes of California without knowing exactly where he will produce. Several California towns have offered to build a studio for Ince, without cost to him, provided he will locate in their locality. It is certain that Ince's studio will be built near Los Angeles, the film-producing center of the United States.

Triangle Issues a Statement.

The following statement was issued from the offices of the Triangle Distributing Corporation on June 28 to all exhibitors:

"During the past few weeks there have been carried in the trade papers and motion picture journals many rumors about the future of the Triangle. At first we felt it would be best not to comment on these one way or the other; but, after due consideration, we feel that the exhibitors are entitled to know the true status of conditions."

"For this reason, we take great pleasure in announcing to you and to every other exhibitor that the future of Triangle was never more assured than it is at present. A complete reorganization and consolidation of the producing plants has made it possible to bring the production of a picture down to a scientific business basis. All waste is eliminated, making it possible to spend a specified amount of money for each picture, wherein the entire value goes into the production of the picture itself, a plan that has heretofore not been followed."

"The direction of all productions will be in the hands of the best directors that can possibly be secured—the plan of organization making it possible for these directors to work almost as one on the production of any picture. In this way, full advantage is given to the exhibitor of every dollar spent upon each production."

"After productions have been made they will all undergo the most rigid criticism by people capable of passing on the merits of a production, and when any picture falls below the standard it will not be released but another will be substituted in its place, assuring every exhibitor of a consistent program of the highest quality at all times."

"There will be Stars in future productions such as have been on Triangle productions in the past; but it will be the intent to help the exhibitor advertise pictures and service at the same time that he is advertising such Stars."

"We are perfectly willing to submit our future business policies to the business men in the exhibiting end and we do not think that we will suffer by the final analysis. Our service will not be excelled by any distributing organization today. It will be our desire to co-operate and assist and help the exhibitor to make the Triangle Program an asset to his house. Our pictures will be made from well-known plays that carry an advertising value at all times."

Chaplin Signs With Exhibitors' Circuit

Famous Comedian To Receive \$1,075,000—Will Produce Eight Pictures at Rate of One Every Two Months.

CHARLIE CHAPLIN has contracted with the First National Exhibitors' Circuit to produce eight pictures. He is to receive a salary of \$1,000,000 and a bonus of \$75,000. Chaplin will produce one comedy every two months. He will begin work on the first as soon as he has completed his present work on his last Mutual release.

Official announcement of the signing of Chaplin has not yet been made by the Exhibitors' Circuit. Los Angeles despatches state that the comedian made the announcement of his new affiliation on Saturday, June 30. This intelligence followed that of Friday from Chicago, which was to the effect that representatives of the Circuit had held a meeting in the Congress Hotel there, but had given no information as to the purpose of the meeting. It was learned, however, that Chaplin had been signed before the Chicago meeting, and that that meeting had been held mostly for the discussion of the distribution of the new Chaplin pictures.

In this connection much significance is attached to the fact that Lewis J. Selznick, head of the Selznick Enterprises, Inc., and Adolph Zukor, president of the Famous Players-Lasky Corporation, were in Chicago and in the Congress Hotel during the meeting of the Circuit men. Mr. Selznick and Mr. Zukor did not attend the meeting. That the presence of Mr. Selznick and Mr. Zukor in Chicago during the meeting had something to do with the signing of Chaplin by the Circuit is the belief of well-informed film men. This is especially credible in view of the fact that the Exhibitors' Circuit have had an option on Chaplin's service for some time, and that one of the big factors to be decided before announcing the acquisition of the comedian was to come to a decision on a method of distribution of the pictures. Mr. Selznick controls many of his own exchanges and some others, and Mr. Zukor's control of Paramount, through his position with Famous Players-Lasky, is well-known.

These members of the Exhibitors' Circuit in attendance at the meeting in Chicago on Friday were S. L. Rothapfel, president, and J. D. Williams, general manager, of New York; Robert Lieber, Indianapolis; E. Mandelbaum, Cleveland; J. B. Clark, Pittsburgh; Thomas Saxe and J. E. Saxe, Milwaukee; Harry Schwalke, Philadelphia; William Sievers, St. Louis; Al Gilligham, Detroit; N. H. Gordon, Boston; Mr. Gattstein, Seattle; J. H. Kunsky, Detroit; E. H. Hulsey, Dallas; Harry Troll, St. Louis; T. L. Tally, Los Angeles, and Aaron J. Jones, Nate Ascher and Adolph Linick, Chicago.

The meeting on Friday was preceded by a luncheon on Thursday.

Chaplin is to have a free hand in the production of his pictures, he was given to understand. Each picture will be two reels in length, and he will have sixteen months to make them—one every two months; but no arbitrary release date. Chaplin, it is stated, will especially aim at making his pictures of a higher and better quality than any yet turned out by him. Every one of the pictures he makes for the Exhibitors' Circuit will be as high class in every respect as he can make it. In the event that a picture is finished and finally is believed not up to the required standard, Chaplin will destroy it and immediately begin over again. It is the comedian's avowed intention, with this series of eight pictures, to establish an artistic reputation rather than amass more money.

The salary paid Chaplin—\$1,075,000—is the highest ever paid a man in any walk of life for a like period of time. Under his Mutual Contract Chaplin receives \$670,000 a year for twelve pictures. Recently Mutual offered him \$1,000,000 for twelve pictures, but he turned down the proposition.

Each of the twenty-five members of the First National Exhibitors' Circuit will be taxed a pro-rata sum to pay Chaplin's salary.

President Wilson Calls Upon Film Industry

William A. Brady, Responding for Associates, Declares Every Co-operation Will Be Extended.

Washington, D. C., July 2.

THE motion picture industry of the United States has been requested to step up and "do its bit" in much the same manner as the newspapers, and it is President Wilson who has made the request. In a letter addressed to William A. Brady, president of the National Association of the Motion Picture Industry, the President states that the film has come to rank as the very high medium for the dissemination of public intelligence, and, since it speaks a

universal language, it lends itself importantly to the presentation of America's plans and purposes.

This is perhaps the first time in its history that the motion picture industry has been so officially acknowledged. It puts it on the plane with the newspaper and the magazine, or perhaps slightly above either of these in some respects, in that it speaks a universal language. The invitation to the industry and the appointment of Mr. Brady as chairman of the motion picture committee to bring about the many things that can be accomplished by the utilization of the motion picture screens, as well as Mr. Brady's reply, are contained in the following letters:

Washington, 28 June, 1917.

Mr. William A. Brady, New York City.

It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as the very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.

May I ask you, as chairman by my appointment, to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information, of which Mr. George Creel is chairman?

It is much to ask, but my knowledge of the patriotic service already rendered by you and your associates make me count upon your generous acceptance.

Cordially and sincerely yours,
WOODROW WILSON.

Mr. Brady's reply is as follows:

New York, June 30, 1917.

The President of the United States, the White House, Washington, D. C.
Dear Mr. President:

I am in receipt of your highly esteemed favor of June 28 requesting me as chairman by your appointment to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information of which Mr. George Creel is chairman. In the full appreciation of all that is entailed in bringing about the desired conditions under which the motion picture industry will throw its weight to the last ounce into the task confronting the American people I accept your commission with enthusiasm. The devoted men and women of the motion picture world have already shown their eager loyalty to the country's cause with a spontaneous fervor entirely beyond words, and in speaking thus for them I but feebly reflect the noble sentiments which fills their hearts. I hereby assure you of the undivided conscientious and patriotic support of the entire industry in America. I have the honor to be

Your obedient servant,
WILLIAM A. BRADY,

President National Association of the Motion Picture Industry of America.

Universal Shows Pershing in France

Scenes of General's Greeting at Sea Port and in Paris Arouse Great Enthusiasm at Rialto.

THE value of the motion picture screen as a medium for the dissemination of news is demonstrated by the release last week of a special edition of a moving picture weekly.

The Universal has issued a film 650 feet long showing the arrival of General Pershing in France and his reception there. This film came across on the same ship which brought the still photographs published in the daily papers. It was shown at the Rialto on Thursday night without subtitles. On Friday afternoon it was exhibited to the trade press with all its sub-titles complete. It was at the White House on Friday night. By that time 150 copies were in circulation covering the length and breadth of the country.

The picture shows the arrival of General Pershing in France and his reception there by French and English military officers. Then we see him board the train for Paris, leave the train at Paris, and driven through the streets followed by immense throngs to his hotel. And we see him address a few words to the multitude from the balcony of the hotel.

The scenes are clear. There are as many as half a dozen close-ups of General Pershing. These are the only close-ups of the general, it is reported, that have been obtained for the screen. None were taken while the troops were at the Mexican border. General Pershing would not allow a moving picture photographer to travel with the troops.

The picture will be offered to the Federal Government. It may be used by the Public Information Committee which is planning to have four-minute speeches delivered each night in practically every motion picture theatre in the United States by a corps of fifteen thousand volunteer speakers. To provide for the use of the picture in such a program titles have been written to bring out the patriotic significance of the scenes shown. Some of the titles are strained and forced, but on the whole they are satisfactory.

When this picture was shown at the Rialto enthusiasm ran high. Applause was continuous throughout the picture. It was broken only by the laughter provoked when General Pershing rubbed his nose vigorously as he was leaving the ship.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Pennsylvania Holds Sixth Convention

John O'Donnell of Philadelphia Elected President—G. W. Sahner Is National Vice-President.

THE sixth annual state convention of the Motion Picture Exhibitors' League of Pennsylvania, opened promptly at 10:30 A. M., on Monday, June 25, in the auditorium of the American Photoplayer Company, on the eighth floor of the Parkway Building. G. W. Sahner, president, and F. J. Herrington, national organizer, were the principal speakers and struck the important topic of censorship. They said that it had proved a farce so far as regulation was concerned, and that it had worked harm to the moving picture business. The prediction was made that the censorship would soon pass away.

E. J. Cattell, who represented Mayor Smith, delivered an address of welcome. The response was made by John O'Donnell, president of the Philadelphia Exhibitors' League.

The report by the registration committee showed that nearly forty out-of-town members had arrived on the first day.

At 1:30 P. M. the doors of the main exhibition room were thrown open to the public and presented a most inspiring sight. American flags were in evidence everywhere and the exchange booths and exhibitions were made up in a very attractive manner.

B. Amsterdam, chairman and treasurer; C. H. Goodwin, secretary; S. B. Blatt, master of ceremonies, and John O'Donnell and B. Shindler, general exposition committee, had done their part well and every detail was worked out in clock-work style. Every available bit of floor space was sold. Among the handsomest of the exchange booths were Pathe, where Pearl White on Tuesday night gave out hundreds of carnations to a large crowd of admirers.

J. Milder of the Selznick Corporation had a handsome booth, as did the George Kleine Poster Company, World Film Corporation, Peerless Feature Film Exchange, the

Ideal, the Supreme, the American Fotoplayer, the Bluebird and Universal, Airsweet, Metro, Fox and Mutual.

The first night brought immense crowds. The public swarmed in, and for a time everything loose at the booths was being grabbed by the souvenir hunters. H. Osborne, of Pathe, gave out pretty souvenirs, pincushions and puzzles. At the Bluebird booth V. R. Carrick and Allen May were busily engaged in holding the crowd in check, while Violet Mersereau, the Bluebird star, read palms and told fortunes for the benefit of the Red Cross. The sum of \$41.50 was collected and turned over to the society. Over at the World Film booth, Alice Brady, Caryle Blackwell, Harley Knoles, the director, and Madge Evans were the center of attraction and received many admiring glances from the movie fans.

Dancing, motion pictures and refreshments kept everybody in good humor, and there seemed to be nothing lacking for a general good time. In addition souvenirs were distributed to all visitors at the booths and an especially appointed ladies' committee distributed flowers and patriotic emblems. On this committee were Mrs. J. O'Donnell, Mrs. C. H. Goodwin, Mrs. B. Amsterdam, Mrs. E. Greenberg, Miss M. Reeves and Miss M. Strain. The ladies' committee also arranged automobile tours for the wives and relatives of the delegates.

Tuesday's Session.

The main feature of Tuesday's meeting was the discussion by Mr. Sahner of another pending bill of a tax of a cent a foot on moving pictures and the subject of barring children under sixteen years of age from attending the picture theaters unaccompanied. Sam Spedon, of the Moving Picture World, delivered an interesting speech upon the public's relations to the silent drama. W. Stephen Bush also spoke.

On Tuesday night the grand banquet was held at the Adelphia Roof, where a large number of exhibitors and exchange men with their friends and families were brought together.

The special guests of the evening were Miss Pearl White of Pathe, who made a speech and later enjoyed several dances with a few lucky boys; Gertrude Hoffman, C. R. Seeley and W. A. S. Douglas. The Vitagraph visitors were Marion Fouche and William Dunn. All of these guests attracted considerable admiration and held the attention of everyone.

After the usual photographic stunt the orchestra opened the ceremonies with "The Star Spangled Banner." In addition to the tenor, Thomas Murray, there was home talent—J. Heenan of the Vitagraph, and Allen May of the Bluebird, who sang well.

J. O'Donnell acted as toastmaster. He introduced George W. Sahner, the president, for the initial speech. Then followed Pearl White and C. R. Seeley. During Mr. Seeley's speech he made an impressive point concerning the future welfare of the exhibitors. The other speakers of the evening were Fred Herrington, John Clark, manager of Paramount, G. Meeker of World, George Denbow of Fox, Harvey Dey

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas League at Galveston.....July 9 and 10
E. H. Hulsey, president, Galveston, Texas.

National League Convention and Exposition at Chicago.....July 14 to 22
Headquarters of Exposition—1416 Masonic Building, Chicago

Virginia Exhibitors at Ocean View.....August 27, 28, 29
Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

of Peerless, B. R. Tolmas of Mutual, H. Osborne of Pathe and Dave Starkman.

The winners of the Liberty Bond, awarded to the best dancing couple of the evening, were Mr. and Mrs. J. O'Donnell. The prize was awarded by the committee, consisting of Pearl White, George Denbow, George Meeker and A. Osborne.

Wednesday's Session.

An important meeting was held on Wednesday morning when the following nominations were made and elections held for the following offices:

For state president, John O'Donnell, Philadelphia; first vice-president, Charles O. Baird of Portage, Pa.; second vice-president, A. H. Mace, Quakertown, Pa.; secretary, Charles H. Goodwin, Philadelphia; treasurer, H. C. Klein of Pittsburgh. All of the officers were elected for the ensuing year.

G. W. Sahner was elected national vice-president.

The three delegates elected to the national convention in Chicago were John O'Donnell, Charles Goodwin of Philadelphia, and M. Feitler.

About fifty out-of-town exhibitors were present.

Red Cross Booth Popular with Players

Articles for Raffling Are Pouring In on Manager Schindler—Fifteen New States Will Be Represented at Seventh National Convention.

MANAGER LUDWIG SCHINDLER, of the Seventh National Exposition at Chicago, reports that letters are arriving in bunches daily at league headquarters in the Masonic Temple, evidencing the intense interest taken by exhibitors throughout the country in this year's convention and exposition.

North Carolina will send eight delegates and eight alternates, and the delegates and exhibitors from Virginia, North Carolina and South Carolina have already made arrangements for an Exhibitors' League Special, which will have two Pullmans and a diner.

The following delegates will represent Mississippi: P. E. Schilling, Greenwood; E. M. Clark, Natchez; A. B. Cook, Jackson; M. Cupero, Canton; Will Isenberg, Greenville, and Miss M. E. Rollins, Grenada. Messrs. Schilling, Clark and Isenberg, accompanied by their wives, will make the trip in automobiles, leaving their respective cities to meet at Memphis, Tenn.; thence they will motor to Chicago in a bunch. It is hoped that they will give themselves sufficient time in order to discount any mishaps on the way, so that they will arrive in Chicago on time for the opening of the Convention.

Exhibitors of the Northwest have promised to send the following delegates: James Gilosky, Joseph Friedman and Charles Campbell, St. Paul; C. H. Hitchcock, Ed Hinz, M. A. Hoppenrath, D. G. Rodgers, H. P. Greene, William H. Deeth, C. E. Van Duzee and D. W. Chamberlain, Minneapolis; Thomas Furniss, Duluth; Tom Foster, Stanley, and C. W. Gates, Aberdeen, S. D.; also the following alternates: Oliver A. Rowe, J. B. Reisman, Bert Goldman, Mr. Cameron, R. G. Foster, C. L. Graham, E. U. Carter and Henry Breilein, St. Paul; William A. Steffes, Billy B. Watson, O. C. Stelzner, James Keough and F. W. Thayer, Minneapolis; Archie Miller, Devil's Lake, S. D., and Tom Foster, Stanley, Wis.

Prominent moving picture players have already begun to send in articles for the Red Cross booth. The very first article was received from dainty little Mary Miles Minter. Like little Mary herself, the article is dainty and pretty, and is something that the women will crave to possess. A note accompanying the package reads, "To be sold at Red Cross booth, Motion Picture Exposition, for our dear boys in the trenches. God bless them!"

Marguerite Clark has also answered the call and has announced that she will send one of her gowns for the contest, in addition to another article.

Anita Stewart has magnanimously tendered her "Goddess Gown," or any other special gown that the league might request. In addition, she will also send other articles to be raffled in support of the Red Cross organization.

This is a good beginning, and Manager Schindler is eagerly awaiting a rush of articles from other prominent players. All the proceeds resulting from the raffling of the articles will be devoted to the Red Cross. The Red Cross booth will be in charge of J. W. Champion, executive secretary, Chicago chapter, American Red Cross.

Estes & Estes, two patriotic exhibitors of Brooklyn, Mich., have donated 200 copies of the song, "Stars and Stripes Were Waving," in aid of the Red Cross booth at the exposition. This is an excellent donation, as it will serve to excite enthusiasm.

The program of the Exposition will be completed during the week ending Saturday, June 30, Manager Schindler announces.

The opening day, Saturday, July 14, has been assigned to Goldwyn Pictures Corporation, and Mae Marsh and other Goldwyn stars will be present.

Sunday, July 15, will be Pathe day, with Pearl White, Mrs. Vernon Castle, Florence Reed and other Pathe stars in attendance.

Tuesday, July 17, will be Butterfly day (Universal), with Violet Mersereau as the featured star.

Wednesday, July 18, will be World Pictures, Brady-Made day, with Alice Brady, Ethel Clayton, June Elvidge, Evelyn Greeley, Madge Evans, Carlyle Blackwell and Montagu Love as the representative players.

The closing day has been assigned to Metro, which has promised to have present Francis X. Bushman, Beverly Bayne, Edith Storey, Viola Dana and Harold Lockwood.

The Exposition opens Saturday morning, July 14, and the convention will be opened Tuesday, July 17, at ten o'clock a. m.

The Hotel Morrison has been chosen as the official headquarters of the Seventh National Convention, and delegates are requested to write for reservations in advance, in order to be assigned the best and coolest rooms. It has 1,000 rooms, every one of which has a bath.

Manager Schindler requests all visiting delegates to apply at the league headquarters in the Hotel Morrison, early on Monday, July 16, with their credentials, to receive their official badges.

One more new state has been added to the fourteen new states mentioned in the last article, which have entered the league since the convention of 1916—making fifteen new states in all.

Airdomes Can't Open Until 9 P. M.

That's What "Daylight Saving" Means, Exhibitor Crandall of Washington Again Points Out.

Washington, D. C., June 29.

I THINK the moving picture interests of the country have overlooked a great big bet," said Harry M. Crandall, when informed by the Moving Picture World correspondent of the passage of the Calder bill, commonly known as the "daylight saving" bill. "I think that the moving picture people are making a grave mistake when they do not make some sort of an organized protest against the measure that will perhaps wipe some of the smaller men clean out of existence. As I told you before," continued Mr. Crandall, "our first evening show will be wiped out and the second show will take its place. Everybody knows what that means. At its best, the first show of the evening does not produce much in the way of box office receipts. We are dependent entirely on our second shows.

"There are many among us who doubtless have not taken the time to figure out just how the bill is going to affect the moving picture business. We open our shows at 6:30 and run them an hour and a half. The second show commences at 8 o'clock and runs until 9:30, and the next one begins at 9:30 and runs until 11 o'clock. As I said before, the first show of the evening is not very well patronized. People do not want to go into a closed theater until it is dark. The open air theater cannot begin business until darkness descends and at this time of the year in Washington it is about 8 o'clock. Putting the clock forward an hour is only fooling the people. They are not getting anything, the only saving being possibly in electricity, and that is doubtful when compared to the enormous loss that will be suffered by the moving picture industry. Now, next summer 6:30 will become 5:30, and it will be 9 o'clock before it is dark. The people have to get up an hour earlier in the morning and naturally they are going to bed an hour earlier at night. The 11 o'clock of today will be the 10 o'clock of this same day next year and if the people are accustomed to going to bed at 11 o'clock they are going to go to bed at 10 o'clock. Now, it is true that these figures are very confusing, but figure it out yourself. Take a piece of paper and pencil and you will see where your first show will be a 9 o'clock show and that first show will also be your last show. You will also find that your receipts will be more than cut in half. That will be a most serious result, particularly in view of the fact that your normal attendance will dwindle after the Government starts raising its big army for service in France.

"Uncle Sam looks to us to pay taxes, buy Liberty bonds, to make contributions to the Red Cross. I do not think that there is any business that pays more along this line

than the moving picture industry. I do not think that if our members of Congress were properly informed of this condition of affairs they would want to put a millstone around the neck of the industry and choke it out of existence. But if we do not tell them we cannot expect to gain their aid."

When Mr. Crandall was further informed by the Moving Picture World correspondent that the bill was still pending in the House of Representatives, that Congressman William C. Adamson, chairman of the House Committee on Interstate and Foreign Commerce, to which committee the bill would rightfully go, was opposed to the measure, he suggested that the various members of Congress be promptly informed of the situation. He also suggested that a letter be sent from the various leagues throughout the country to Chairman Adamson and also to Representative Edwin Y. Webb, of North Carolina, chairman of the House Judiciary Committee, voicing the opposition of the business to the Calder bill.

Oklahoma Elects Chicago Delegates

Members Vote to Defray Expenses of President and Secretary to Convention.

ON June 19 the Motion Picture Exhibitors' League of Oklahoma held a special meeting in Oklahoma City to elect delegates to the Chicago convention. Fred Herrington, national organizer, was present. An enthusiastic gathering of forty of the leading exhibitors of the state voted to send the following delegates to the Chicago convention, uninstructed:

President A. B. Moonand of Shawnee, Secretary L. W. Brophy of Muskogee, S. H. Jones of Altus, John Feeney of Okmulgee, Thomas H. Boland of Oklahoma City, J. L. Olive of Chickasha, John Slocum of Mangum. Alternates: J. H. Molder of Sapulpa, Maurice Lowenstein of Oklahoma City, J. S. Clayman of Cushing, J. L. Carr of Kingfisher, H. W. McCall of Oklahoma City. All of the delegates elected agreed to attend the convention.

This meeting marks the opening of a greater Oklahoma league, as the members voted to pay all expenses of their president and secretary to the Chicago convention. This is the first instance where the Oklahoma league has paid the expenses of its officers to attend the national convention.

All of the leading cities of the state were represented. Resolution were passed commending our Senators at Washington; also P. W. Wells, president of the North Carolina League; C. W. Meighan, president of the Oregon League; G. C. Varner, president of the South Carolina League; Mr. Sams, attorney for the North Carolina League; also William Fox of New York, for the very efficient work they performed in having the war tax set aside and leaving the poor man's amusement, the motion picture theater, to escape further taxation.

L. W. BROPHY, Secretary.

OREGON LEAGUE AIDS RED CROSS.

At a special meeting of the Motion Picture Exhibitors' League of Oregon, June 18, it was voted the league would co-operate in every way with the Red Cross in its campaign in Portland. Teams of speakers were permitted to plead the Red Cross cause in the picture theaters. A considerable sum over that required of Portland was raised. As evidence of the part played by the picture theaters in the campaign, the league has the following letter, addressed to Abraham Nelson, business manager.

"On behalf of the speakers' committee of the Red Cross campaign please let me express to you our sincere appreciation of the hearty co-operation our speakers have met at the various theaters. It was only today when the teams were reporting that one of the captains said he believed one of the reasons the raising of money for this cause was comparatively easy was due to the wide publicity given in the motion picture houses. We want you to feel that your organization's efforts are appreciated, and that you are doing much to make our campaign a success.

"ROBERT H. STRONG, Campaign Manager."

MARITIME EXHIBITORS SOON TO MEET.

Since the formation of the Exhibitors' League of the Maritime Provinces in September last, there has been no general meeting of the members. A convention to be held in the last of August or first of September is now being arranged. St. John, N. B., will be the place. Walter H. Golding, the president, with S. C. Hurley, the secretary, have their heads together regarding plans for entertainment.

EXECUTIVE MEETING OF NEW YORK LOCAL NO. 1.

The fortnightly executive meeting of the New York Exhibitors' League, local No. 1, was held at its headquarters on Wednesday, June 20, with all the officers at their respective stations. There were not more than fifteen members present and the business transacted was of the usual routine, making it one of the most harmonious sessions ever held. A representative of the Department of Public Information made an address requesting the co-operation of the exhibitors by granting permission to the "four-minute men" of the department to deliver four-minute speeches of national importance in their theaters. Upon motion the league voted unanimously to comply with the request.

Sydney Asher reported he was summoned on complaint of the Society of Musical Authors, Composers and Publishers to appear before the United States District Attorney. He was accused of using copyrighted music without a license from the society. The case was decided in favor of the defendant for lack of evidence.

NORTHWESTERNERS GOING TO CONVENTION.

Interest in the coming Chicago moving picture convention and exposition is keen around Minneapolis, Minn., and it is expected a record delegation of film men will go to Chicago from Minneapolis and St. Paul. The Northwest Exhibitors' Corporation will send down fourteen delegates and alternates and the exchangemen will also turn out in force if present plans carry.

Among those who anticipate being at the convention are Mr. and Mrs. J. G. Glosky, Mr. and Mrs. C. W. Campbell, Julius B. Reisman, Morton Nathan, Joseph Friedman and Henry J. and Mrs. Breilien of St. Paul; W. K. Howard, Ralph E. Bradford, Harry A. Sherman, Frank A. McInerney, James A. Keough, John R. Elliott, A. A. Hixon, Manie Gottlieb, J. George Feinberg, E. Oddy Freedman, Benjamin Friedman, Clyde Hitchcock, Max Hoppenrath, William Deeth, E. G. True, David G. Rodgers, S. A. Louis, S. N. Robinson, D. W. Chamberlain, C. E. Van Duzee, Harry A. Rathner, A. A. Engler, T. J. Hamlin, J. L. Johnston, William A. Lochren, Harry Graham, Julius Bernheim, Joseph Schwartzbine, Billy W. Watson, C. L. Peavey and Henry P. Greene.

MICHIGAN DELEGATES TO CHICAGO.

The following exhibitors have been elected by the Michigan Exhibitors' League to represent the association at the Chicago convention in July: W. S. McLaren, Jackson; W. S. Butterfield, Battle Creek; S. A. Moran, Ann Arbor; King Perry, Detroit; Steve Springett, Jackson; C. E. Momand, Saginaw, and Claude B. Cady, Lansing.

Mr. Cady, who is the new secretary of the Michigan Exhibitors' League, says that the executive committee will meet in the near future, at which time plans will be taken up for a vigorous and active campaign to increase the membership. "We must have a larger membership," writes Mr. Cady. "We will have to devise some method to procure them, because we can't make progress nor can we do the things we have in mind unless we have more members." Mr. Cady has the right spirit and we hope he will be successful.

EXHIBITORS AND EXCHANGEMEN STILL AT ODDS.

Nothing further has developed in the controversy in Iowa between the exchangemen and the Exhibitors' League of Iowa. Many of the exhibitors are still holding out for the formation of an exhibitors' body solely under the guidance of N. C. Rice and Louis Rosenfield, two prominent Iowa exhibitors. No steps have been taken by the industry and no list of committees can be secured, in fact, affairs are no further advanced than the mere laying of plans.

It might be only fair to the exchangemen to place emphasis on the fact that while they really forced their way into the exhibitors' association, they all refused to hold any office or any chairmanship in any committee. They left the management of the industry in the hands of the exhibitors, simply reserving the right to vote as full fledged members.

FAY TINCHER IN NEW YORK.

Fay Tincher, one of the bright particular comedy stars from the coast, who has been working under D. W. Griffith for the past three years, is now in New York, "freshening up." "But I'm homesick to be back in California," Miss Tincher declares. "I miss the roses and the mountains, the sunshine and the sea. I've lost my taste for the East, I find."

Fox Announces Plans for Year

Manufacturer Will Present Annette Kellermann in a New Sub-Sea Spectacle—"Jack and the Beanstalk" Coming.

WILLIAM FOX, who has just returned from his California studios, announces plans for an auspicious twelve months of moving pictures beginning next September. The Fox organization has in the last year created a distributing organization that encircles the globe. The Fox agencies are located in twenty-seven cities of the United States, six in Canada, six in South America, five in Australia and Far East, ten in England, Ireland, Scotland and Wales, and offices in every other civilized country in the world.

In this connection it is worthy of mention that "Carmen," produced by Mr. Fox with artificial Spanish scenery in Fort Lee, N. J., was shown in Seville, Spain, and was well received in Madrid.

Likewise "Romeo and Juliet," staged in the little New Jersey town with the costumes of the Shakespearean period, was shown on the screen in Stratford-on-Avon, England, during the recent Shakespearean festival.

"It is recognized in every foreign country that American films excel and have a worldwide appeal in theme, action and story," said Mr. Fox. "The American producers, competing with the best brain and the wonderful scenic locations of France, Italy and other European countries, have defied all foreign competition.

"The war conditions have not permitted the foreign producers to stage as elaborately or expensively as we in this country, but I believe that the greatest imagination, biggest themes and most elaborate cinema creations will continue to be staged by American producers for the future.

"For the season 1917-18 I will present Annette Kellermann in a new sub-sea picture of which George Bronson Howard is the author. The director is John G. Adolfi. Scenes at the bottom of the ocean by means of a patented submarine apparatus will inaugurate a new angle of entertainment.

"The assistance of the Smithsonian Institute of Washington and the British Museum are acknowledged in connection with Miss Kellermann's new film, also the co-operation of the United States Fisheries Commission. This picture is yet unnamed, but the new film will be more elaborate but totally different in story and action than "A Daughter of the Gods." It will be shown in New York this autumn.

"In response to a general demand throughout the country from women's clubs, editors, educators and others interested in the welfare of the young I have staged a series of children's fairy tales. The first, 'Jack and the Beanstalk,' will be shown at a Broadway theater not later than September. In the children's pictures all parts will be enacted by juvenile artists selected with great care, and the plays are intended for young and old. 'Aladdin and the Wonderful Lamp,' 'Treasure Island' and 'Babes in the Wood' are among the children's pictures already staged.

"William Farnum will appear at a Broadway theater in 'The Conqueror,' which is the life story of Sam Houston, and depicts the early political life of Texas. I believe this play will point the way to educational filming of American history, yet giving the necessary dramatic action. Mr. Farnum will also appear in 'When a Man Sees Red,' by Larry Evans, and 'The Doctor,' by Ralph Connor, the Canadian author.

"Miss Theda Bara will make her initial appearance on Broadway in a picture version of Cleopatra.

"The Honor System,' dealing with American social conditions, will be shown in September throughout the United States.

"Among the authors whose works I will produce during the coming fall are George Scarborough, Larry Evans, Randolph Lewis, Adrian Johnson, George Bronson Howard, F. McGrew Willis, Rupert Hughes. During the coming season in new films there will appear under my direction Virginia Pearson, George Walsh, Gladys Brockwell, Jane and Katherine Lee, Miriam Cooper, Valeska Suratt, June Caprice and others.

"Dustin Farnum, who has been absent from the screen as well as the speaking stage for the last ten months, will be seen in 'The Scarlet Pimpernel,' by Baroness D'Orcy; 'Durand of the Bad Lands,' by Maibelle Heikes Justice; 'North of Fifty-three,' by Bertrand Sinclair, and 'The Spy,' by George Bronson Howard.

"R. A. Walsh has written and staged a remarkable American story, 'The Innocent Sinner.' In this play Miriam

Cooper is the star. I will also stage a series of comedy pictures and farces.

"Detail of the New York engagements of these films will be announced shortly, as well as the name of the Broadway theaters in which they will be presented."

Mr. Fox has completed arrangements with the British and French war offices, as well as the British Admiralty, for showing films to soldiers and sailors in the European war zones. He has also made a similar offer to the War and Navy departments at Washington.

Moreno to Support Mrs. Castle

ACCORDING to an announcement issued last week by Pathe, Mrs. Vernon Castle will have as her leading man in her third Pathe feature Antonio Moreno, one of the popular male stars of the screen.

Work on this picture has just begun at the special studio in Fort Lee, engaged for the exclusive use of the organization built for the production of the Castle Pathe pictures, under direction of George Fitzmaurice. The scenario is by Philip Bartholomae, and it is made from one of Carolyn Wells' most successful books. Mr. Bartholomae is the author of a number of successful stage plays, and his first Astra-Pathe feature "The Cigarette Girl," has just been enthusiastically greeted by the tradepaper critics.

Mr. Bartholomae is also the author of Mrs. Vernon Castle's first feature, a thrilling detective play, and a number of other Astra features, soon to be released.

In addition to Mrs. Castle and Antonio Moreno, the cast selected includes John Sainpolis as the "heavy" and W. H. Gilmore in an important role.

Antonio Moreno has become very popular. "The Island of Regeneration," "Kennedy Square" and other pictures owe much of their success to his work. He has played on the stage with Mrs. Leslie Carter, Constance Collier, Tyrone Power, William Haughey and Wilton Lackay. Some of the plays in which he appeared were "C. O. D.," "The Man From Cook's," and "Thais."

The photoplay in which this splendid company of players will support Mrs. Castle is described as a thrilling one with a compelling murder mystery. It is expected that this picture will prove one of the most successful of the entire Castle series.



Antonio Moreno.

PRESIDENT ROY LIKES KING LEAR.

V. L. Roy, president of the Louisiana State Normal School, has written to Pathe's New Orleans branch as follows: "We were very much pleased with the Pathe 'King Lear' photoplay last week. In fact, we have had few moving picture shows that have enlisted more favorable comment than did 'King Lear.' I wish to inquire, therefore, whether we can arrange with you to lease other reels."

ART DRAMA TRADE MARK SELECTED.

The prize for the best design for an Art Dramas trade mark has been won by J. L. McCurdy, of Cincinnati. Mr. McCurdy's drawing was selected out of over 14,000 submitted in the month during which the contest ran.

The successful trade mark is simple, distinctive and original.

PENNYBAKER IS MUTUAL'S MEMPHIS CHIEF.

L. L. Pennybaker, formerly bookkeeper at the New Orleans branch of the Mutual Film Corporation, has been appointed manager of the Memphis branch, effective June 18, succeeding E. L. Rife, who resigned June 16.

Inter-Ocean Ready for More Business

Concern Headed by Brock and Cromelin Prepared to Transact Film Business in Any Part of the World.

THE Inter-Ocean Film Corporation, of which Henry J. Brock and Paul H. Cromelin are the heads, is about to invite the products of important film manufacturers for dissemination in all foreign markets. The Inter-Ocean Film Corporation in celebrating its first year of existence announces a notable accomplishment, namely, the disposal of the entire output of the World Film Corporation for the forthcoming year in nearly every country in the world.

This is an unusual accomplishment. Under the existing conditions, with more than the usual number of obstacles placed in the way of shipping facilities, freight embargoes and U-boat activities, the Inter-Ocean Film Corporation, after contracting for the World Film products in England, Ireland, Scotland, Wales, France, Spain, Portugal, Norway, Sweden, Russia, Denmark, India Ceylon, Burmah, Australia, New Zealand, Brazil, Argentine, Paraguay, Uruguay, Chile, Mexico and the West Indies Islands, have made shipments to all these points without loss to any client or themselves, owing to the insurance arrangements covering all consignments, which is handled by a special department within the Inter-Ocean Film concern itself.

In addition to the numberless other films sold throughout the world by the Brock organization, that concern also controls the now happily plentiful Speer Carbons throughout the foreign markets, and its success in landing their films abroad has been equally efficient in so far as the greatly required carbons are concerned.

An unusual organization characterizes the Inter-Ocean. The distribution of films to the most distant point does not require any greater outlay, as handled, than does the marketing of a film right in this country. For a year now Mr. Brock has concentrated upon establishing his organization abroad so substantially that now his recommendation for a film play in almost any country, by cable, is the best selling talk that can be given. In other words, he has maintained a set principle, that of keeping faith with distant buyers, to such an extent that his harvest is the complete confidence of his buyers and the foreign market in general, and it is this that Mr. Brock, through the Inter-Ocean, is placing at the disposal of manufacturers.

Not a spot on earth but that the Inter-Ocean is in communication with, either by cable or personal visits of their American representative. Interpreters, translators and agents familiar with conditions in every clime and country are contingent employees, and in one day the private projection room at the offices, 220 West Forty-second street, seven buyers from seven different countries were shown film plays and heard their own languages spoken.

The accompanying illustrations show portions of the Inter-Ocean offices. The photograph in the center is that of Henry J. Brock, founder and president of the organization, while that on the left is Paul H. Cromelin, vice president, but recently returned from England, where he established the British office with John H. Taylor in charge and C. Parfrey as assistant.

"We are now safely established in every country in the world," said Mr. Brock, "and now that we have the confidence of our buyers, are open to the film world to give their productions the distribution in other lands that good quality pictures justify."

The Inter-Ocean organization as it stands can absorb at least four times the product it is at present handling.

Shipping, retitling, reassembling and renaming the picture to fit each one for its field in each territory is all handled through various translatory offices in New York.

In no few instances productions made for the American market have been slightly modified or intensified under the direction of one of the Inter-Ocean foreign agents and made especially attractive to foreign buyers. This, together with other innovations established by Mr. Brock, makes the advent of the Inter-Ocean into the field of foreign distributors of more than usual importance to the industry in general and to those manufacturers in particular who at present have none or at least unsatisfactory foreign distribution.

Ida May Park, Director

DURING the eighteen months Bluebird's program has been progressing there has always been a woman director concerned in the picturemaking for that firm—and in that time only two women have held the position. Lois Weber was a great factor in promptly establishing Bluebirds, and when she decided to begin producing on her own account Ida May Park was assigned to the work of directing Dorothy Phillips, thus keeping a woman's hand in the Bluebird game.

Miss Park had been associated with her husband, Joseph De Grasse, in producing Bluebirds, starting early in the series. She prepared scenarios for his productions and assisted him materially in the manifold details of directing features. It was Mr. De Grasse who brought Louise Lovely to Bluebirds and was also Mr. De Grasse who introduced Dorothy Phillips to the series. When Miss Phillips developed the capacity for work she has demonstrated in her monthly and oftener appearances among Bluebirds the assignment of Miss Park as an additional director for the energetic star was decided upon.

Starting with "The Flashlight" Miss Park has alternated with her husband in preparing Bluebirds with Miss Phillips the star.

Her first picture was largely acted out-of-doors and Miss Park climbed mountains and waded streams with all the facility and disregard for obstructions that any man might demonstrate. The surging mob scenes in "Fires of Rebellion" were expertly handled, and in directing "The Rescue" the woman director fitted to a nicety, because the July 23 Bluebird is distinctively a "woman's feature," with society scenes and fine gowns dominating incidentals to the problem-plot.

Thus has Miss Park fitted into her niche—made for herself an essential place, equal to that of most men in creating features for a program of the first class. As Miss Phillips and Miss Park are under long contract, exhibitors and their public may look forward to repeated evidences of the artistry and skill in "team work" possessed by these talented women.



Ida May Park.



General View Offices of Inter-Ocean Film Corporation.

Film Export Notes

By F. G. Ortega.

TWO well-known photoplays released during the past six months furnish an excellent example of the importance attached to Spanish tilting. We refer to "Joan the Woman" and "The Bar Sinister," both productions of unusual merit. If the titles of these films were literally translated into Spanish or any of the other Romance languages both would lose dramatic power and create an unfavorable impression.

The original titles of "Joan the Woman" are at loggerheads with the prevalent historical conception of the subject existing outside of Anglo-Saxon countries. According to them, England had overrun and was practically mistress of the greater part of France, while the ordinary Frenchman or Spaniard regards England, at that particular epoch, as a nation conquered by a French potentate, whose descendants, knights and soldiers, who were mostly French, talked French and had imposed this language on the Britons, were fighting for supremacy against another French potentate.

In "The Bar Sinister," a wonderful photoplay of unique intensity, there is, from the foreigner's viewpoint, a bewildering amount of prejudice permeating each and every title, and a thrilling climax spoiled by Puritanic conventionality. In Latin countries (or anywhere else for that matter, as the half-breeds will bear us out) when a man loves a woman he marries her whether she is a Caucasian thoroughbred or happens to have a strain—be it black, yellow or blue.

Of course, it is immaterial to us whether the mediæval rumpus was between England and France or between a French potentate and his liege lord; and we realize that the race problem is a factor that cannot be overlooked in this country with financial impunity. But motion pictures are made to entertain, a function that cannot be performed when a feeling of antagonism develops in the spectator. And such would be the result in these two cases if the titles were simply translated and not properly adapted.

Under the producing methods employed today, Spanish scenarios and American actors and directors do not mix well together. The actors are not to blame. Photoplays based on Spanish novels or dramas—and we mean all of those that have been released to date—should not be shown before any audience familiar with the stories they are supposed to depict or with the national dress and manners of the people, if the producer cares anything for his reputation. Pictures dealing with modern American life are the best for export.

The Carranza Government has prohibited the exhibition, within the territory of the Republic, of any films in which Mexicans are systematically held up to ridicule. It is a wonder that this step has not been taken before and it would not surprise us in the least if similar measures were put in force by other Latin-American countries. These pictures do harm enough in this country, as they tend to promote race prejudice and ignorant hatred, but why any American company should persist in sending them to Mexico is past all comprehension. Even if the "pelaos" were as depraved as some of us like to paint them, there is no reason why they should enjoy paying good money to see their fake countrymen beaten up in every scene and hanged for horse-thieving in the last act.

The impression prevails among certain producers and novel exporters that unsavory moving picture themes are in demand in Latin America. This may have been caused by the foolish publicity given in the daily press and trade papers to the pornographic wave that swept through Cuba five or six years ago, or by the Spanish habit of calling a spade by its right name. Some of the critics that did most of the writing at that time about conditions in Havana could not see any difference between the regular theaters and those flourishing in the old "zone of tolerance," and this gives a clue to their discernment. Then again, if a Spanish empresario happens to buy a picture with nothing else in the shape of a plot than the symmetrical proportions of a lady, he will call it "The Naked Woman" and let it go at that,

to the consternation of the producer who has spent valuable time and labor in devising a highly moral title.

No; pictures of this kind are not wanted in Spanish-speaking markets. It makes no difference whether they are indorsed by welfare societies or by Jack Johnson. The foreign buyer only sees in them a very tame performance for an "hombres solos" theater and something that he would not dare to show in the regular motion picture houses.

* * *

The various film exchanges established in Cuba buy annually from Europe about \$40,000 worth of new films, and more than \$100,000 in second hand material from both America and Europe. This does not include the pictures imported by the Universal direct from its New York office.

Export Items

By E. T. McGovern.

SANTOS & ARTIGAS, one of the largest firms importing film into Cuba, have arrived in New York, and expect to take back a number of American-made features with them.

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Kurt W. Linn, export manager of the Universal, reports great demand for Universal serials all over Latin-America.

* * *

B. J. Brandon, export manager of the Oceanic Film Corp., has recently returned to Chicago after spending two weeks in New York. The Oceanic is the export branch of the Mutual.

* * *

P. Malaver and his partner and co-worker, J. Sobrado de Onega, report fine business for their Spanish picture, "The Blood of the Arena," throughout Mexico.

* * *

Max Glucksman, of Argentine, has recently purchased the B. S. Moss Films and the Bray Cartoons for his territory. These deals were consummated through F. H. Knocke and Jacobo Glucksman.

* * *

Chester Beecroft has arrived safely in London. He will spend two or three months in England and on the continent before returning to New York. His new office at 501 Fifth avenue is in the capable hands of Miss Eleanor O'Keefe.

* * *

The demand for American-made film is steadily increasing throughout Latin America. In Argentine alone 16,000,000 feet were imported in 1916, 60 per cent. of which was made in the United States.

* * *

O. F. Spahr, vice-president of the Enterprise Optical Co., reports a shipment of 25 Motiograph machines to Mexico last month.

* * *

J. H. Hallberg has read "the hand writing on the wall" and is now after his share of the South American trade.

* * *

Senor P. Rosseau, the largest theater owner in Haiti, visited New York recently in quest of film of American make.

* * *

"The Deemster" and "The Barrier" are now being prepared for sale in the Spanish speaking countries by J. Frank Brockliss.



Scene from "Fires of Youth" (Thanhouser).

British Tax Hits Cheap Seat Hardest By J. B. Sutcliffe

One Estimate Says 130 Small Exhibitors Will Cancel Their Bookings on July 1—Other Interesting News from London

TO describe the budget increase of the amusement tax, recently announced, as meeting with the approval of the trade would be grossly untrue. In the first place the increase—nearly double the present imposition—hits hardest at the cheap seats of the house and incidentally those upon which the exhibitor depends for his income. With the exception of London and perhaps a dozen provincial cities, war conditions have rendered admission charges for more than a shilling impracticable. An aggravation to the impost is the date of its introduction, July 1, absolutely the worst time of the year for the exhibitor. Charles Hawtreys states that no less than 130 small exhibitors have canceled their programs after that date in anticipation of a heavy slump. The increase does not impose any addition to the present tax upon seats to the value of 3d. It begins with the middle class seat, the fourpenny seat of the artisan, the mainstay of every picture theater that confines itself to showing pictures without high aspirations in furnishings. The fourpenny seat after July 1 will be sixpence, the sixpenny seat eightpence, and so on; just double the present tax. As is to be expected, the exhibitors' association has not been idle. A deputation visited the treasury a few days ago in company with members of the theatrical profession with a strong case for the suspension of the new tax. Their joint representations are under consideration. Should no reduction in the tax be forthcoming there is a strong feeling among exhibitors in favor of abolishing the cheaper seats; sixpence as a minimum has been suggested. But meanwhile the case for reduction will be pressed to the utmost and it is not unlikely that exhibitors will conscript their screens for the first time into the service of their own cause.

* * *

The final sitting of the commission appointed by the National Council of Public Morals to investigate charges recently decided against moving pictures was held last week. The principal witness was A. E. Newbould, chairman of the Exhibitors' Association, the Kinematograph Trade Council and a director of one of our most important exhibiting undertakings. Something like 90 per cent. of the films shown in this country, he said, came from abroad. There was a large public demand for British films, but it was not articulate. British manufacturers had great difficulty in selling their productions in America, but the setting up of some central sales organization for the handling of British-made films in America would quickly result in at least 50 per cent. of films shown in this country being of British origin. Mr. Newbould spoke also upon censorship, the best solution of which he considered the present voluntary system, with the addition of an advisory and appeal committee to which arbitrary decision could be referred. Such a committee could be appointed by the National Council of Public Morals in consultation with the home office. Details of a novel experiment were given before the commission by Dr. C. W. Kimmins, chief inspector of the London County Council Schools. In one of these schools thirty girls promised their teacher in 1914 they would not visit a moving picture exhibition during the war. The girls who had kept their promise (he didn't say how many) were, with one exception, able to give good accounts of films seen more than two years ago. The moral of this, pointed out the inspector, shows the value of the film as a stimulant to concentrated attention.

* * *

Following upon the last meeting of the Kinema Commission comes the news from Paris that the French Government has appointed a body to hold similar inquiry into moving picture affairs on the other side of the channel.

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The new Essanay-Linder features are, generally speaking, the subject of most favorable notice. One well-known daily newspaper printed a special article on the Linder type of humor, contending that as distinct from slap-stick, refined comedy of this type will materially uplift the cinema. Information is just to hand of the French comedian's illness out west. That everyone in the British trade wishes him a speedy recovery goes without saying, for Max has lived with us since the inception of Flicker Alley. Following

letter has been sent out to Max from a wounded Tommy in a Manchester hospital and will cheer him in his convalescence:

"Sir: On behalf of the matron and convalescent patients at this hospital I feel it my duty to send an acknowledgment of your entertainment given to us at Deansgate Picture House this morning. When I last saw you it was in that pretty little village of Guillemont, out on the Somme, where you were so good in helping me to take cover and giving me first aid, thus saving my life. It was but a few minutes after you left me that I was on my way to dear old England after fighting by the side of you and your fellow comrades for two years. I am commanded by the matron to send together our best wishes for your success, health and happiness in the noble career you have chosen. We are still comrades-in-arms.

"Sergt. A. Whiting,
"Seventh West Kent Regiment."

* * *

The conversion of the Exhibitors' Association into a registered trade union is wellnigh complete. The change is to be regarded as a constitutional one only, the aims and objects of the organization remaining the same. The new formation will enable the Exhibitors' Union to rank with the other powerful industrial unions in the country and in the event of litigation it will not be confronted with charges of acting in restraint of trade as is usually the case with unregistered trade combines. The welding of the exhibiting interests in Great Britain into a single, solid body with a status conferred by the Government will furthermore dissipate some of the frivolous rulings of local magistrates in regard to licensing conditions. A trade union savors too strongly of democracy to be needlessly tempted into combat by our most arbitrary authorities. One of the first things to be done by the union will be the compilation of a "whitelist." A "whitelist" is the opposite of a "blacklist," that is to say, all members of the new union will have their names printed on the list, which will be sent out to different licensing and periodical authorities in the kingdom. Should the union give any bond or pledge to a licensing authority that authority would be able to see if any exhibitor infringing a condition was a member or not of the union. The secretary of the union frankly admits his dislike of publishing a "blacklist" of exhibitors outside the union and has adopted the above plan as an effective alternative.

* * *

The arrival of a destroyer flotilla of the United States navy off the coast brought forth a smart piece of topical work by those responsible for the taking of our official war films. The Admiralty announcement of the arrival was only made on Wednesday, but by Friday afternoon a full reel topical showing the flotilla entering Queenstown harbor, the landing and reception of the officers, and an excellent portrait of Vice Admiral Sims was included in the program of war pictures at the London Scala theater. There is another topical picture, by the way, which would enjoy a great vogue in America. It is now being shown in France and Switzerland, despite the chagrin and many attempts of suppression by the German Government. It is only a few feet in length, yet quite sufficient to clearly and unmistakably show the U-boat Deutschland being towed by two French cruisers.

* * *

Two of the best American films ever imported to this country have been shown to the trade during the week. At the Alhambra on Friday the Fox Company presented William Farnum in "A Tale of Two Cities," and although this is the fourth adaptation of the Dickens story offered to exhibitors, it only proves once again that careful production is the first essential in film making and one that every time outweighs so-called originality of plot. The other subject, also unspooled for the first time at the Alhambra, is the Frohman Amusement Corporation's psychological drama, "The Witching Hour." The new Bolton-Stewart enterprise is handling the production here and the appearance of C. Aubrey Smith (lead) in "Daddy Long Legs" at the Duke of York's theater imparts an added interest to the film.

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The suggested absorption of the censoring body of the British industry, the British Board of Film Censors, by the

Kinematograph Trade Council along the lines recapitulated in my last letter does not meet with the approval of some members of the present council, the Kinematograph Manufacturers' Association. At last week's council meeting Will Barker, of Barker Motion Photography, while agreeing it was desirable that the expenses of censorship should be borne in proportion by manufacturer, exchangeman and exhibitor, argued that it was not fair to expect the British Board of Film Censors to hand over its responsibilities and undertakings on a purely speculative basis and one solely dependent upon the willingness of the exhibitor to pay up. At the previous meeting of the Trade Council, at which the proposed absorption was first mentioned, the exchangemen present anticipated difficulties in collecting from the exhibitors their proportion of censorship charges. To overcome this Mr. Barker suggested the issue of books of sixpenny and shilling stamps to exchanges at an agreed discount. These stamps would be the renter's authority to collect from the exhibitor his proper share and could be affixed to film invoices. If after a year's trial a reasonable sum had been collected, the Trade Council should enter into negotiations with the board for its adoption. But he thought the Trade Council should have some tangible guarantee that funds would be forthcoming before seeking to dislocate the existing British Board of Film censors.

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The next serial films to be released here by the Trans-Atlantic Film Company are "The Voice on the Wire" (September 10) and "The Grey Ghost" (December 24). Each is thirty reels in length and on the "open market."

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Sir Herbert B. Tree on Saturday returned to London after a lengthy stay in the U. S. A.

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William Larkin, the Irish reformer, was tried in Dublin last week on a charge of damaging the screen and furnishings at the Pillar Picture House during the showing of the Fox picture, "The Soul of Broadway." He was adjudged guilty by the jury, but was acquitted by the recorder. The film in question had been approved by the Dublin Corporation censors, and as the recorder's action creates for the industry a disastrous precedent I hear there is every possibility of the matter being taken up by Irish exhibitors.

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Tom Davies, co-director with Henry Winik, of the Western Import and Triangle companies, sailed for America two days ago.

* * *

"Civilization," the Ince creation, is being disposed of territorially, or on what would be termed in America, on a states right basis. Scotland, Wales, and most of the English counties have been sold off at satisfactory prices.

* * *

D. W. Griffith has been spending the latter part of his first visit to Europe in France, where he has taken several scenes on the war front for inclusion in his next superproduction.

LEON BARY WEDS MARIE F. CROUSAZ.

Leon Bary, hero of the great Pathe serial, "Mystery of the Double Cross," was married on May 28, his bride being Mlle. Marie F. Crousaz, of Paris. Their romance began at the time when Mr. Bary was playing as Mme. Bernhardt's leading man.

At the outbreak of the present war, Mr. Bary hurried to the front. Subsequently, he was wounded, and through the long months of his convalescence Mlle. Crousaz nursed him.

Upon his recovery he was engaged by Pathe to play the male lead in their serials. They are now settled in their new home at Grantwood, N. J.

MISS MACPHERSON WROTE PICKFORD PHOTOPLAY.

A wire from Cecil B. De Mille, received at the headquarters of the Artcraft Pictures Corporation, gives sole credit for the story of Mary Pickford's new patriotic photoplay, "The Little American," to Jeanie Macpherson. Although the general impression has been that Mr. De Mille was co-author of this scenario, the director announces that Miss Macpherson was entirely responsible for what is expected to prove the greatest patriotic story ever written for the screen.

Lease Building to Write Scenarios

John B. Clymer and Harry O. Hoyt, Expert Scenarioists, Will Specialize in Big Features.

JOHN B. CLYMER and Harry O. Hoyt, known as writers for the screen, have leased the building at 125 West Fortieth street, New York City. Reinforced by assistants and stenographers, this organization will specialize on the writing of big feature stories, working scripts and titling of pictures. Both men have seen service as editors and staff writers with various big producing companies.

Better stories and craftsman scenarios of a higher order have marked their initial efforts in combination. With a limited number of accounts the organization will contract for a general service, after the example of the successful organizations in all other lines of business.

Clymer and Hoyt believe that their interest in a picture does not end with the payment for the story or scenario. It is to their credit if the picture proves good. It is a black eye if it is bad. Thus they stand ready to assist in casting, cutting and titling.

Ivan to Feature Grace Valentine

IN THE forthcoming Ivan-Humphrey production of "Babbling Tongues," Grace Valentine will be seen as the featured leading woman. Miss Valentine is quite as well known in the picture world as on the legitimate stage, and during the past two years has forged rapidly to the front rank of picture favorites in many co-starring ventures with Lionel Barrymore and other prominent stars.

Miss Valentine's name has long been well known on the legitimate stage, and her work before the camera is backed by twelve years of stage experience, during which time she has played a wide variety of parts. She was identified with such well known stage hits as "Seven Days," "The Yellow Jacket" and "The Greyhound." She has played many long and successful stock engagements and enjoyed a solid year with the Morosco Producing company in Los Angeles, where she created many parts in new productions, among these being "Help Wanted" in which she appeared in the leading role for eight months during the run of this play at the Cort theater Chicago.



Grace Valentine.

Her performance in this play won her many picture offers and she then appeared for nearly a year before the camera. With the production of the farce, "Johnny, Get Your Gun," at the Criterion theater, Miss Valentine again turned her efforts to the legitimate stage and played the leading female role for many weeks, after which she created one of the chief roles in the Shubert's production in Boston of the farce, "He Said and She Believed Him," which is scheduled for a Broadway hearing next September.

A RARE PICTURE.

Alpine phenomena which may not happen once in a thousand years has just been recorded with a moving picture camera by Frederick Burlingham, the Alpine photographer. Burlingham and his party were ascending the notorious Blumlisalp ice climb. At the summit he posed the guides along an ice ledge to record their arrival. Hardly had he started turning the handle when the overhanging ledge cracked and almost instantaneously hundreds of tons of ice was precipitated into the chasm below. The guides had a narrow escape, but Burlingham managed to secure the incident in magnificent detail.

ART DRAMAS COMPLETES HALF YEAR.

With the release of "The Peddler," a U. S. Amusement production, the Art Dramas Program will have put out twenty-six productions, which, at the one a week rate, means that it has passed through half a year of activity.

Film Merchant in Cossack Garb

John Dored, Russian Soldier, Member General Skobelev's Committee on Relief, Here to Sell War Subjects.

JOHN DORED, whose arrival in the United States was noted in the Los Angeles letter in last week's issue of the Moving Picture World, is in New York, making his headquarters at the Imperial Hotel. Mr. Dored is garbed in the dress uniform of the Cossack, which denotes his official mission. That mission is to dispose of forty thousand feet of Russian subjects for the benefit of the Skobelev committee on relief.

The subjects comprise many scenes photographed at the front—the committee under government authority being the only authorized agency permitted to take these pictures; military dramas having relation to the present war, as well as a production founded on the life of the late Grand Duke Constantine Constantinovitch, a free translation of the original title of which would be "For His Country's Sake."

The Skobelev committee, which is supported by the people at large as distinguished from government maintenance, has been in existence for eleven years and has done much charitable work. It possesses among other agencies of activity a publicity committee and a moving picture committee. Following the recent revolution there was a reorganization, all of the new officers being in sympathy with the democratic ideas of the people. The exclusive rights of the committee to take pictures at the front were continued.

Soldiers in health as well as those invalided who had had motion picture experience were assigned to the laboratories in Moscow. The publicity and moving picture divisions of the Skobelev committee were transferred to the Department of Public Instruction. The significance of this movement is that the productions of the motion picture committee will be employed in the schools of Russia for the education of the children in the principles of the new democracy. Mr. Dored said these pictures would be sent into the most remote corners of the country.

The special representative of the Russian government will be in the United States about a month. He said he was prepared to dispose of the subjects in his possession for North and South America, for the Philippines and for France and England. He will return to Russia by way of the Pacific. While here he is anxious to receive circulars from manufacturers of projection machines designed for use in schools and assemblies. The Skobelev committee is making wide preparations for its educational propaganda. Mr. Dored also will engage an American representative to act for the committee after his departure.

Mr. Dored pointed out that the work of the Skobelev committee was public in the largest sense—that all receipts were applied to the maintenance of its educational activities and for the support and care of wounded soldiers and the upkeep of institutions devoted to their care.

FAMOUS PLAYERS-LASKY BOND RECORD.

When the books were closed to subscriptions to the Liberty Loan on June 15, office records of the Famous Players-Lasky Corporation, together with reports from the studios and Paramount exchanges, showed that a total of \$580,000 had been subscribed by the organization and its employees. It is a source of pride to the corporation that every one of its employees has taken at least one Liberty Bond following the action of the company itself in appropriating \$100,000 for this purpose. The total of subscriptions entered at the home office of the corporation was \$275,000, which includes those taken by both the Fort Lee and Famous Players studio in Fifty-sixth street.

NEW YORK CITY FILM CLUB NOTES.

The Film Club, at its last meeting, decided to hold its first annual outing and President Saunders appointed several committees to make the necessary arrangements.

Congratulations were extended to Mr. Gemond of Triangle on his promotion. His successor to the management of the New York City office, C. B. Price, received a warm welcome at his first meeting with the club.

I. M. Schmertz, manager of the Variety Films Corporation, reported having had a very successful and pleasant business trip through the Western States.

WEEKLIES TO CO-OPERATE WITH GOVERNMENT

At the suggestion of the Committee on Public Information at Washington the principal news photographers have formed an organization that will deal as an authorized body with the committee in that city. A meeting of the repre-

sentatives of the leading illustrated news bureaus, syndicates and others was called a few days ago by Kendall Banning, director of the division of pictures. Plans were made for co-operative action between the news photographers and the Committee on Public Information for handling both official and unofficial photographs during the war on a basis that will provide equitable opportunities and privileges for the large and small syndicates, photographers and dealers alike. E. B. Hatrick, of the International Film Service is a member of the board of representatives, the governing committee.

John Zanft, Managing Director.

IT'S a wise exhibitor who pays as much attention to the arrangement of the program for his photoplayhouse and to the staging of pictures as he does to his booking, declares John Zanft. Mr. Zanft is known as managing director of the Academy of Music in New York. Mr. Zanft also supervises the presentation of the programs throughout the entire circuit of William Fox theaters in his capacity as general representative.

"The same importance attaches to the arrangement of a bill in motion picture houses as to vaudeville," says Mr. Zanft.

"The exhibitor who takes pride in his work will be surprised at the attractiveness added to his program by careful staging. For the man who shows first-run features, scrupulous attention to lighting, lobby display, picture projection, musical accompaniment and a score of other details, is imperative to effective screening."

Mr. Zanft's knowledge of conditions in this field is the product of the long experience at the Academy of Music, which has made him an expert. The Academy is the pre-release house for William Fox films in New York City and is recognized as one of the foremost photoplay theaters in the country.

Much of its success in showing nightly to its record seating capacity of 3,400 is due to the artistic methods in stagecraft which Mr. Zanft is constantly displaying. Mr. Zanft and J. S. Stebbins, the house manager, see in the Academy's private projection room every inch of every subject booked prior to its production before the audience.

At last year's Motion Picture Exposition in Grand Central Palace the Fox Film Corporation was represented by a booth which was artistic and genuinely attractive. The judges were so impressed with the display that they awarded it the first prize—a handsome silver cup. Mr. Zanft designed and arranged it.



John Zanft.

LUBIN AND SAWYER TO HANDLE STARS.

After an absence of two years from Broadway, during which time he had been in Canada exploiting Metro pictures, A. H. Sawyer, the original "Zone" man of the motion picture business, has returned to the White Lights accompanied by Herbert Lubin, a Canadian financier. Mr. Lubin originally bought and installed in Canada the Metro program, and together with Mr. Sawyer established an organization and offices from Halifax to Vancouver. After successfully instituting the program, they have just disposed of most of their Canadian interests and are now engaged in exploiting special film productions in the States and also intend exploiting several of the better known stars.

Mr. Lubin has also sold the rights for Western Canada for the Bushman-Bayne serial, "The Great Secret," to the General Film Company of Canada.

Mr. Sawyer and Mr. Lubin, in addition to looking after the business interests of some of the stars, intend immediately to place in work two well-known novels with well-known stars, the films to be each seven reels in length.

Spokes from the Hub

By Marion Howard.

BACK to prolong life" is what I always say when in from Broadway and the lure of the theaters. A week in old New York means so much if one knows how to utilize time and make short calls. Well, I made ten in one day and that was going some! Found William L. Sherrill in his new quarters in the Times Building and in a genial frame of mind. While telling me of the success of "God's Man" and of his coming releases his son Jack bounded into the office, much to my delight, for we fans like him tremendously and will not forget his clever work in "The Witching Hour." Upstairs I found the Arrow Film office, only to learn that an old friend, Howell Hansell, who directed "The Deemster" and other remarkable pictures, was ill at his home in New Rochelle. Then I went up Broadway to call on Lynde Denig.

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Going over to 729 Seventh avenue I found other friends, like Louis Selznick, a member of the Boston Film Club. He was alive with news and talked prosperity. Over his sumptuous offices a greeting awaited me from the Artcraft publicity man, Pete J. Schmid, from whom I gathered information of value. Returning hotelward I found Stanley Hand ensconced in his new office with the World Film folks and congratulated him on his promotion. Then upstairs to see that prince of publicity men, Leander Richardson. Around the corner I ran into Royal Byron, of stage and screen fame, on his way for a rehearsal with the Edison company—the play, "The Lady of the Photograph." Passing Loew's I dropped in to see Nance O'Neil in "The Final Payment," rather gruesome, but well acted and some good sea stuff. Too tragic for these days and not to be commended.

* * *

At the Triangle office I found the very approachable manager, who in turn put me in touch with Mrs. Toby, the capable publicity woman, with C. H. Bristol, who made my call one long to be remembered. There was the "glad hand" at Paramount headquarters and an atmosphere of hospitality everywhere there.

* * *

Time prevented visiting studios this trip—a pleasure deferred. Saw "Peter Ibbetson" and was glad to again hear the voices of the Barrymore brothers, Constance Collier and Laura Hope Crews, all of whom so adorn the screen. Great play, which I predict will become one for the screen later. I forgot to mention one of the treats of my visit, and that was in witnessing Chapin's wonderful impersonation of Lincoln at the Globe theater. Have already written of the private view here of two reels and how we all appreciated it. This is a play for children to see, as kiddies play an important part all through. To advertise it as historical or educational alone is a mistake. It is these and far more—an intensely human play picturing actual scenes in the life of America's great martyr.

* * *

"That evening," as they say on the titles, I dropped into Georgie Cohan's theater to see "Redemption" and rather liked it on the whole. Can readily see why it grips the house because of the mother love and the fine support they have given Evelyn Nesbit, who really does good work, though badly made up. Charles Wellesley, who is in many pictures here of late, was capital. The play was clean, had a big underlying theme and ended just right. It ought to go anywhere. Let it stand on merit and serve its purpose.

* * *

Of course, a trip to the metropolis would be incomplete without a visit to the Rialto, which I found in summer dress and with a staff of picturesque ushers. I saw the Lasky film, "The Jaguar's Claws," and didn't like it a little bit. No time for Mexican bandit stuff, featuring immortality at that. It was bad in a big spot and Hayakawa deserved better. Yes, the outdoor scenery is great if one hankers for Mexico. Monday I had the taste taken out on seeing "On Trial," now on here for a run, I hope. The Globe Feature Film Company was enterprising enough to secure it and I am sending fans to see it. This was the first offering of Mr. Rothapfel under the new league of which he is president, and it is a credit to the Essanay company. We have in this several old favorites and some who have participated in the Ade fables.

Have seen a few pictures since returning. "The Stolen Paradise," a strong play with Ethel Clayton doing her best work this season, is one. Edward Langford served to fill the bill, but we wanted to horsewhip him at one stage of the game. His impersonation of the man physically gone blind was well done, but the author made him blind in other ways. "Oliver Twist" called out the literary set and all lovers of Dickens to the Exeter theater, which gives us "Tales of Two Cities" this week. "Romance of the Redwoods" was thoroughly enjoyable and full of punch. Certainly Artcraft is giving us some fine close-ups of Mary Pickford and Elliott Dexter in this. "The Man Who Made Good" gave opportunity for Jack Devereux, who is a local favorite. The play had new touches and some twists which ought to make it popular. "The Silent Partner" showed further skill on the part of Marshall Neilan and was a fair Lasky offering, though not up to the standard. "Happiness" (from Triangle) was the best in a long time for its domestic and college touches and also its illustrating snobbery vs. democracy. Enid Bennett has some part and caught the house from the time she winked at uncle who supposed her a snob (thanks to yellow journalism). "The Auction of Virtue" in spite of its misleading title went well, for we rather like Naomi Childers and the Art Drama productions generally. There was a refreshing absence of sex business and a good lesson told without cant.

* * *

Well, "The Masque of Life" is some picture and held the audience spellbound at the Park theater, where it ran a week, placed there by the American Feature Film Company, Louis Mayer, president. All New York picture playgoers saw it, doubtless, and experienced the same thrills. I wonder if such pictures are necessary for our entertainment, involving as this did some loss of life and cruelty to animals in the making, to say nothing of that wonderful scene on the chimney top with a real baby. Women about me hid their eyes fearing a tragedy. We must take our hats off to Italian courage in acting in this picture and to that wonderful monkey. One quite agrees with Darwin on seeing such an exhibition as this. On the whole, the picture, though gruesome in spots, is most artistic in detail, the coloring fine and the players well cast. One missed the close-ups and wanted some on Hamilton Revelle and Rita Jolivet, who did the Pierrot and Pierette stunts so well. The picture is great from any standpoint for those who revel in sensations, and it does have the happy ending so dear to all in this era of democracy and hoped for downfall of monarchy.

* * *

This summer I am going to visit picture houses outside of the Hub, and began at Great Barrington, this state, en route to New York. Here I found a commodious theater, seating 1,000, managed by a live-wire young man, Earl B. Fairstanger, who is giving patrons Paramount, Pathe, World and other good pictures. What they need in that conservative town is a live newspaper—one to interest, arouse and amuse the people and to give space to entertainments worth while, such as this young man is seeking to do with little encouragement from his public.

* * *

Here is a title that jars: "Mrs. Mayor Mitchel." Pretty bad English for a Hearst-Pathe reel, yet I saw it three times here and in New York preceding the picture of the Union Square battleship. "Mrs. Doctor" and "Mrs. General" we get once in a while. Give us a censor on title editors.

* * *

The Hub is "de-lighted" to know that Julian Eltinge is to be screened, for here he made his first hit as an amateur actor and we are proud of him. We congratulate the Laskys and anticipate the first picture.

TWO DIRECTORS FOR FAIRBANKS.

The demand from Artcraft Pictures Corporation for an increased number of Douglas Fairbanks pictures has compelled the actor to give thought to the possibilities of employing two directors. With two directors on the job, it will mean an increased amount of work on his part, but yet each picture will be in keeping with his high standard and contain the same detailed treatment given his previous films. The second director has not been selected.

HUMPHREY TO COVER NORTHERN INDIANA.

J. A. Humphrey has been engaged by Sidney Abel, Chicago manager for V-L-S-E, as a salesman to cover the northern section of Indiana. Manager Abel also has secured J. H. Cohen to cover Southeastern Illinois.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

MANSFIELD, Martha. Born in New York City. English parentage. Is five feet, four inches tall and weighs 125 pounds. Light complexion, golden hair and blue eyes. When Max Linder came to Essanay to resume his comedy career, it was announced that he was going to surround himself with the prettiest girls to be coaxed into pictures—and you do not have to coax very hard to get any girl into the studios. Miss Mansfield was selected from the bevy of beauties to be his leading woman and she made her debut as a lead in *Max Comes Across*—and you could not blame Max for trying so hard to win that kiss. She also played the leads in the other Linder comedies. She has had rather a brief stage career, making her debut at the Century theater, New York, in 1915. She likes out-



door amusements but her favorite sport is horseback riding.

Martha Mansfield

QUIRK, William A. (Billy). Born in Jersey City, N. J. Irish parentage. Is five feet, six inches tall and weighs 142 pounds. Blond hair, blue eyes, light complexion. Mr. Quirk made his stage debut in August, 1896. He has played in stock, with repertoire companies, in vaudeville and with some of the noted producers and productions, including David Belasco (in *The Rose of the Rancho*), Connors and Dillingham, in *The Top O' the World*, with James J. Corbett and others. Ten years later, in June, 1906, he made his debut as a screen actor with the Biograph, his first appearance being in *The Renunciation* with Mary Pickford. He played in the *Muggsey* series with Biograph. He has also played with Solax, Pathe, Universal and Vitagraph and at present is directing the *Black Diamond* comedies.



Some of his best liked plays have been *Billy's Shoes*, *Billy's Board Bill*, and other "Bill" stories.

Billy Quirk

CURRAN, Thomas A. Born in Australia. English parentage. Is five feet, nine inches tall and weighs 155 pounds. Grey hair, dark blue eyes, fair complexion. Mr. Curran, though born in Australia, obtained his stage training in the United States, making his debut in San Francisco in 1897. After some years in vaudeville and stock on the Pacific coast, he returned to Australia and played for several years in Australasia, mostly in musical comedies. He returned to the States in 1912, opening in vaudeville in a dramatic sketch but changing over to the tour of *Oh, Oh, Delphine*, and later did the *Englishman in Excuse Me*. In 1913 he turned his attention to motion pictures and has played engagements with Solax, Universal and Metro, but found his best opening in the *Thanshouser* company, for which he played



among other roles the artist in *Inspiration*, and *Geoffrey*, in *Silas Marner* with Frederick Warde.

Thos A. Curran

RUEBENS, Alma. Born in San Francisco, Calif. Her father was French and her mother American. Is five feet, seven inches tall and weighs 130 pounds. Dark complexion, black hair and dark eyes. Miss Ruebens has had no stage experience, her debut being made in *Reggie Mixes In*, a Triangle, in February, 1915. She has also appeared in *The Half Breed*, *The Americano*, *Truthful Tulliver* and *A Woman's Awakening*. The Ince employment has been her only studio engagement and she has no long record of previous studio connections. She runs true to form in that she is a leading woman, but she goes all wrong on stating her fads and avocations. She does not like "all outdoor sports" and she does not pick out half a dozen of the most fashionable and specialize in these. What do you



suppose she does when she is not playing leads? She studies domestic science! That's another name for efficiency housekeeping.

Alma Ruebens

LA MONT, Alice. Born in New York City, French parentage. Is five feet, two inches tall and weighs 115 pounds. Dark complexion. Dark brown hair and eyes. Miss La Mont has had considerable stage experience in stock, working up to leads; and stock with its constantly changing roles is about the best practical experience for picture work. In pictures she has also had a wide experience, for she has played with William S. Hart, Richard Garrick and Ed. Lawrence, and you can find out a lot about screen work from those three experts, and for that matter she has played in a wide range of characters, from those of the untamed west to the effestest sort of east, and she has played leads, at that, though she is still some distance from the point where she will stop having birthdays. To keep in



trim for her work she goes in for outdoor sports and swims and rides.

Alice La Mont

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

Music for the Picture

IMPROVISING (Part II, Continued).

By Clarence E. Sinn.

EXAMPLE 29½ shows new dominant 7ths produced by lowering other notes in our diminished 7th. Notice the first line (marked 1). We start with the dominant 7th of the key of F. Diminish it by sharpening the lower note (C). Now let us lower the second note from the top (G to G flat). We now have the dominant 7th of the key of C flat. (The C sharp is now converted to D flat—an enharmonic change.)

Or we can lower the note G to F sharp—the same thing—

(1.) (G to Gb)
Dominant 7th (Diminished 7th) Dom't 7th of Cb. (or.) B major. (minor)

(2.) (E to Eb)
Diminished 7th Dom't 7th of Ab major. (minor.)

(3.) (C to C#)
(Dim 7th) F. maj. (minor.)

Ex. 29½.

and get a dominant 7th of B natural—which sounds the same as C flat. In the second line of Example 29½ (the one marked 2) we lower the note E a half tone (E to E flat). This gives us the dominant 7th chord of A flat (our C sharp being converted to D flat).

The part marked 3 shows the note C sharp lowered a half tone, which gives us the dominant 7th of F—the key we started from.

Enharmonic Changes.

In two instances above we said C sharp is converted to D flat. On the piano and organ these two notes are identical; they are played on the same key, and sound the same. The only difference is in its relation to a chord, or in the manner in which it is written. When you get used to thinking of the dominant 7th chord in every key and how it resolves to its own tonic chord, you cannot help but think of the exact notes in the chord. In example 29½, line 2, we have lowered our E to E flat. We now have a chord which sounds all right, but does not resemble any things we have so far seen. However, when we think of the note C sharp as D flat, we at once recognize the chord as the dominant 7th of the key of A flat.

Example 30 may make this plainer. It shows four different keys, viz., the key of F, the key of A flat, of C flat and of

W. (Diminished 7th)
C# Eb Gb Bb

X. Eb Gb Bb Db

Y. Gb Bb Db Fb

Z. Ab C# Eb Gb

Ex. 30.

D. These are marked respectively W, X, Y and Z. Each shows first the tonic chord, then the dominant 7th of its particular key (F, A flat, C flat or D).

The first line (marked W) we have seen before in preceding examples. The second line, X, is in the key of A flat. Dominant 7th built on E flat. Raising this note to E natural produces chord of the diminished 7th. Examples Y and Z are similar. The diminished 7th chords are shown, first in separate notes, then in chords in all four positions. Compare the last two measures of each line (the chords in half notes), play them together, study them well and you will understand how one may be converted to the other—mentally—while playing.

VICTROLA IN LOBBY HOLDS BUSINESS.

The Alhambra theater of Cleveland, Ohio, placed a very handsome victrola in the lobby of the theater for the entertainment of the huge crowds that were kept standing in the lobby awaiting the second show.

Did it pay?

"It certainly did," said the manager, "and it was a case of traceable returns, too. People are not fond of standing up for an hour or so under any circumstances, and our greatest problem was to hold the people who came to the theater until we could get them seated. It is very poor business to spend a lot of money in advertising to draw people to your theater and then let them go elsewhere because you cannot seat them."

"ONE LAW FOR BOTH."

The musical accompaniment to the film drama, "One Law for Both," while composed of many of the best classics, is not arranged as to build up a greater support for each climax. Therein lies the art of arranging for the moving picture, to employ music solely to accentuate the effect of the picture.

The Rachmaninoff Prelude in C sharp minor is used as an overture, which is followed by the opening theme of the Tschaikowski, March Slave, an excellent theme for such a picture but in coupling this theme with the Old English melody, "The Lass with a Delicate Air," played both in the major and minor, the beauty of the former theme is lost and the favorite Arne melody is for a time shorn of its beauty.

Among other numbers used in this score are: Waltz of the Flowers from the Nutcracker Suite of Tschaikowski, Night Song, Schumann; Rapsody No. 2, Liszt Overture to the Merry Wives of Windsor, Nicolai, and Elysium by Oley Speaks.

F. E. KNEELAND.

FAIRBANKS CONTEMPLATING TOUR ABROAD.

Douglas Fairbanks is entertaining the thought of touring around the world next summer provided war conditions do not interfere with his present plans. It is his intention to do a series of five-reel plays for release through the Artcraft, dealing with an American touring abroad, whose romance takes him to the various foreign countries. He will be accompanied on this trip by Director John Emerson and four prominent players. Director John Emerson has purchased a theme upon which will be based these European releases. The combined dramatic and educational value of these Artcraft pictures should create a tremendous demand for them from exhibitors.

DAZEY MOVES TO SANTA BARBARA.

Charles T. Dazy has severed his connection with the Lasky Company and has moved himself to Santa Barbara, where he will henceforth write for the American Film Company. Mr. Dazy, it will be remembered, was known for his plays "In Old Kentucky" and "Home Folks" before he began writing for the screen. Some of his latest successes are "Manhattan Madness," "Wolf Lowry," "The Flower of Faith," etc. Mr. Dazy's son Frank will collaborate with him in writing for the American.

A. L. Middleton, of the Queen, De Queen, Ark., wants a comment on his programs, be they "weak or rotten, good, bad or indifferent." He knows that criticism sometimes helps more than praise. The program was started with the new year and the editor of the local paper, who prints the issue expressed doubt as to Mr. Middleton's ability to make it pay, but he points out that it is still going and growing. The sheet is a four page eight by eleven, three columns to the page with a little more than one page of advertising. It is set in twelve point and here is the chief objection. The twelve point type on a thirteen em slug look too large. Undoubtedly it brings results, yet it is probable that even those who read it feel that it doesn't look quite right. They would not realize the difference if the paper were set in a ten or eight point, but they would have greater confidence in what was said because then the sheet would look more like a paper and less like a horned. An

eight point would mean a lot more work and a greater expense, but it might be possible to get another column of advertising and get the money back if the paper were more like a publication and less like an advertisement. The front page of the issue to hand is given to a tabulation of the weekly program; not the program for the week, but the run of the program every week, by brands. The announcement by dated days follows, taking slightly more than two pages, and the rest is given to house talk and news. There is one convincing article on road shows of the sort that make De Queen. We recently said something along the same lines, but it will bear repetition. Here it is:

"You know that feeling of falling from a dizzy height as in a dream? Yes. That's exactly the feeling one experiences when seeing a big picture production such as is offered at the Queen Theater daily, with real actors and actresses, with all its scenic beauty, and immediately following it to see the ordinary repertoire company, as seen by our patrons last week. \$35.00 leading ladies and \$10.00 a week support, St. Elmo and East Lynn companies at 35c top are a thing of the past. The big plays and big stars can be seen for so little money in pictures and what's better, we don't have to go to New York to see them. Who was it asked us to book a road attraction? Who was it?"

And there is another angle to this road show proposition. It breaks the run of regular patronage. For one thing it means a difference in price; an inferior attraction at an increased admission. It takes in one night money that would last two or three nights at usual prices, it causes a reaction against amusements if the show is not a good one, and unsettles the clientele generally. Mr. Middleton did not send his operator to Mr. Richardson's Fort Worth meeting, but says both he and the operator are getting great good from the Richardson reports of the meetings and house investigations. His operator is also the local photographer and sign painter as well, the Queen running only in the evening. If he will take his camera to the theater and shoot some of his sign work we'll be glad to see it. We'll be still more glad to see Mr. Livingston cut down to an eight point when price permits, for he will then be able to say more and say it more effectively. As it stands we think the size of the type is about the only thing against the program.

More Like It.

The Stanley, Philadelphia, has come out with a regular program at last instead of the four pager the house has used for so long. It is sixteen pages and cover, and with twenty pages at command it is not easy to understand why the program itself is so very poorly laid. Out of twenty pages surely the house could have afforded two whole pages for the real program but evidently the outside advertising

Marmon "34"
FANNING MATHEIS CO., S. W. Cor. Broad and Race Streets

Winkey
Monday, Tuesday and Wednesday

PROGRAM
Monday, Tuesday and Wednesday

MARIE DORO
in "HEART'S DESIRE"

CALL WALNUT 21-61
Serving Information Desired

The New Series Studebaker
Philadelphia Sales Corporation, 342-344 N. Broad St.

WEYMANN
Pianos, Victrolas, Gramophones, Records
1100 CHESTNUT ST.

Winkey
Thursday, Friday and Saturday

PROGRAM
Thursday, Friday and Saturday

MARGARET ILLINGTON
in "SACRIFICE"

AUTOMOBILE REPAIRS
H. B. UNDERWOOD & CO.
1015-1025 HAMILTON STREET

G. G. G. G.

Here is what Ralph Ruffner used for Her nature dance:
A gay, gingery geyser of giggles, guaranteed to goad any grouch into gracious grimace.
Sounds as though Rff used to be with a circus, what! But it's a good line of alliteration.

Great Cico.

You might as well get acquainted with Cico Toodles first as last, so be among the first to write his parents for information. He may be addressed in care of the Cahill-Igce Company, of Chicago (117 West Harrison street), and he is old in experience though young in age. He is a born advertising hustler and a credit to his creators. The Cahill-Igce Company has created a number of capital advertising devices, including post cards in colors and similar advertising, but young Cico promises to become the star of the lot, and he is worth while finding out about. As a rule we do not care for ready made publicity ideas, for it is seldom that a general scheme has a definite and particular appeal in all localities, but this idea promises a ready-made publicity stunt that is inexpensive and yet which should pull business in a place of any size. Of course, the smaller the town the more intensive can your work be made, but Cico can work the big time or the one nighters and hold his own with the best of them. Ask about him. It will pay you.



Getting It All.

The Southern Electrical Co., San Diego, Cal., believes in getting all that is coming. It has a motion picture supply department along with its other branches. This is under the management of Claude D. Seaman. Since theater equipment is so largely electrical there is no reason why a theater department should not be made a part of the general enterprise, and every good reason why it should. Mr. Seaman sends in the first issue of a new house organ, a six page railroad covering the entire business. To win a welcome the little publication carries a pictorial supplement, one of the Water Color Company's artist's series, and promises to give one with each issue. There is no advertising on this save a trade mark seal, printed in gold, about the size of a ten cent piece. The gold stands out surprisingly well against the brown of the print; a hint to others who use either these, the Kraus program covers or the issues of the Triangle in rotogravure. Wherever you go this is the age of getting and keeping in touch with the public. Once a house organ was a rarity in any line. Now most public utility companies realize the value of this form of advertising to get into sympathetic touch with the public. It costs money, but rightly done nothing is more valuable or yields a larger return for the investment. And the real answer is that you must give them something besides advertisement. Make them want to read it, make them look for it, and then what you have to say on your own behalf will have double and even triple force.

Night Displays.

The Midwest Photoplay Corporation, of Kansas City, sends in two interesting flashlights of night displays for their attractions. The first of these is for "The Argyle Case" and was done by the Regent, of Kansas City. We do not like that flag, strung from the electric feed wire, though it does not cover up the light sign as much as would seem from the picture, since the flag is strung to the wire which runs at the curb. In the photograph it seems almost to rest against the electric sign and cover it. The objection is that the hanging of the flag over the sidewalk is makeshift and undignified. If nothing better offered, it should have been draped from the top of the building, but it would be comparatively little trouble to raise a staff on the sign itself, above the house name, and fly the flag from that, or the staff could have projected from the awning, even at the cost of covering up the banner. The house is lighted so tastefully in other ways that the hanging of the flag emphasizes itself. As a matter of fact, if persons are interested in "The Argyle Case," or any other film, they will go to see the picture whether the flag flies or not. If they are not interested, the flag will not pull them in. If it is desired to fly the flag, it should properly float from a staff on top of the building. The other flashlight shows the Twelfth Street theater, also in Kansas City, advertising Nazimova in "War Brides." Here the picture was taken while the house was in, and a better look at the general display is given. Note the picture frames at the right of the picture, and



Catchlines.

Looking through a recent issue of the paper we came upon the advertisement of the Globe ventilators. The advertisement is nicely laid, taking less than one fourth of the space for the announcement and using the white paper as an attractor, but the top line is the gem of the layout. It reads "It takes more wind to blow out a match than to operate Globe ventilators." That is not merely smart. It is genuinely clever. We cannot imagine any phrase that will convey a better suggestion of extreme ease of operation. It is not possible always to hit upon such a happy line, but it is worth studying a lot to get a phrase for your own advertising that says much in little space. It doesn't say that Globe ventilators are the best in just those words because each advertiser's wares are the best. It conveys the same idea in a simple yet striking word picture. Do the same with your house catchlines.

note that as many persons are interested in these as in the work of the photographers. The frames are well away from the box office and exit. It looks as though they were on a screen about the entrance door. If this is the fact it is an excellent idea, since it affords protection to the doorman and to the patron as well, helps to cut down house draughts in winter and gives a certain finish to the lobby. It will be noticed that not much paper is displayed, photographs being



given preference in the lobby. That awning space seems going to waste. It would probably pay to remove the "Motion Pictures," replace it with sheets of opal glass and letter in the attraction in oils. It would not be unduly expensive and it would make a fine display.

English Publicity.

We have received a batch of interesting Triangle material from the London office handling that brand. The last we heard Phillip Wright Whitcombe was giving his attention to this publicity; if it is not he, whoever it is has followed his lead nicely. Most of the exhibits are booklets, of which there are three issues, for comedies, for dramas and for dramas not released on the regular program. Both comedies and dramas are released in "sets" of eight on regular program, and for each a special booklet is gotten out. Each release offers "phrases for bills," which we would call catchlines, "program sentences," the stars to bill, what they do, who they are, the story, and "what to tell your patrons." In the latter the big advertising point is given as "Tell them they ought to see the taxi which is blown up sky-high and lands on a tree top," or "Tell them they should see Fay Tincher, disguised as a man, smoking a big cigar." The books are all four by six inches, a handy pocket size which gives them their name of pocket books, and they are full of advertising suggestions, and information, made up with the cuts which will be rented for twelve cents a week each, while a set of stills can be hired for fifty cents, with paper at six and seven cents a sheet. More is put into small space than is carried in many of our campaign books, and it is given in such a manner that the exhibitor does not have to wade through a mass of puffery to get at the facts. They give the facts and trust to the helpfulness of these to make the sale, hacked up by the general adver-

A Tug-boat Romeo

Met. C.H.S. Two Parts Released May 14, 1917

Use these bill phrases:

- (1) "An uproarious comedy."
- (2) "Your money back if you don't laugh."
- (3) "See Chester as a fish—you'll roar."

Sentences for programmes, etc.

(1) "A Tug-boat Romeo," Triangle-Keystone, has some delightful scenery—it is as good as a holiday to see it.

(2) Chester Conklin is really funny in "A Tug-boat Romeo," Triangle-Keystone.

(3) The Triangle-Keystone "A Tug-boat Romeo," shows the famous Keystone swimming girls in some charming poses.

Still these stars:

Chester Conklin, as engineer of the tug which tows the houseboat. He thinks he employs a young wife loves him—and there are complications.

Martha Trick, as Chester's wife. He steers the boat, but she steers him.

Coy Woodard, as the owner of the houseboat, and a jealous husband of a young and charming wife.

Marie Manley, as the young wife. She is quite innocent, but her husband gets horribly jealous.

What to tell your patrons:

Tell them they shouldn't come to see "A Tug-boat Romeo" if it hurts them to laugh.

8(C15 B1) Chester makes a fish



Don't run away with the idea that this film is anything. It is a small drama and contains no adventures in and around a tugboat.

Story:

Chester Conklin makes a fine engineer of the tug. His wife does most of the work while he takes much needed rest. He is engaged to tow the houseboat on which the owner's wife is entertaining a party of girls. They all go off to ball, and the owner and his wife go fishing. Chester, mistaking the sympathetic attitude of the owner's wife, writes a note to her, dives into the water, and attaches it to her line. Chester's wife has gone bathing too, but a dog runs off with her clothes and she can only find her husband's, which she puts on. The owner's wife sees her difficulty and goes to comfort her. The owner pulls in his wife's line and finds Chester's note, then sees his wife apparently embracing Chester. That puts the lid on it. Out comes his little gun, and a furious chase ensues. Chester runs along the tow rope between tug and boat and back again with the owner after him shooting all the time, and there is a grand finale of explosions.

8(C15 B2) Chester sees things differently now



ting. We reproduce a pair of the pages. The trade mark and cut captions are in red, the remainder being in black. It is a pity we cannot reproduce one of the cards also used to advertise the "eights," but these are all on colored stock that will not reproduce. The front carries a general announcement and the back the details in a form much like the Emanuel program style recently reproduced, but with inset dates, which is something we hope Emanuel will come to now that he is married and settled down. There is more real help for the exhibitor in the twenty-eight pages of one of these booklets than we get over here in a year, and twenty-eight pages covers eight releases, at that. It is one of the things a real open market has done for the British exhibitor. He can go where he can get the greatest assistance in making money, and all hustle to give him aid. Apart from the programs are fine examples of good printing, the covers being in red, green and black (the Triangle colors) on white paper.

Here's Another New One.

Alex T. Case, of the Maywood Opera House, Corning, Cal., has something new. He sends in his programs with this letter:

Herewith a few samples of my weekly program on which I should be mighty glad to have your comments.

It is my aim to make my programs so attractive and readable that they will be retained by the holder, for I believe that it is poor economy to offer my patrons printing which they will glance at and then throw away.

I have adopted a policy of MAILING every program I print, addressed to one of the feminine members of each family, which insures the program going into the HOME.

Your department in the Moving Picture World is very valuable.

The program is a ready print colored cover 3½ by 6¼, but in folding after printing, Mr. Case does not make the usual neat job of it. He does not bring the edges together, but folds so that there is a difference of an eighth of an inch. Instead of the usual sticker of gummed paper, he uses a stamp for the sticker, the stamp adhering to the exposed eighth of an inch of the third page with the rest on the first page. The address is written on the margin of the program and Mr. Case has a self-contained program that represents a minimum of effort. Funny no one else thought of that idea. It works well, looks well and carries well. In folding it is no more trouble than in bringing the edges together. For that matter it is probable that the stamp might be turned over the even edges, if the greater portion of the stamp were on the address side to be postmarked. Mr. Case has the right idea as to the program. He makes it readable. There is merely the program announcement on page two, taking up about half of that page. The rest is chat of the plays and pictures, not press stuff talk, but chat about the plays; stuff people will read and really want to read, not many adjectives but information interestingly presented. The days should be dated, but this is about the only suggestion we can offer. And mind you, when we say that the program is interesting we do not mean it is filled with a lot of press agent dope. It is interesting because it is not press agent stuff. The press stuff is apparently denatured where it is used at all, but most of it is rewritten, which is about the only way most press stuff can be made interesting. Some exhibitors think a lot of rot about Miss Blank's new 999 horsepower car and how John Jones was really drowned is interesting. It may be, but it is not as vital as talk of the coming shows, and this talk can be made just as readable as stories of ladies who write and direct all of their plays. And right here is Mr. Case's number:

Now Chautauqua means real money out of the Opera House till. The Opera House is the only business concern in Corning which has a legitimate reason for objecting to Chautauqua, but we are going to close up shop and plug as hard to make Chautauqua a howling success as though it were our own show. And we are going to enjoy it WITH you. Just remember that the other fifty-one weeks of the year, the Opera House is open for your entertainment, good business or bad, rain or shine.

He's good for the town and what's good for the town. Don't fight the Chautauqua. Either help it or make it help you. Subsequent programs announce that the tickets for the Chautauqua are on sale at the box office.

At It Again.

A recent program of the Third Street theater, Easton, Pa., advertises for a small farm to be used as the location for a motion picture studio. The Third Street was the first house to own its camera and make a locally produced drama, and it has had the Famous Players and other companies as guests. They are always up to something, and this time it may be a producing company. If it is, we bet they make good pictures. They are using the Kraus portrait front programs regularly now, and are getting a better result with their inside printing through a better choice of ink, but they have not hit it yet. Perhaps some shade of orange toned with black might do it, but the better stunt would be to print in black and not try to simulate rotogravure. A good original is always better than a poor copy, and since they cannot get from their local printers as brilliant cut work as the Kraus Company gives, it would be better not to try to compete but to run in black and let it go at that.

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INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Saying It All.

HALL CAINE, in a recent issue of the *Kinematograph and Lantern Weekly*, of London, is interviewed on the subject of the picturization of two of his stories. He says so much that is of real value it is to be regretted that his entire interview cannot be read by everyone in the business. Mr. Caine is an author; not a writer of photoplays, but he sees with a clarity of vision that is too often lacking in those more fully informed and yet so close to the daily grind that they lack perspective. This may be another way of saying that Mr. Caine thinks as we think, but we are glad to find our own opinions verified by so unquestionable an authority. Mr. Caine says, for example:

Creation and production in the kinema art, as in the art of the drama, are, of course, two entirely different vocations. One man may, in the rarest instances, be capable of both. Few, very few, men should attempt both.

Clearly Mr. Caine does not read the American press notices of the innumerable stars and directors who "both write and direct all their own plays." Perhaps he has mercifully been spared the infliction of looking at the machine-made product. There are very, very few men who are mentally fitted to both create an idea and realize it in action, but fully half the producers do this very thing, and there does not seem to be one single manufacturer of pictures in these United States who himself has the artistic sense to perceive the badness of his pictures and trace the reason. Again Mr. Caine says:

I think that imaginative writers may very well devote themselves to this art alone in future. I think it not unlikely that great scenario writers may arise within measurable time, who, recognizing the limitations of the kinema, and at the same time realizing its developments, will create stories that will be as moving to the eye as are those which great novelists have created to the ear.

The great stories, Mr. Caine admits, are to come from the future development of writers who study the art, who do not seek to exceed its limitations and yet who appreciate its possibilities. This is precisely what we have said, what Vachel Lindsay has said, what Hugo Munsterberg has said and what Walter Prichard Eaton can never understand in the whole course of his narrow, near-sighted existence. Photoplay is not a bastard form of drama, and it never can be made important so long as it is treated as drama. Nothing has so held back the art of photoplay as the fact that most of the men who head the various organizations are men who are familiar only with the drama form and can make photoplays only in weak imitation of that form. We need directors who love their art, not broken down stage managers who are lost in admiration of their own works. Here and there are men and women who are working with faces turned to the light, but they are still too terribly handicapped by the policies of their superiors who cannot see, after long connection with the business, what Hall Caine has seen and understood, almost at a glance. Drama is drama and story is story. Photoplay is the offspring of both but partaking more nearly the characteristics of story.

And evidently Mr. Caine has seen into the petty meanness of the business, for he says:

I certainly think that the scenario writer's name, even when it is not that of a distinguished novelist or dramatist, should always be published and I am more than a little shocked to hear that in many instances the scenario writer's name is suppressed. I can only assume that this is due to the vanity of certain producers, who, not being content with the large and sufficient reward of their own special vocation, desire to annex the reward of the creative writer, also.

This is true only in degree. The average producer does not desire to annex the reward due the creative writer. He is morally and mentally incompetent to realize that any person other than himself can possibly be deserving of credit. We personally differ with Mr. Caine in that we do not think that a writer should be given credit for a mere tip, but we take it that Mr. Caine does not realize the synopsis only depths into which we have fallen in America and supposed that writers really write their scripts instead of merely supplying a general idea which is reconstructed by a staff man.

Speaking of the value of the plot, he says:

I think the story is the fundamental feature of a film. In the kinema, as in all imaginative arts, it is the story first.

Everything else, no matter how important, is secondary and subsidiary. Success depends first of all upon story. Spectacle and action, apart from story, may fail to hold the interest of reader or hearer, but story never fails, never has, never will, never can.

And elsewhere he writes:

Furthermore, it should be remembered that effort after spectacle is apt to defeat itself. Where the number of human faces or figures represented in a scene are so many as to be too small for the human eye to identify as such * * * the object of spectacle (on its human side) has obviously been defeated. The scene may fail in effect. It may daze and bewilder the spectator.

This, of course, is purely from the story teller's point of view. There are times when the movement of the mass is more striking than details of that movement, where the mass is, for the moment, more important than detail, where it is employed for a specific purpose to advance the telling of the tale and not merely to cater to the desire for spectacle alone; indeed remembering some thirty years back we recall Wilson Barrett in his adaptation of "The Deemster," and we recall the clever way in which Mr. Barrett staged the Tynwald scenes when Ben is exiled. The crowd was not a definite collection of men and women. It was merely a mass of humanity which by opening up a lane through which the excommunicated Dan moved, emphasized the loneliness to which that decree sentenced him. The mob was no more important than the scenery; far less impressive than H. Cooper Cliffe, who played the minister, but it was a necessary part of the scene and it had to be a mob. In the main Mr. Caine is right, but he does not differentiate between mobs employed as a setting and mere parades which serve no good end.

On the same theme Mr. Caine brings out another point too seldom realized when he says:

Spectacles in drama are by no means necessary to the highest dramatic effect. Two persons standing alone on the largest stage will often hold an audience as breathlessly as five hundred persons engaged in violent action.

Generally it will be found that these few persons, carrying the story, give reason or at least excuse for the mob. The mob as such is not of interest, but gains interest only through the result of its actions on those who have engaged our interest through intimate acquaintance. The Romans, besieging the gates of Troy would be no more interesting than a gang or house wreckers did we not know of the effect their success would have upon the lives of Helen and others.

Bannister Merwin has done much to interest the real writers of Great Britain in photoplay. We do not know whether he is in touch with Mr. Caine or not, but it is beginning to look as though we must turn to Great Britain presently for really great writers. Our story tellers have become so disgusted with the manner in which they have been treated by the studios, that long after conditions change it will not be possible to again interest the really notable writers in photoplay. The absolute stupidity of the average editor and production manager has driven real writers from the field. They may sell the picture rights to their fiction stories, but it will be a long time before they can be induced to closely study photoplay writing that they may turn out their product in proper form. Unless a radical change is made we must presently look to Great Britain for the best stories for at least British producers, though unable to offer such large payments as can be made here, have given what is perhaps more important to the real artist, courteous treatment and careful production.

Half Sheets.

To write continuities the best way is to get some very cheap paper and have it cut into sheets about half the regulation size. Number a set of the sheets up to the highest number you generally use. Now start to write your scenes, one to the sheet. The numbered sheets permit you to keep count of how the scenes are running without making you stop to see what the last scene number was. When the continuity is done you can play with the scenes as you like, transposing, eliminating or adding as your judgment dictates. When you are content with the arrangement, you clean copy and amplify at the same time, having first renumbered the scene pages in their proper order. It helps a lot to have a hole punched in one of the upper corners that you may slip the sheets on a bill hook. After you are through number fresh sheets up to the last number you used and you have the pack ready for the next job. We spoke of this scheme when we first put it into practice, but it has worked so well in the interval that we are laying more stress upon the idea. It is the most practical and convenient way of working and the only way permitting absolute elasticity in handling.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Australia.

Ordinarily I do not publish anonymous letters, but in this case will break that rule and publish a letter from Sydney, New South Wales, Australia, which is signed "Kangaroo," because of the fact that it comes from that faroff land. Kangaroo has the following to say:—

I have just gone through the December 2 to 23 Moving Picture Worlds, and although a bit behind time, it can't be helped as we are so very far away. The "World" is, however, well worth waiting for, and it is a case of 'better late than never.' I was mightily pleased with the way you roasted those fire underwriters. We have the same problem over here. I thoroughly agree with you with regards to getting the port shutters down as quickly as possible in case of fire, but I don't altogether approve your idea, though it is a very much better and quicker way than the underwriters' arrangement of metal fuses. I have one wall-bent shutter in front of each machine, held by a trip-hook, which is attached to a common bar with three levers. Two of the levers have a chain attached, which hangs over each machine on a level with the head, so that all that is required in case of accident is to pull the chain and down comes each shutter, falling on rubber buffers to avoid any noise which might alarm the audience. The center lever is also attached by a chain which runs over a pulley, and on the end is a two-pound weight, the weight coming down from the ceiling to within six inches of the floor. This weight acts (I can't quite get the brother's meaning here, but think he means acts as a sort of counterbalance.—Ed). In this chain, near the weight, is a special square link with a small roller which hangs by $\frac{1}{2}$ of an inch to a trigger, the same being released by a magnet. This coil is magnetized by means of a thermostat fixed over each machine. You can also control the magnet by means of a switch at the door, so there is not much chance for the shutters not coming down instantly, nor is there much chance of their dropping by accident.

In the December 23rd issue I noticed a letter from a Melbourne operator. Can't stand for him putting us so far out of date with his one Gaumont for twelve hours a day, for his is the only continuous show working one machine. All of our shows run two machines, and look for the very latest and best. I noticed you spoke of our high D. C. amperage. Some shows are using as high as 110 amperes, D. C., on a 160 ft. throw, with a 32 foot picture. I guess that will make some of your boys sit up and take notice, considering their own twelve to eighteen footers. But I myself think the big picture business is all wrong. An 18 ft. picture, with not more than 100 ft. throw, using about 50 amperes, with a 60 ft. arc, is, in my judgment, ample.

I notice you fellows are doing good work on the light ray problem, but don't you think you can get better results if you can do without the shutter, in view of the fact that it causes a loss of about 50 per cent. of the light, and there is an additional loss of about 30 per cent. in the glass combinations of the lenses. Was thinking that if you could move the film across the aperture so fast that no movement could be detected by the eye, it would make the shutter useless. Do you think that could be done? Of course, you would still have to have the same stationary period. Was rather surprised at reading that some of your operators punch holes in tail ends of parts of features for a "change film" mark. They would do nothing of that kind here. We are charged up at

the rate of eight cents per foot for all film damaged, whether by fire, torn sprocket, oil or water. The film punching operator would have a tough row of stumps to hoe over here. Was surprised to learn that operators were receiving as low as \$5.00 per week for a 12-hour shift. We receive from \$20.00 to \$25.00 per week, and at present are trying to get \$30. We have no separate union for operators, but come under the Australian Federated Theatrical Employees Association, which includes everyone in the show business. Our disputes are settled in the courts, and we are waiting for our decision next month. We may not get all we ask for, but you can't most always sometimes tell. It's like putting in a claim for damages, you might get one-half what you ask. Please let me know how I can get one of your handbooks. Have you an agent over here? It would be a good scheme if you did have one. I hope you have a successful trip when you go on your tour, and wish that it might extend over here.

Yes, Kangaroo, the roast was coming to the fire underwriters, alright. They certainly do pull some raw stuff, and in certain respects, exert a minimum amount of common sense as applied to operating room problems. While I am unable to entirely understand your port-shutter scheme, it looks like an efficient and very thorough plan. Yes, we have been working hard on the light ray problem, and have, I believe, advanced to a point of pretty thorough knowledge of the condenser system. The next thing is to evolve, or attempt to evolve, a more efficient method of condensing the light, or in other words, one which will do away with the greater proportion of the present spherical aberration. No, film cannot be moved with any such degree of rapidity in an intermittent movement. All this has been very thoroughly tested out by machine manufacturers, and the six to one movement is about all the sprocket holes will stand up under. I don't know where you get the idea that we had operators working as low as \$5.00 per week. If any such statement has appeared in the Projection Department it was a typographical error. We have, however, in the small towns, particularly in the Southeast (North Carolina and South Carolina and some of the other southern states), operators working as low as six and seven dollars per week, but this by no means represents any general condition. Operators' wages may fairly said to range from \$12.00 to \$40.00 per week, though there are extremes both ways, some receiving as low as \$6.00 and some as high as \$50.00. I am on the trip now, this being written in Cincinnati, Ohio, and up to date, broadly speaking, while it has been a very strenuous experience, it has also been extremely successful, and has been attended with some surprising experiences. I had not expected to be received so cordially, nor had I supposed that both operators and managers would become so intensely interested as to cheerfully remain up until three or four o'clock in the morning listening to what amounts to a thorough technical lecture, and, in some cases, demand that I speak even longer, although if I did so we could put out the lights and proceed by daylight. I appreciate your kind wishes and the slowly awakening co-operation of the Australian men, whose friendship I value and am glad to have. I would like to have a carefully made sketch of that port-shutter system, if you will be so kind.

A Clever Device.

In Ft. Smith, Arkansas, I saw a very clever little device, the invention of Carl Deonier, operator Jole theater, which, while I cannot approve of its use, because I am a firm believer of the operator being his own alarm clock, insofar as the arc is concerned, still I feel it but just to give Brother Deonier credit for his ingenuity in its contrivance.

Deonier has a General Electric Mercury Arc Rectifier, which sets in the corner of his room just back of the machines. He has constructed a small wooden box, probably five inches high, four inches wide and $2\frac{1}{2}$ inches thick. This box is open on one side, and contains a curved metal apron hinged loosely at its upper edge. When this box is set down near to, and facing the main reactance of the rectifier, the magnetic action attracts the apron and pulls its lower edge outward a distance in direct proportion to the strength of the magnetic flux in the main reactance, which latter will vary with the amperage flowing. On top of the little box Brother Deonier has mounted a small buzzer, and around the leg of the rectifier, just under the regulating reactance coil, he has placed an old motor coil, which connects to the buzzer through the aforementioned apron and a non-magnetic contact just back of it. The motor coil supplies the current necessary to work the buzzer, and the operation is as follows. When the amperage is at normal the apron is pulled out, away from the contact, and the buzzer is dead, but when the amperage at the arc drops the magnetic flux in the reactance of the rectifier is lowered, and the apron drops back against the contact, whereupon Mr. Buzzer gets busy and notifies the operator that it is time to feed the carbons.

I really had to laugh when I saw that thing work—for it certainly did work, and worked to a hard-boiled finish.

He Had Trouble.

Robert Smith, Madison, Florida, presents the following:

Am an interested reader of the department. I run a Power's Six B. pulling 60 amperes through a Fort Wayne Compensarc. At present I am using National $\frac{3}{4}$ -inch carbons, which, although they give a dandy light and are very easy to handle, don't last as long as it seems to me they ought to. Also they burn in a queer kind of way, as indicated by the drawing. Can you tell me what is wrong; also what carbon is best. Every once in a while my motor makes a grinding noise. Is it because the friction plate wears lose I have tried tightening it, but it seems to do no good. Could you tell me the way to regulate the tension of the aperture? In running "Civilization" a few days ago, I had new films, and the film made considerable noise going through, which I attributed to the fact that the tension was too tight, though loosening it seemed to make no difference. Should not the shutter be as close to the lens as possible? I use 14-inch reels, and at the last, when the film is almost gone, it will jerk very much, and unless I hold the magazine door open and allow the reel to run loose, it will often tear. Why couldn't manufacturers get together and standardize reels?

The sketch shows that the brother's crater forms on the back side of the carbon, which would indicate that there is a magnetic effect present. Possibly his lamp leads are coiled up in the lamphouse in such a way that a magnetic inductance is blowing the arc back. If the lamp leads are coiled up in the lamp house pull them out straight and see what the effect is. The make of carbon has nothing to do with that particular matter. I couldn't tell you the best make of carbon without bringing down a thunderstorm of protest on my devoted head. As to the motor grinding, I think you will find it is due to unevenness of the friction material in the friction wheel. You will find this matter dealt with in detail in the Hand Book, copy of which I would strongly advise you to immediately procure, price \$4, from the Moving Picture World. There are almost 700 pages of text matter dealing with matters of your profession, and in any one of the dozen subjects you will obtain knowledge worth more than the price of the book. The noise the film made was due to emulsion on the tension springs. When new films are run there is usually a deposit of emulsion on the tension springs, which can only be avoided by using wax. I cannot take up space to redescribe this process in the department. You will find it all set forth completely in the Hand Book, pages 464-465. The revolving shutter should be set at, or as nearly as possible at the dissolving point of the light ray. (a) The position of this point will vary with a focal length of the projection ray. (b) The distance of the condenser from the film. Now Brother Smith, in order to set you right in this matter I would have to consume the whole of this issue of the department, and then some. I am therefore compelled to again refer you to the Hand Book, where the whole thing is dealt with in exhaustive detail. With regard to the jerking of the reels, I presume very likely the trouble is due to crooked reels. I thoroughly agree with you that there should be a standardization of reels, and that is exactly what the society of Motion Picture Engineers expects to accomplish—the standardization of reels and many other things.

Water Filled Condensers.

Harry Bowman, Jr., Greensboro, N. C., writes:

Neighbor Richardson: Once more to bother you, but I would like your opinion of an idea, and if it has ever been tried out. I was thinking that if it was possible to make condensers hollow, with a device for keeping them full of water, and for maintaining a flow of cooling water through same that it would eliminate the heat rays almost from the spot. Am I right, and would such a thing be practical? I should think it would eliminate condenser breakage. Now this may sound like a "hop dream," but if it won't work, why not?

Can't begin to tell you how your lecture was appreciated by the operators in this section, and am sure it has proven to be a benefit to all who heard it. Keep on with the good work, and verily the land will resound with the praises of Richardson, the father of good projection, under whose care that same child has grown to be a lusty chap. Many thanks for your advice regarding the Power's five. It is fixed.

I think it would not work for any one of several reasons. First, the optical effect of such a lens would be extremely hard to determine. As the light left the glass and entered the liquid its direction would be changed, the water having different density. The same would be true when the light left the water and again entered the glass. It seems to me the refractive power of such a combination would be very difficult to calculate. Second, you would have four additional glass surfaces, hence, four added lenses by reflection. Third, it would be very difficult to keep the inside of the lens clean. Fourth, if a lens cracked the show would come pretty nearly being put of commission until a new lens could be put in, for the empty lens would probably just pop all to pieces; also you might have trouble in installing another lens in the hot mount without it snapping instantly. Outside of these few objections, and several more, your plan, Brother Bowman, is all right.

Lots of Flicker.

Lee Rankin, Sour Lake, Texas, comes forward with the following load of trouble:

Am using silver tip carbons below, and $\frac{3}{4}$ cord above, pulling 35 amperes at 60 volts. My throw is 56 feet, with a $5\frac{1}{2}$ -inch lens, to an old style aluminum screen. The picture is 12 feet. I have a great deal of flicker, and would like to know at what distance it is proper to set the shutter from the projecting lens; also how far should I set the condenser from the aperture plate in order to take out the flicker; also would you send a diagram for a shutter for a Power's Six A.

Bro. Rankin you probably don't realize what a large contract you are handing me. If I were to answer you completely it would take up approximately two issues of the department. In fact it is a question as to whether or not I could get it all into six pages of type. These matters are dealt with exhaustively in the third edition of the Hand Book, and I would strongly advise you to stand not upon the order of sending in \$4 to the Moving Picture World for that particular book.

The flicker may be due to any one of two or three things, or to a combination of them all. In the first place, as you increase the brilliancy of the picture you increase the tendency to flicker. In the second place, the nearer you can approach a 3 wing shutter having 3 blades of equal width, 3 light openings of equal width, and the light opening and blade of equal width with each other the less flicker you will have, and the greater the percentage of the available light you will get at the screen. Securing this condition, or as nearly to it as possible, is what is known as "matching the optical system to the local conditions," and that you will have to get from the Hand Book. If you have a 2 wing shutter (should only be used for 60 cycle A. C., or where the illumination is very faint indeed), you may expect to have considerable flicker. As to sending a diagram for a Power's Six A shutter, I could not do that because I would simply have to send the same thing the Power's Company send out, depending on you to match it to meet the local conditions.

Difficult Situation.

W. G. Derby, Moline, Ill., says:

I hand you herewith a circular sent to the management of the theater where I am employed. It is in my opinion an outrageous proposition, considering the number of years it has taken myself and brother operators to perfect ourselves in our profession. I would like to have your idea with regard to this matter expressed in the Projection Department, of which I have been a constant reader for four years past. Incidentally I also have the second and third edition of the Handbook, and there is no getting around the fact that they are great books. I hope and expect to make your acquaintance at the time of your visit to the Tricities in the near future.

Well, brother, you are springing something which I really don't like to deal with at this time. The circular in question comes from a big film manufacturing concern, and sets forth the fact, or the purported fact, that war conditions are going to bring about a great shortage of operators. It makes the statement, which I believe is not true, that the enlistment and draft has taken so many Canadian operators that it has necessitated the closing of many picture houses, and suggests that theater men ought to at once begin to break in men who won't be drafted immediately, as well as skilled women of factory and machine experience.

This is an exceedingly difficult matter to deal with. There is no denying the fact that there exists the possibility that the industry may, by reason of enlistment or draft, or both, be confronted with a shortage of skilled operators, but this department takes the position that it would even be better to temporarily close some theaters than to place the projection of costly photoplays, and the reproduction upon the screen of the art of high class artists in the hands of hastily broken in, and therefore thoroughly incompetent old men, boys and women. It is to me an amazing thing that a film producer, the reputation of whose goods depends upon the skill with which they are reproduced upon the screen, would suggest such a thing as this. It amounts to proposing that the country be flooded with another great horde of incompetent, imitation operators, and the photoplay business has certainly had ample and to spare of that proposition long ago. I don't care to go into this matter in further detail at this time, other than to say that the proposition set forth by the film concern most emphatically does not meet with the approval of this department, and to further add that anything of this kind ought, for the best interests of the industry, to be vigorously opposed by all interests capable of effectively opposing. It is extremely easy to get the incompetent; getting rid of him is quite another question, and one with which this department has been wrestling for almost eight years.

Nothing Doing.

George Naker, New York City, says:

I would like to know whether or not I can obtain detailed description of the Edison three-wire system in back numbers of the Moving Picture World; also can I get any information on the optical system? I would certainly be very glad, indeed, to have the answers to the questions which have been running in the Projection Department in book form.

Sorry, old man, but there is nothing doing to the answers-to-the-questions-in-book-form. Yes, you can get the desired information about the three-wire system and the optical system in the back numbers of the Projection Department, but it would be far, far better, and almost as cheap, to buy the "Handbook" at \$4.00, and in the book you would not only get the desired information but also a world of other information that you would find to be of great value—in fact, worth many times the book's price to you.

Condenser Breakage.

The Star Theater, Rockford, Mich., orders two "Handbooks," and says:

We wish you would tell us some of the reasons why our condensers break so often. It is always the back ones, and we find they break quite often. Any information you may give us on this will be appreciated.

The excessive condenser breakage may be due to any one of a number of causes, or to a combination of several. In the first place, be sure that the ventilation of your lamp house is open and free—not stopped up with carbon ash. Poor ventilation in the lamp house makes

for excessive temperature, and this, in turn, sets up excessive condenser breakage, due to violent changes in temperature, particularly when the lamp house door is opened. Be sure that the fan is not blowing directly on the lamp house. Be sure that your lens system is properly lined up. (See Chart Projection Department, March 24 issue, Moving Picture World.) It is possible your arc is too close to condenser. It is also possible you have excessive carbon flaming, and that the flame is striking the top end of the condenser. This may be reduced by using a solid carbon below, providing you are using direct current. I recommend the installing of a Freddy & Elbert Condenser Mount, which, I presume, may be procured from E. E. Fulton, 152 West Lake street, Chicago, or you can certainly get them from the Picture Theater Equipment Co., or Mr. J. H. Hallberg of New York City.

Paints Rectifier Bulb Black.

John S. Caputo, member Local 306, Long Island City, writes as follows:

For the longest while I have been reading the Projection Department, and a few months ago purchased the third edition of the Handbook. And now I am sorry I didn't take the matter of my profession more seriously from the very start. I should have gotten the Handbook when it was first published, as it is, in my opinion, a great work. You, however, know the old saw, "It's never too late to mend." Now that I have the hook, the only thing to do is study, and that I am doing.

It interests me very much to read the various troubles and the new ideas of operators as set forth in our Department. I have noticed the difficulty some of the brothers experienced in overcoming that quivering greenish light from a mercury arc rectifier bulb, which floods the operating room to the detriment of the work of projection. I, myself, have overcome that trouble by painting the bulb black, allowing a little of the lower back part of it to remain clear—just enough to give a little light in the operating room. Painting the bulb does not in the least injure it, as I have been using my painted bulb since December, 1913, without any trouble at all. I wish both for yourself and the Moving Picture World success, and lots of it.

Now this is, indeed, interesting. It strikes me that the painting of a mercury arc rectifier bulb would not only do it no harm, but might even benefit the tube, since black radiates heat, and a black-painted bulb ought to operate at a decidedly lower temperature than one of clear glass. Might I presume to suggest to the Honorable, the General Electric and Westinghouse Companies that they experiment with this thing, and if it is found to be practical, paint their bulbs black, all except a small space at the back. This would remove one of the big objections to the mercury arc rectifier, the weird ghostly, not to say ghastly, green light it gives, which floods the operating room if the machine is placed therein.

I would like to call attention to the remark made by Brother Caputo to the effect that, having secured a Handbook, it is up to him to study it. I would like to suggest to many Handbook owners that they rubber at that remark real hard. There are altogether too many operators who, having purchased a Handbook, read its seven hundred pages through more or less thoroughly, and then lay it carefully away, never again to see it until they get into trouble. The Handbook is designed to be in use in time of trouble, but, above and before all else, it is intended for the operator to study, to the end that he gain bona fide technical knowledge of the profession of the projection of motion pictures. Merely reading the book over isn't study. One must go much further than that, if one expects to get the benefit one should get from the Handbook. And there is enough between its leaves to keep, not only the most poorly informed, but the best informed operator busy for quite some time—three or four years, say—if he thoroughly posts himself on all the topics contained therein.

Single Motor Drive.

Lee Rankin of Sour Lake, Texas, wants to know about the single motor drive. Says he has interested his manager in motor driven machine, but that Friend Manager can't quite see himself putting up the amount of money necessary to equip motion projectors with separate motors and speed controllers. Brother Rankin wants to know about the single motor drive, also says he has an attachment for his 6A and wants to know how much it will cost to equip the machines, presumably with a motor.

As to the latter, I would suggest he communicate with the Nicholas Power Co., No. 90 Gold street, New York City. They are in best position to give him the desired information. With regard to driving two machines with a single motor, I would refer him to the Handbook, pages 277 to 278, where he will find description of the clutches, shafts, etc., necessary for such work. Just what the cost would be I could not say. It would depend upon the charges of local machinists, if the stuff were made in Sour Lake, and if he didn't, then the charge elsewhere.

No Such Animal.

George Cliff, Tacoma, Wash., makes the following inquiry: Would like to know location of best trade school for learning how to become a motion picture operator; also please state age for beginner. The age in Tacoma is 18. Is there any special age for a man who runs a show in a country town? Please quote price of the Handbook.

With regard to the "Trade School" proposition, I have repeatedly expressed my opinion on that particular proposition. All the trade schools I know anything about give the student the idea that after two or three months they will turn him out equipped with all the technical knowledge necessary to project motion pictures, and many of them actually have the ingrowing nerve to assure him that after this short course he will be a competent moving picture machine operator. This is not only

absurd, but pernicious. It tends to load up the already overloaded profession with a yet further overdose of incompetents. This much, however, I will agree to, that the apprentice, who is actually working as such, may secure considerable valuable technical information from a trade school, provided the instructor be a competent instructor. The fly in that particular ointment is, that often the instructor is not competent to teach others, and in many cases which have come under my personal observation, the instruction handed out by the trade school "instructor" has been misleading and injurious.

As to the age, why that is a matter of local ordinances with the qualification that it is handled by state law in a few states. This department favors a minimum age of 18 years for apprentices, with a minimum age of 21 for full-fledged operators. Of course, if a man started his apprenticeship at 18, he would have to serve three years, which doubtless sounds absurd, although the locomotive fireman, who has much less to learn, cheerfully serves as much as an eight-year apprenticeship, and sometimes even ten, though it is true he is paid a living wage during that time.

Probably Back Focus.

Florida desires the following information:

How do you determine the distance between the two condensers? That is to say, how do you regulate the distance in order to get the best possible focus at the spot? Could you possibly illustrate the best way to set the carbons? I have tried several different methods but don't seem able to get a very pronounced spot. In fact I only get a glare at the aperture. Am using Power's 6B, 110 volt a. c., pulling 60 amperes. I couldn't very well get along without our department in which I find things each week which are very instructive. Also your reply to my recent letter was very helpful.

In the first place you don't "regulate the focus" by spacing the condenser. The focus of the spot is regulated by the focal length of the condenser combination, the distance of the arc from the condenser, and the distance of the condenser from the film. All this is automatically taken care of for you by the chart published on page 1768 of the March 17th issue of the Moving Picture World. The chances are that you are now working on what is known as the "back focus." In other words, your condensers are of too short focal length for the present distance of your condenser from the film. Your condensers should not be more than one-sixteenth of an inch apart. This, for reasons which would require too much space to set forth in the Department, I would suggest that you immediately order a copy of the third edition of the Handbook, price \$4.00, from the Moving Picture World and study these things, meanwhile applying the aforesaid chart to your optical system. If you will send me the following data, I will tell you what you ought to have, (a) kind of current you are using, (b) number of amperes, but you must expect delay in receiving a reply, because I am now thousands of miles from New York, the letter must be forwarded to me, and I must reply whenever I can get the opportunity.

Don't Quite Understand.

W. W. Walker, Chicago, Ill., says:

(A) If you had two arcs properly balanced, and could not strike an arc on either lamp, though test shows current flow, what would be the trouble? (B) If you tried to strike an arc and the spark appeared at the point of contact, though you could not get a light, what would the condition indicate?

I thought I knew pretty much everything relating to arc trouble, but these two never occurred in my experience.

Well, I dunno, Chicago, maybe it's on the level all right, but those two particular things sound suspiciously to me like examination questions. Nevertheless I will answer them. (A) I don't know what you mean by "properly balanced," therefore cannot answer your question. (B) The indication would be (1) low voltage. (2) A loose contact or a wire almost burned off, probably in the rheostat. (3) High resistance (poor electrical contact) between carbons and carbon arm. (4) There are other possible causes, but to save my life I could not think of them now.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.



Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Methods of Determining Exposure.

(Continued.)

G. F. Wynne's "Infallible" exposure meter is also in dial form, but the sensitive paper is exposed directly, no pendulum is used, and the scales are open on the dial. In use, the glass carrying the movable scale is turned until the actinometer time in seconds upon the exposure scale is opposite the diaphragm number of the plate, as given in the list of plate speeds; the correct exposure will then be found against each stop given on the scale. There are practically only two scales; the scale of diaphragms representing the diaphragm or f numbers, the speed of plate and the variation of exposure due to subject; and the time scale, representing the actinometer time and the exposure. The actinometer is protected by a yellow glass screen when not in use. In a smaller form the scales are on the circumference of a locket, and the actinometer at the back. An "Infallible" Printmeter is also made for showing exposures in contact printing on sensitive papers, but can also be used for testing speeds of plates and papers. Beck's "Zambex" Exposure Meter gives the exposure and stop to be used, also the depth of focus to be obtained with different diaphragm apertures. The required exposure is set to the "speed" number on the next scale of the meter. The third scale corresponds to the times of darkening the sensitive paper in the actinometer attached to the meter, and shows the diaphragm aperture suitable for the given exposure. Other scales show the distances that will be in focus with the different stops used, arranged so that the focal depth of four different lenses can be found. Several other exposure meters are made on the principle of the slide rule, with scale corresponding to the factors of "plate speed," "diaphragm number," "light," "exposure," and the exposure is found by simple inspection without an actinometer. They are designed for use with particular brands of plates, but can be used for others of similar speeds.

The last types of meters described depend for their light measurement upon matching a tint or shade, a rather difficult matter for most persons. A new instrument based on the same principle, but which does not require the tint to be matched, is the Steadman Aabameter. Its price is one dollar, and it may be obtained from any photo supply dealer. It consists of a series of graduated openings which give a ratio of exposure upon a strip of sensitized paper in the progression of 1, 2, 4, 8, 16. The number of gradations recorded in a given time gives the light strength and reference to a simple chart tabulated on a card, and gives the proper exposure at a glance.

Another class of exposure meters comprises those in which the intensity of the light is estimated visually by extinction through a semi-transparent medium of increasing intensity, such as J. Decoudin's, in which the exposure is judged by the disappearance of a series of small clear openings on a graduated scale of densities when laid on the most important part of the image as seen on the ground-glass. Its indications are not very definite, and the proper scale changes in density after a time. A better form is "E. Degen's Normal Photometer," consisting of two sliding violet glass prisms, one adjusted for the diaphragm apertures, the other for the actinic illumination of the object. They are mounted with their outer faces parallel.

In use the upper slide with prism is drawn out so that the pointer coincides with the division indicating the diaphragm aperture to be used; the object to be photographed is then viewed directly through openings at one end of the instrument, and the lower slide is drawn out and pushed back slowly till the object viewed is almost obscured. The attached pointer will then indicate the exposure required, or, reversing the order, the diaphragm aperture for a given exposure can be found. Auxiliary scales are attached for very short or very long exposures. The principle of construction is that the logarithms of the times of exposure are proportional to the thickness of the colored prisms. "G. Heyde's Actino-Photometer" is on a somewhat similar principle, and consists of a circular metal box with dark violet glass viewing screens in the center of both sides, with obscuring iris inside the case worked by revolving the back of the box. On the front of the instrument exposure tables are given for plates of every rapidity,

and for diaphragm apertures from $f/3$ to $f/45$. Exposure meters of this type are specially applicable for open-air work where there is sufficient light for ready measurement.

Practically all of the commercially sold meters give the exposure in a manner suitable for still camera work, which is seldom convenient for the cinematographer.

The following table gives the diaphragm number and shutter opening translated from the exposures usually given for still camera work. Where longer exposures are recorded for still cameras it is not possible to get full exposure with the motion camera. It is understood that the calculation originally made with the meter is for a still camera using plates of the same relative speed as cine emulsion, which is as fast as the fastest plates ordinarily used in stand cameras, the only exception being the ultra fast plates sometimes used for Graflex work.

Table of Comparative Exposures for Still and Motion Cameras.

	1/16	1/32	1/48	
Still camera at $f16$.	1 sec.	$\frac{1}{2}$ sec.	$\frac{1}{4}$ sec.	$\frac{1}{8}$ sec.
Motion camera:				
$\frac{1}{2}$ opening shutter.....	$f3.5$	$f4$	$f5.6$	$f8$
$\frac{1}{4}$ opening shutter.....	$f3.5$	$f4$	$f5.6$	$f8$
$\frac{1}{8}$ opening shutter.....	$f3.5$	$f4$	$f5.6$	$f8$

For $\frac{1}{8}$ opening shutter the diaphragm should be set half way between the reading for $\frac{1}{4}$ opening and the reading for $\frac{1}{2}$ opening.

Focusing.

When photographing distant objects with a small opening, the lens should be set at infinity, unless there are objects in the foreground, which also appear in the picture; then it would be wise to set the lens at the hyperfocal distance if the intervening object is nearer than half the hyperfocal distance; if the object is further away, than this, then set the lens at infinity.

Hyperfocal distance means the distance from the lens to a sharply focussed object, beyond which everything to infinity is in focus, and in front of which anything less than half way to the camera is also in focus.

Hyperfocal distance varies with the focal length and the diaphragm opening of a lens; and the infinity mark on a lens mount generally signifies that the lens, when set at that mark, is really set for the hyperfocal distance of the largest stop and not for actual infinity.

As motion picture photography is seldom done under ideal conditions it is a common practice among operators to do what they term "split the focus," that is, to focus on an object at such a distance as to include as much as possible of the principal objects within the front and back depth of focus.

The question of focusing on the film or on the ground glass is one of personal preference with the photographer. Some claim that they get better results and save time by focusing direct on the film, and others say that the scientific and accurate way is with a fine ground glass, which gives greater illumination and ease in focusing. With good bright light there is no trouble in getting a sharp focus on the film, but when the lighting conditions are bad, the film absorbs so much of the light that it is often absolutely necessary to use the ground glass.

In cameras where the lens is mounted accurately and rigidly against the aperture plate, so that there is no chance for an accidental deviation of the distance between lens and picture aperture, a carefully calibrated focusing scale can always be relied upon, and when used with a 50-foot tape line, which is one of the indispensable articles in the cameraman's kit, will insure sharpness of definition in every scene.

Chas. Bass No Longer With David Stern.

In an article in this department for June 2, it was erroneously stated that Chas. Bass, who has purchased the camera business of Phil. G. Luber, 100 Dearborn street, Chicago, would continue his place as manager of the motion picture department of the David Stern Co.

This was a mistake. Mr. Bass writes that he has resigned from the position he formerly held and will devote his entire energies to the service of his old friends and new patrons in his new capacity as proprietor of the Bass Camera Co.

He has made arrangements for handling some of the best makes of Cameras and studio apparatus under such advantageous conditions that he will be able to sell them at material reductions from the former prices.

Magnifiers.

When using a supplementary lens (magnifier) as a means of bringing near objects into focus for making inserts, the focal length of the supplementary lens must be equal to the distance of the object. This holds good whatever the focal length of the camera lens.

Chicago News Letter

By JAS. S. McQUADE

The Perfect Distributing System.

A REMARKABLE evolution has been going on steadily in the distributing department of the moving picture industry for several years past. To one who is familiar with the oldtime policies and practices of eight or nine years ago the new systems now in vogue appear so far advanced that a quarter of a century seems not too wide a span for the progress that has been made.

In the old days, when competition between exchanges meant the disposal of the same product to the largest number of customers, at the highest rentals that could be gotten, little attention was paid to the exhibitor's point of view. Now that many makes of moving pictures are on the market and that the people have been educated to demand higher and still higher quality, as well as the required variety of subjects, the exchangeman has been forced to solve many knotty problems to meet the conditions successfully.

The great distributing concerns of today were called into being to meet the emergency. Each may be compared to an intricate piece of machinery, in which the various parts are connected and interdependent, and working together with the least possible friction. The perfect distributing concern is yet to be evolved. Instead of having many intricate machines doing the work, one or two great distributing systems will do the work just as well, if not better, at untold saving to the industry. The only stumbling block that stands in the way is the fear that a just observance of equity may not be humanly possible in the treatment of the various makes of films. In other words strict, inviolate honesty is the great desideratum in the working of the perfect system.

Being an optimist I believe that such a system is destined to come.

The foregoing thoughts were aroused by a call I made last week at the offices of George Kleine, at 63 East Adams street, this city. There I met three young men, each of them full of energy, enthusiasm and initiative, engaged in a conference which included intimately every square mile of territory in the United States, from the Atlantic to the Pacific and from the Gulf to the Great Lakes. Their conference had to do with the interests of every exhibitor in the United States who is using the K. E. S. E. service. And not only the exhibitor's interests, but those of every employee in the twenty-four offices controlled by George Kleine were also included in the discussions of these three young men.

Their names are M. E. Smith, E. R. Pearson and Harry Scott. Each is a division manager of a district for George Kleine. The entire country has been divided into three such districts—the eastern, the middle western and the far western. Mr. Scott supervises the eastern, Mr. Smith the middle western, and Mr. Pearson the far western, and George Kleine has eight offices in each district.

The triumvirate constitutes a committee of three on K. E. S. E. rental policies. Each division manager knows every employee in the eight offices under his care, from the office boy up, and each has served apprenticeship leading up to his present position.

The merit system governs every employee, and sight is never lost of any aid that contributes to a more perfect service for the exhibitor. Traveling salesmen are expected not only to secure contracts from exhibitors—they are especially enjoined to familiarize themselves with the special needs of each exhibitor and to ascertain just the kind of program that will best suit his patrons. Being on the ground he is a better judge in such cases than the branch office manager may be, and he is held responsible for any dissatisfaction that may arise from negligence. In other words, the traveling salesman must not confine himself to business getting, he must also serve as a helper to the exhibitor in his problems.

And so it must be throughout the entire branch office force. The booking clerk has a great responsibility and he

must measure up to it fully to meet the demands of the division manager. The chief aim must always be to serve the customer so well that he has no just grounds for complaint.

The shipper holds another important position, as on him it often depends whether a customer shall be able to give his show on time or not at all. Here the merit system works wonders by stimulating the shipping force to the best efforts, and each man knows that he is duly credited for good work and that his advancement is certain when an opportunity comes.

Each division manager receives at the home office in Chicago a daily report from every traveling salesman in his territory, and this keeps him in close connection with existing conditions. Thus if a salesman finds that a certain customer is not getting the most serviceable program from the branch office, his report gives that information to the division manager, and the branch office is instructed accordingly.

When one of George Kleine's division managers pays a visit to a branch office, there is no splurge in the form of wining and dining. He takes off his coat and goes to work immediately to help in getting difficulties out of the way. Indeed, one of the great telling points of the George Kleine distributing system is the all-around helpfulness of the working force in an office singly, or in all the offices combined.

Another great point is the intimacy of touch which the home office has with every branch office and with every customer in the country.

Sitting at his desk any day Mr. Kleine can tell the pulse of his business just as accurately as a physician can tell that of his patient.

Great Success of "The Tanks" Pictures.

"The British Tanks at the Battle of the Ancre" is enjoying a fine run at Orchestra Hall, thanks largely to the fine show work done by Tom North, who is handling the pictures for the Pathe Exchange, Inc.

The pictures themselves are always equal to the occasion. No one ever goes away grumbling about not receiving his money's worth. Indeed they hold one in such wrapt attention that it is difficult for some time afterwards to get mentally rid of the vivid war atmosphere.

The great modern war monsters, the tanks, though not seen actually in firing action—as that would be impossible, seeing that it takes place only on or near the German trench about to be assaulted, and the presence of a cameraman on the scene would mean instant death—are as formidable as death itself. We see them in the pictures going ahead of the men in the trenches crushing down with colossal tread barbed wire fences and every other obstacle.

The pictures will continue until Saturday, July 7, when they will be succeeded by "Les Miserables."

Chicago Film Brevities.

Clara Kimball Young made a brief stopover in the city Wednesday, June 27. Ludwig Schindler, manager of the National Exposition, was on hand to see her, and was given a verbal promise by the popular player that she would be on hand to assist in the success of the big show. Mrs. Young departed for New York Friday morning.

* * *

An old-fashioned smoker and free lunch party was held at the Chicago Reel Fellows' Club, Friday evening, June 29. Important business connected with the coming National Exposition was discussed.

* * *

H. M. Ortenstein, proprietor of the Vista Theater, Forty-seventh street and Cottage Grove avenue, gave a Red Cross benefit at the theater Tuesday afternoon, June 26.

Twenty-five cents admission was charged, and the entire receipts were given to the Red Cross organization. The Vista, which seats 1,000 people, was well filled. Mr. Ortenstein has set a splendid example of patriotism, and it is hoped that other exhibitors throughout the country will give a special presentation in aid of the organization

* * *

A \$3,000 fire was started in the Art Dramas Exchange, Adams street and Wabash avenue, Friday, June 22, by one of the film girls engaged in the inspection department. The friction created by a pencil which came in contact with a film while it was being wound, is said to have been the cause.

* * *

Essanay has opened up its customary camp for the summer season, and it is located this year at Lake Geneva, Wis. Every year an out-door studio is maintained by Essanay at some comfortable resort during the warm weather, which enables the players to combine their work with a summer outing. Bryant Washburn and his company opened the new camp this year. "The Golden Idiot" is now being produced there by the company.

Watterson Rothacker, president of the Rothacker Film Manufacturing Company, desires that every visiting exhibitor to the Seventh National Convention should know that he will hold open house for them during the convention, at his plant. He gives the following directions as to how the plant may be reached:

By taxicab; by the Northwestern Elevated, getting off at Diversey station and walking west four blocks; by the Lincoln Avenue car, getting off at Diversey Parkway and walking west two blocks, or by the Southport Avenue car, getting off at Diversey Parkway and walking east half a block. Mr. Rothacker will be very glad to meet all visiting members of the entire moving picture industry at the plant, where he is confident that he will be able to interest all of them.

On July 16 a meeting of the executive council of the Advertising Film Producers' Association will be held at the Rothacker studio.

During the impending convention of the Society of Motion Picture Engineers in Chicago one day will be spent by the organization in an inspection of the Rothacker plant.

* * *

F. M. Brockell, manager of the Chicago Goldwyn offices, announces that he will be ready to begin business on Monday, July 2. The new Goldwyn offices, on the third floor of the Orpheum Theater building, are now being prepared for opening.

* * *

Harry Weiss, manager of the Lewis J. Selznick Productions, Inc., Chicago, will leave shortly on a three weeks' automobile trip through the Middle West, in the interests of that firm. William Weinschenker has been added to the sales force under Mr. Weiss' direction.

* * *

The American Film Co., Inc., announces that Mary Miles Minter, Gail Kane, Juliette Day and William Russell subscribed \$75,000 for Liberty Bonds. All the supporting players and directors also subscribed liberally, and every employee of the plant subscribed a sum in keeping with his income. Mary Miles Minter and her company returned recently to the American studios at Santa Barbara, after spending a fortnight among the big redwoods near Santa Cruz, where scenes for "Melissa of the Hills" were taken.

* * *

"Redemption" has taken well at the Colonial, and well filled houses have been the rule throughout the week. The Chicago press, without exception, has written complimentary criticisms on the production.

* * *

During the week beginning Sunday, July 1, "The Little American," Mary Pickford's newest Artcraft feature, will be shown at the Studebaker Theater.

* * *

The Canadian rights for Selig's "Beware of Strangers" have been purchased by the Monarch Film Company, Limited. An elaborate campaign will soon be entered upon by the company.

* * *

The Selig Polyscope Company announces that the Hy-Art Master-plays Company, with offices at Penn avenue and Twenty-first street, Washington, D. C., has purchased the rights to "The Garden of Allah" for Maryland, District of Columbia, Delaware, Virginia and North Carolina. It is also announced that the A. G. Fontana Productions, Inc., 1225 Vine street, Philadelphia, has purchased the rights to

the same feature for western Pennsylvania and West Virginia.

* * *

At the annual meeting of the board of directors of the Mutual Film Corporation, held Tuesday, June 26, in the company's offices, in the Consumers' Building, this city, John R. Freuler was re-elected president; Dr. George W. Hall, of Chicago, first vice-president; Crawford Livingston, of New York, second vice-president; Samuel S. Hutchinson, of Chicago, treasurer, and Samuel M. Field, of Wilmette, secretary.

* * *

The Edmund M. Allen Film Corporation has arranged for the Chicago premiere of "The Garden of Allah," at the Colonial theater, on Sunday, July 22, when a run of two weeks will be opened at this house. The company has provided a liberal fund for newspaper advertising and for billing this premiere, which it is expected will make a landmark in moving picture presentations, in this city.

The officers of the company have just announced the acquisition of new territorial rights for the big Selig feature. The members originally purchased the rights to Michigan and Illinois, but have been so impressed with the excellence of the production that they have also acquired the rights to Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas, in addition. "The Garden of Allah" has had a series of notable successes. At Keith's Hippodrome, in Cleveland; at the New Century, Indianapolis, and at the newest theater in Los Angeles, it has turned crowds away for several weeks.

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"God's Man," with H. B. Warner (Frohman Amusement Company), have been booked for an indefinite run at the Studebaker, Sunday, July 8. Sam Van Ronkel owns the states rights for Illinois, Indiana and Wisconsin.

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It has been announced that Jones, Linick & Schaefer will turn the Colonial into a vaudeville house after August 15. The firm refers to the success made at this house by continuous vaudeville before it had to make way for "The Birth of a Nation," "Intolerance," and other big film features. Bookings for the Colonial will be furnished by the Marcus Loew Western Booking Agency.

* * *

The La Salle theater will join the ranks of dramatic playhouses on August 13, when the musical comedy, "Oh, Boy," will start the season under the management of Comstock & Elliott, members of the theatrical organization of Elliott, Comstock & Gest.

MRS. HUMISTON SUES UNIVERSAL.

Mrs. Grace Humiston, the woman lawyer who has attained prominence through her discovery of the body of Ruth Cruger, has sued the Universal company for \$20,000. The film upon which she bases her action is a part of Issue 77 of the Universal Animated Weekly (June 20). This is a brief scene showing Mrs. Humiston seated in an automobile talking to someone. Her facial expression registers vexation. The main title is, "Woman Lawyer Solves Ruth Cruger Mystery." The subtitle is, "The Woman Who Succeeded Where Police Failed—Mrs. Grace Humiston." This scene is followed by views of Cocchi's shop surrounded by crowds while search of the premises is going on after the finding of Ruth Cruger's body.

UNITED TO TRADE OLD MACHINES.

So as to assist exhibitors in replacing old equipment and thus insuring better projection with the latest type machines, the United Theater Equipment Corporation has notified its branch managers to accept old apparatus now in service in part payment for new equipment and machines. A liberal allowance will be made for used machines, and exhibitors will be able to save a considerable part of their purchase price by turning in their old equipment to United service stations. While the supply business in certain parts of the country has suffered to a certain extent, due to the war scare, United service stations report increased orders all along the line.

BIZAR SELLS INTEREST IN STRAND.

Edward Bizar, a well-known exhibitor in Passaic, N. J., has sold his interest in the Strand theater in that city to A. Weinstein. Mr. Bizar is temporarily out of the business, but intends to re-enter the field in the role of a producer. Mr. Bizar will be ready to make a detailed announcement shortly, but at present he can be found at his stores in Paterson, N. J.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

A Visit to the Horsley Studio

Four Companies at Work on Features and Comedies—Mary MacLaren Finishing First State Righter.

A REPRESENTATIVE of the Moving Picture World took a sight-seeing trip to the David Horsley studios this week for the first time since the increase of activities at that plant. We saw Mary MacLaren in the finishing scenes of her first state right feature, entitled "A Daughter of the Well-Dressed Poor" from the book of Henry Warren, which is being made by the veteran director, Thomas Ricketts. While on another set we saw the new comedy company consisting of Gertrude Selby and Neal Burns, with Horace Davey on the directorial end, putting over a hilarious comedy scene. Next to them George Ovey was busily engaged in making one of his famous Cub comedies in which he has been starred by Mr. Horsley for the last two years.

Baby Marie Osborne was also on the lot doing an emotional scene under the direction of Harrish Ingraham for her next kidlet feature on the Pathe Program. Norman Manning, the genial manager of the studio, was seen by us in his office and informed us of his recent trip to Chicago in the interest of the further enlargement of the capacity of his organization.

Paralta Studio a Beehive of Activity

Robert T. Kane Has Organization Completed and Production Running Smoothly.

A REPRESENTATIVE of the Moving Picture World took a trip out to the new Paralta Studios, one day last week, and under the guidance of Kenneth A. O'Hara, director of publicity, was shown around the interesting birthplace of the Bessie Barriscale and J. Warren Kerrigan feature productions. Miss Barriscale was hard at work under the direction of James Young. Howard Hickman has the chief role in support of this interesting star.

On another set we found Director Oscar Apfel, who has been responsible for many noteworthy features engaged in directing Mr. Kerrigan, in Peter B. Kyne's story, "A Man's Man," his first release. Kerrigan's leading woman is Lois Wilson, formerly of the Universal forces. Robert T. Kane was conferring with his art director, R. Holmes Paul, who is responsible for all of the settings to be used in these productions. Robert Brunton, formerly of the old Ince-Triangle studio, is studio manager, and Thomas Geraghty and H. Sheridan Bickers have been engaged to scenarioize the stories and write the sub-titles. Mr. Geraghty is a well known photo-dramatist, recently with the Lasky and Metro companies, while Mr. Bickers has to his credit several plays of the legitimate stage in England.

Universal Players Injured While Filming Scene.

Plunging headforemost from a tree limb on which they were working to the ground thirty feet below, Marie Wal-

camp, playing in the Universal serial, "The Quest of Virginia," and Clarence Wertz, another member of the company, was severely injured this week.

The accident occurred in the course of a hazardous struggle on the limb between Miss Walcamp and Wertz, who was supposed to have abducted her and was carrying her away through the treetops. As the camera started clicking Miss Walcamp battled with her captor. The players lost their balance, clutched wildly a moment and before anyone could make an effort to save them they fell to the ground.

Both were picked up unconscious and rushed to the hospital. Under the x-ray it was discovered that Miss Walcamp's right forearm was fractured. She also suffered from slight internal injuries. Wertz sustained a sprained ankle and both suffered from bruises and shock.

A number of changes were made in the script which enabled the director to continue the work of production until Miss Walcamp and Wertz would be in condition to resume their places before the camera.

At the Fox Studios.

New dramatic productions have recently been started at the Fox Hollywood studios by Directors R. A. Walsh and Richard Stanton. Mr. Walsh's story, which deals with a Mexican theme, has in its cast Miriam Cooper, Hobart Bosworth, Jim Marcus and Monty Blue. Dal Clawson is cameraman.

Richard Stanton is once more directing Dustin Farnum in a drama of international intrigue. In the cast are, besides Mr. Farnum, Winifred Kingston, William Burress, Charles Clark, Howard Gaye and William E. Lowry. Dev Jennings is presiding over the camera.

Katherine Griffith is a new addition to the Fox studio, and so is Eva Nelson.

Harry Moody returns to the company after an absence of about six months. He worked in several of the earlier Fox Film two reelers.

The rapid expansion of the William Fox studio in Hollywood continues unabated. The latest building to be projected is a large glass studio, 60 by 120 feet in area, to be placed on the western lot. The building of this big glass stage is already under way, and the completed structure should be ready within three weeks.

To find space for the new studio it was found necessary to chop down a large grove of lemon trees which covered the ground. In this day of the high price of food, the Fox studio showed its utter disregard of expenses when it hewed down trees laden with ripening fruit, merely for the hurrying of the plant.

GEORGE M. COHAN USING TWO STUDIOS.

In order to save time in the production of George M. Cohan's second Artcraft offering, "Seven Keys to Baldpate," both of the Famous Players-Lasky studios in the east are



Panoramic View of the Studios at Hollywood Taken Over by Paralta for the Bessie Barriscale and J. Warren Kerrigan Feature Producing Companies.

being used. A series of immense scenes have already been staged at the Fifty-sixth street studio in New York. At the Fort Lee studio a big exterior hotel set was recently filmed and other scenes are now being taken, while at the New York studio new sets are being built.

Los Angeles Film Brevities.

Vivian Martin, the Morosco star, is now at work in that studio under the direction of Frank Reicher. Immediately upon the completion of this production she will return to the Lasky studio for another.

* * *

The Helen Holmes company has completed the first episode of the new Signal-Mutual serials already put out by the same company, featuring Helen Holmes. Production is going forward under the direction of J. P. McGowan with practically the same cast as that of "The Railroad Raiders," appearing in support of Miss Holmes. Leo D. Maloney, Thomas G. Lingham, William Brunton, Will Chapman, W. A. Behrens and Andrew Waldron remain of those who played important roles in the last chapter play.

* * *

Jewel Carmen will leave Los Angeles within a few days to rejoin William Farnum and his William Fox photoplayers in New York. When Big Bill and Director Frank Lloyd went East a few weeks ago they left Miss Carmen behind to fill a part in a forthcoming Gladys Brockwell production.

* * *

Mary Pickford, Director Marshall Neilan and a company of Artcraft players left Los Angeles last week on a special train for the northern part of the State to film exterior scenes for her forthcoming Artcraft production. Miss Pickford was accompanied by nearly a hundred children.

* * *

"Loyalty," the second of the Bernstein "Cardinal Virtue" pictures, has been completed, and production on "Justice," the third of the series, started. The scenario is by Wilbur Hall. It is a story of a man whose distorted sense of justice leads him to the extremes of cruelty and oppression. Murdock McQuarrie and Betty Brice will play the leading parts, supported by Jay Morley. Jack Pratt and Sam Wood will direct.

* * *

Wallace Reid is now at work on a Lasky production under Robert Thornby. Dorothea Abril, who has been with the Lasky Company in the capacity of ingenue for some time, will be seen as his leading woman. Others in the cast are Guy Oliver, Camille Ankowich, Lillian Leighton, Noah Beery and Gertrude Short.

* * *

Al Smith, who appeared in character roles in the production of the Helen Holmes features, "The Lass of the Lumberlands" and "The Railroad Raiders," has returned from a vaudeville engagement in order to accept a stock position with the Signal Film Corporation. Another addition to the Signal forces is Edward Hearn, who will appear in one of the leading roles in the new serial. Mr. Hearn is known to patrons of the silent drama, having been a leading man with Universal for more than two years. He played important parts in "The Recoiling Vengeance," "The Seekers," "Idle Wives" and "The Forbidden Game."

* * *

Sessue Hayakawa and a company under the direction of William C. De Mille journeyed to San Francisco last week to film boat scenes. Florence Vidor, who scored a success in support of George Beban in "The Cook of Canyon Camp," has been engaged as Mr. Hayakawa's leading woman.

* * *

Bessie Dummer, the fourteen-year-old girl who is assistant to her father, William Dummer, in the sculpturing department of the Balboa studio, is to have casts made of herself for a statue of a water nymph, which Mr. Dummer is modeling for the centerpiece of a fountain to be used in "The Twisted Thread," Balboa's new serial. Bessie does much of the casting for her father. She inherits her mother's talent for the stage and will shortly be seen on the Balboa screen as a type representative of youth and beauty.

* * *

Announcement has been made this week at Universal City of the appointment of J. Grubb Alexander as scenario editor of the Universal Company by Colonel J. E. Brady, manager of the manuscript department. Before entering the motion picture field Alexander was well known as a civil engineer and has produced a number of musical acts for the vaudeville stage. The new editor has been a member of the Universal

scenario force for more than two years, devoting his time to the writing of original features.

* * *

Carl Hill, scenic artist, has been engaged to make a series of hand painted tapestries to form a frieze around the entire drawing room set for the production of the latest Helen Holmes serial feature, "The Lost Express." The frieze is a series of landscapes in panels, the entire lot covering more than four hundred square feet.

* * *

The first member of the Lasky studios to leave for Europe is Lucien Littlefield, the juvenile and character actor. Littlefield departed recently for the east with the Pasadena ambulance corps, which, after a brief training, will be sent to France. Littlefield has been with the Lasky Company since its inception, holding down the position of office boy in the early days. He became interested in acting, but soon forsook the telephone switchboard to become a member of the stock company. In "The Warrens of Virginia" Littlefield filled eight different parts, being given eight different characters. The studio folk have presented him with a handsome wrist watch, suitably inscribed and turned out to wish him god-speed.

* * *

Director Sherwood MacDonald was host to the members of the Jackie Saunders company at the Balboa studio at a party recently, which was by way of a general farewell, as upon the completion of the six Saunders-Mutual pictures director, star and supporting cast are to take individual and respective ways.

* * *

Producers and stars of the Los Angeles motion-picture colony combined to present a monster patriotic barbecue and dance on the afternoon and evening of July 4, the main feature of which was the presentation of a handsome silk battle flag to the Los Angeles contingent of troops.

Entertainment was planned for the afternoon and evening, starting probably with a downtown parade in the morning or early afternoon. Music by several bands and an orchestra were to be continuous throughout the afternoon and evening, as will the dancing and barbecue. Motion-picture stars from various studios were to be featured on the programme, augmented by the services of several from the legitimate stage.

* * *

Lottie Pickford, sister to Mary and Jack, and who is remembered as the feature player in the "Diamond from the Sky" serial, produced by the American Film Manufacturing Company two years ago, has recently joined the Lasky studios, and will appear in a production under the direction of George Melford.

* * *

Aileen Allen, the Mack Sennett-Keystone girl who holds the national fancy diving championships, is entered in the high diving championships which are to take place at Coronado, California, July 4.

* * *

"The Chosen Prince," an eight-reel production, dealing with the friendship of David and Jonathan, has been completed by the Crest Picture Company at Monrovia, under the direction of William Mong, and under the personal supervision of Judge Lyman I. Henry, well known lawyer and author of Denver, Colorado. The subject, we are informed, is of a Biblical nature, yet not exactly religious, dealing as it does with the brotherhood of man, and partly laid in a modern locale. The company has been working on the picture for the last six months, and it is stated that forty thousand dollars has been spent on the production. C. F. Rickey and B. W. Davies, all Colorado capitalists, control the company.

* * *

Wallace Reid is the happy father of a bouncing boy, born Wednesday, June 20. Wallie says he is going to be a wonderful picture star, but Mrs. Reid (Dorothy Davenport) may have something else to say in the matter. The mother and the child are doing finely, and the popular Lasky man is wearing a smile that won't come off.

* * *

Julian Eltinge, famous female impersonator, has arrived at the Lasky studios, and started rehearsals this week, under the direction of Donald Crisp.

* * *

With Gail Kane as his star and with Lon Cody playing opposite her, Director Henry King has got well into his second picture at the "Flying A" studios, at Santa Barbara. His next story will be by Dan Whitcomb, who, incidentally,

was the man who wrote the most successful of the Mary Sunshine stories, which Henry King directed for Balboa.

Geraldine Farrar, the Artcraft star, and her husband, Lou Tellegan, departed this week for a motoring trip to San Francisco in Mr. Tellegan's new racing car. So far the trip has been most eminently successful, as in a long distance message to the studio at the completion of the first day, Tellegan announced that they had passed through four towns and had only been arrested for speeding in three.

Jack Conway has left Universal to direct productions at the Triangle Culver City studios. He is the first director to be engaged by H. O. Davis. Mr. Conway has been director for Ella Hall, J. Warren Kerrigan, Orrin Johnson, Gladys Brockwell and many other prominent players.

Studio Flashes.

Jack Wells, who formerly served as William Worthington's assistant at Universal, has been promoted on account of his ability to a directorship and is now directing a serial with Kingsley Benedict as his featured player.

Craig Hutchinson has been signed on a long contract by Universal to direct Victor Comedies, featuring Max Asher and Beatrice Van. Hutchinson, besides his directorial duties, is also writing his own stories.

Doug Fairbanks loaned his pugulist Bull Montana to Bill Russell the other day, saying that Bill was the only one that he would consent to using his famous sparring partner.

Lloyd Ingraham is the newest acquisition to the American roster at Santa Barbara. He will direct Mary Miles Minter, as James Kirkwood has gone to a new affiliation in New York.

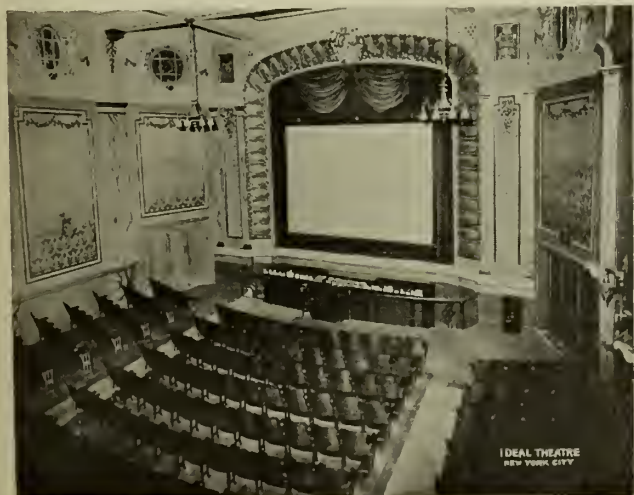
Our good friend Ben Levy has been promoted by Isadore Bernstein to a comedy co-directorship with Lee Lawson. This is the first attempt of the Bernstein Productions to invade the rapidly growing comedy field.

We saw Ben Collier, the former manager of the Superba Theater, out on the Universal lot the other afternoon and he informed us he is filling an important position with the California Film Exchange.

John Nickolaus, head of the technical department at Universal City, has left Los Angeles for a business trip which will end at Broadway, New York.

IDEAL INSTALLS AMERICAN FOTOPLAYER.

The accompanying illustration shows the newly installed Style 40, American Fotoplayer, in the Ideal theater, at 43d



Ideal Theater, New York City.

street and Eighth avenue, New York City. The house is owned by the Consolidated Amusements Company, controlling a circuit of ten theaters in New York. The Ideal is a 600-seat house, showing first run pictures, and operates continuously from 1 P. M. to 11 P. M. The Consolidated features its music and employs the product of the American Fotoplayer Company, 62 West 45th street, in its houses.

Muscovite Art Message Comes to America

Russian Art Film Corporation Shows First Offering Before Newest Republic's War Commission—Reception in Washington by National Press Club.

THE first of a series of motion pictures made in Russia and brought to the United States by Nathan H. Kaplan of the Russian Art Film Corporation was shown on June 27 in the grand ballroom of the Willard hotel in Washington, at a reception by the National Press Club to Ambassador Bakhmetieff and the special Russian war commission. Pushkin's "Pickovaya Dama" (The Queen of Spades) was chosen from about fifty other stories that Mr. Kaplan has already imported as being the best adapted to the audience and the occasion.

The author of "The Queen of Spades," Pushkin, is the father of Russian literature as Shakespeare is parent of ours. Russia's greatest musician, Tchaikowski, turned it into an opera, and in this form it has been produced at the Metropolitan Opera House on several occasions, so the play is both famous and distinguished. The picture as shown was about seven reels long. It will be seen again for review and no formal account of it need be given here. Let it suffice that it is distinctly a big offering. The powerful story in the hands of the Russian artist grips and holds, especially after the hero accepts the gage sent to him from hell and walks out to what he expects is a shining fortune. He's in the net of a sardonic nemesis though, and he goes mad.

Pushkin was a follower of Byron, and this story is Byronic but most particularly it is Russian and it runs just a bit off the path of our vision. The temperament of the average American is such that some of the picture's deeper connotations may escape him. For highly cultivated audiences it is great; in the ordinary theater it would go well if made much shorter. The story is there, and there is none who would not be moved by it even as it now stands. Mr. Kaplan has many more popular stories. The writer has not seen them; but if the art of the players and writers runs anywhere as high as in this, Russian pictures are going to be popular in America and no mistake.

Mr. Kaplan took a party of friends and newspaper writers to Washington with him to see the picture and brought the Russian orchestra of twenty-five pieces to render Tchaikowski's music. Among those noticed on the train and in the grand hall were James Beecroft of the Exhibitors' Herald, John Edwards of the Billboard, Robert Welch and William Barry of the Motion Picture News, "Wid" Gunning of "Wid's," Fred Eltonhead of The Exhibitors' Trade Review, Paul Sweinhart of the New York Clipper, James McGuire of the National Board of Review and H. C. Judson of this paper. Tracy Lewis, Washington correspondent of The Morning Telegraph, looked up the party at the Willard. L. H. Goldsoll, H. H. Van Loan and C. C. Field of the Russian Art Film Corporation acted as hosts. The New York party returned on a special car on the midnight train the same evening.

It is not yet announced just when the picture will be released to the public or whether it or some other subject will be chosen to be the initial offering. This one only has been shown, and there is that in it that makes one truly anxious not to miss seeing the others and makes him want to see them soon.

PARAMOUNT SIGNS WITH NIXON-NIRDLINGER.

In the Philadelphia Ledger of June 27 it was stated that the Paramount-Artcraft Exchange had signed a \$200,000 contract with F. G. Nixon-Nirdlinger circuit of Philadelphia giving the Paramount nine theaters in that city for first run pictures. According to this change of policy the exhibitors will have the advantage of dealing directly with the Paramount exchange. A representative of the Paramount confirmed the signing of the contract, which is operative on August 1. He also said the Paramount contract with the Stanley Mastbaum Booking Association would terminate on July 31.

CONGRATULATIONS COMING TO KLEINE.

George Kleine has been fairly deluged with congratulatory letters from exhibitors since he announced that he, acting for Kleine-Edison-Selig-Essanay Service, had abolished the advance deposit system.

Exhibitors express themselves as believing that Mr. Kleine's standing in the industry would assure a similar announcement from many of the other big organizations.

Richardson Riding Eastward

Pueblo, Cripple Creek, Colorado Springs, Denver and Topeka Are Visited and Left Behind

Pueblo, Colorado.

FROM Salt Lake City I made a straight dive eastward of 625 miles. The scenery I had seen many times before, yet the ride up Soldier Summit, down through wonderful Castle Gate, and the three giant engines laboriously dragging the train up past Leadville had not lost its fascination. I had friend porter wake me at 3 a. m., so I could look out at Palisade as we rumbled through, and finally rolled into Pueblo, where I found the reception committee waiting, but promptly side-stepped their kindly meant plans for entertainment, because Pueblo was for years my home, and there were, of course, many old friends to "dig up"; also I have relatives in that city, and must needs, of course, call on them. And that was how most of my few available hours were spent. I had a perfectly some-class dinner with the aforesaid relatives, who killed the fatted strawberry cake and everything, shook hands with P. G. Kay and his charming wife, rode out to look at my old East Eighth street home, and called on many old time friends. I also glanced into the Pantages and Princess theaters, but would not like to comment on projection conditions in the city, because my observations were too limited to permit of intelligent criticism. But the Princess operating room certainly does need attention—particularly as to its ventilation.

Pueblo is known as the "Pittsburgh of the West," her steel mills employing, in ordinary times, about six thousand men. The mills are now running double time, which of course makes business correspondingly good.

At 11.30 100 per cent. of her managers and operators gathered on the stage of the Princess theater, and they proved to be an appreciative audience. For two hours they listened attentively to the message I had to deliver, after which the things they did to the bountiful luncheon, served on the stage, was perfectly shameful. I saw one operator with a pickle between his teeth, a cheese sandwich in one hand, a bottle of dry State in the other and a plateful of fodder balanced precariously on one knee. He appeared to be enjoying himself real well.

Cripple Creek, Colorado.

Somewhere back in the dim ages of the second previous week I had received a letter from the Colorado Springs Operators' Union containing a most dolorous wail. I had given, said they "more time to Cripple Creek than I had to Colorado Springs, whereas there were only two theaters running in the district; moreover, Colorado Springs had very much more in the way of sights to show than had Cripple Creek." And wouldn't I "change things to give them a chance to set their scenery forth on display, decently and in order"? So I agreed to come back from Cripple Creek by automobile stage, thus saving half a day, which would be theirs; also I would leave for Denver Sunday afternoon, instead of forenoon. I wrote Denver to that effect, whereupon promptly came back a wire of protest: "Banquet set for June eleventh, can't be changed. Will expect you on that date," said they.

Having expended one special delivery letter in allaying Denver's wild alarm, I considered all that matter as being finally straightened out, and, having finished with Pueblo, set forth blithely for Cripple Creek. Now, in order to reach Cripple Creek from Pueblo, one changes cars at Colorado Springs, laying over from 8 to 11:50 a. m. in the process. No sooner had our feet pumped the platform in Colorado Springs than we were grabbed by a committee of four husky gentlemen, viz.: J. E. Tompkins, manager Princess theater; F. P. Navath, assistant manager Pike theater; D. B. Ashcroft, business agent Local Union 62; O. C. Hunt, vice president, Local Union No. 62, and Brothers A. A. Wiley and J. J. Malone, thrust into an automobile, behind which a cloud of dust immediately began to gather.

First, we drove to the Princess theatre, where a delay of one hour occurred, due to a mix up in films, the day's service for two or three of the theaters not having arrived on schedule. But there was still about two and one-half perfectly good hours, during which time that joyful committee motored the writer over to Manitou, introduced him to the

famous Sodar Springs, incidentally filling him full of water that tasted like cotton and smelled like limburger cheese. Next we chased up through Williams' Canon to the Cave of the Winds, and went something less than six miles down into the earth in order to look at wonderful sights, plus nine bushels of hairpins, the same having been left by lady visitors, presumably one per visitor.

The writer annexed a nice yellow one, which will probably call for extended explanations upon his arrival in New York. When we left that cavern Manitou was two miles away, down a road that looked like a rheostat coil gone crazy, with the station still nine miles farther in the distance, and it was just 40 minutes until train time. Did we loop the loop? We did! But we made it! They explained to me that the reason for this performance was that the day and a half I would be in Colorado Springs when I returned from Cripple Creek would be altogether too little to permit of showing me the sights, unless they took time by the forelock and pretty nearly yanked his head off.

Cripple Creek I found to be hoeing what is commonly termed a hard row of stumps. I counted twenty-five vacant storerooms in two blocks. There is one theater running regularly in Victor, viz., the Opera House, which only runs in the evening and was therefore closed, nor could I locate its manager. In Cripple Creek only the Star Theater runs regularly, evenings only, with the Empress theater, owned by the same company, open Saturdays and Sundays. The Star theater of Victor is a neat little house managed by C. F. Shepherd, with whom I had a very pleasant chat; also shook hands with his operator, whose name has, however, for the moment at least, escaped me.

Colorado Springs, Colorado.

Next morning, true to promise, I boarded the automobile stage and enjoyed a nice ride through the mountains, around to the left of Pike's Peak, down to Colorado Springs, where the entertainment committee again seized upon my person, automobilized me out to and through the Garden of the Gods, shot me up the Scenic Incline half way to heaven, and only desisted when 4 o'clock came, because some of them absolutely had to get on the job or there would be a few shows in Colorado Springs which would not be pulled off according to schedule that night. This gave me time to glance at a few of the theaters. Broadly speaking, auditorium lighting con-



Left to Right—J. E. Tompkins, J. J. Malone, D. B. Ashcroft, E. P. Morath, D. A. Jolly. Sitting—O. C. Hunt and A. A. Wiley.

ditions in Colorado Springs are better than the average, though the Empress exit lights near the screen might well have diminished brilliancy, and the exit signs of the Pike should have ruby glass behind the white letters; also the clock in the Pike is altogether too brilliant. The Princess, the leading photoplay theater of the city, has fairly good auditorium lighting, except for the ceiling fixtures in the balcony, which should be shaded so that the light would not be thrown on the front of the arch. At the Odeon, also, auditorium lighting conditions could to some extent be improved, though they are not at all bad.

The Odeon operating room is entirely too small, and has

no proper ventilation. There is no exhaust fan and no fresh air intake. At the time I visited it the room was unbearably hot. What will it be in the heat of summer? The Empress has a fair room, and the picture light on the screen has excellent tone, though it might with advantage be considerably more brilliant. The Pike operating room is very bad indeed. It hangs from the ceiling, midway of the auditorium, with the lenses forty-five feet from the screen; moreover the ports are entirely too narrow, and entirely too low, though the latter cannot be avoided, since they are as high as the present location of the room will admit. I understand, however, that they intend rebuilding this theater and will remedy the operating room faults.

Operating room equipment was in all cases at least fairly modern, and in some cases right up to date. The machines I saw were Power's, with one Baird. Current is rectified by motor generator sets mostly, though I saw one mercury arc rectifier. For the most part pictures were of approximately correct size, with screen results ranging from fair to good.

The lecture was at the Elks Club, and was preceded by a banquet which did credit to the occasion. All managers and operators were present, and afterward spoke highly of the value of the address. The city electrician and his assistant also were there, and I believe what I told them will result in at least some good. By their attitude in accepting the rather sharp criticism I gave on certain points both the managers and operators of Colorado Springs proved their broad-mindedness.

And now, wadda you think of this? The address was finished at 2.30 a. m., and when I emerged from the building there stood a big "six" and a Packardized Ford, loaded to the gunwales with Brothers D. B. Ashcroft, C. G. (Pat) Argust, J. J. Malone, A. A. Wiley and O. C. Hunt and other things. We were tossed in on top of the mess and informed that we were due to eat a "sunrise breakfast" in the mountains.

So away we went, around hairpin bends, my friends enlivening the ride by relating, presumably for our entertainment, the number of automobilists who had met death at each curve. Well, we arrived, untangled the load, and you may now behold Big Chief Manhattan (this is for Calgary) rolled in a blanket, his head on a rock and his feet in the breeze, doing the back-to-nature stunt, while around him in the mountain forest glade lay stretched his braves, in

more or less noisy slumber. Well, we ate Ashcroft pancakes, Argust fried ham, Malone toasted bacon, Wiley scrambled eggs, drank Hunt coffee and still live to tell the tale. Truly God is good.

On our way back to the city we visited seven falls, climbed up two hundred and sixty-five steps, and then scrambled up the mountain side to Helen Hunt Jackson's grave. I never before understood why Mrs. Jackson selected this particular spot in which to be buried, but now I know. It was because she could step right out of the grave through the celestial gates into heaven. I believe if I had climbed ten feet higher, I would have bumped one of the prongs off a star, and I positively know there wouldn't have been breath enough left in my body to have wiggled the wing of a mosquito.

Most emphatically no one can accuse Colorado Springs operators of being dead ones. They took me to the station, insisted on waiting for the train, which was late, carried my baggage into the sleeper and the last words I heard were "Good bye, old man. Wish you could stay with us for a week." They are members of the Regular Feller Tribe, and in strictly good standing, too.

Denver, Colorado.

Oh, you Denver! City of the Plains! Capital of the Rocky Mountains! City of memories to this particular writer! Place where the old-time gang held forth in days of old. As the train rolled onward from Colorado Springs I was busily engaged pulling pictures of the past out from memory's archives, many of which were good to look upon. At the station the reception committee of local union, No. 230, I. A., composed of E. A. Shields, E. A. Rougner and A. Johns, accompanied by Thomas Love, manager Hanna Opera House, Hanna, Wyoming (who had come 400 miles to hear the lecture), seized our hands and grips, shaking the one and conveying the other, and automobilized us up to the Albany Hotel, one of Denver's swellest temporary homes.

And now I am ashamed to say what happened, but the truth is mighty and must prevail. I didn't get a chance to visit a single Denver theater, and she has some beauties, too, to say nothing of the Curtis Street White Way, which for two blocks would actually make Broadway at Forty-second street, at 11 p. m., look shady by comparison. It hasn't the tremendous size of New York's White Way, of course, nor has it any of the wonderful electric signs Broad-



Banquet Tendered F. H. Richardson, by Denver Managers and Operators.

way boasts of, but what there is of it is a stem winding, double-back action, humdinger, and, what's more, the entire show is composed of the illumination on the fronts of the Curtis Street colony of moving picture theaters.

Between the activities of the entertainment committee of Local No. 230, and the visiting of the scenes of other days, there literally wasn't a moment of time for anything else. If you want a good mental photograph of us while in Denver, just visualize a spinning top—that's me in Denver. There was Otto Thum, formerly commissioner of the city of Denver, now president of a printing company; Harvey Garman, formerly president of the Colorado State Federation of Labor, now clerk for the Denver City Council, and Ralph Moser, formerly editor of the International Brotherhood of Stationary Engineers' Journal, now Denver City boiler inspector, all of them old-time pals.

The Ford Optical Company, learning that this particular reunion was going to be pulled off, proposed to send Ola Olsen, cameraman, out with us to take some moving pictures, which proposition was instantly and enthusiastically accepted. The only trouble was we didn't have enough to fill the car. All there was in that car were Otto Thum, Ralph Moser, Harvey Garman, city electrician; Joseph Reardon, Ola Olsen, cameraman; Artie Johns, official chauffeur for Local 230; Henry Kartuskey, E. A. Shields and the writer. Outside of that the car was entirely empty, except for the moving picture camera and tripod. Well, I am not going to bother you with the details of all the various things that mob did but, let me assure you, it was plenty; also I have got a record of it in moving picture films, for which I would not accept quite some several simeleons in cold, hard cash.

It was also my pleasure to visit the home of Brother E. A. Shields and assist in the massacre of one perfectly scrumptious dinner. Also it was my privilege to say good bye to the sister, who is past master in the art of saying good-bye.

Midnight found the Royal Cafe, one of Denver's best jammed full with a practically hundred per cent. attendance of Denver's moving picture theater managers, operators and exchange men, who after partaking of a most gastronomically satisfying feed, listened attentively to the gospel of better projection until 3 a. m. I understand that a portion of the membership of Local 230 was just a little bit skeptical as to the probability of my advancing anything in connection with projection with which they were not already thoroughly familiar. Well, boys, how do you feel about it now? But to do them justice, they at least had enterprise enough to "take a chance," and come out and hear what I had to say.

The last thing I felt in Denver was the hand clasp of the committee, as I climbed aboard the sleeper; the last thing I heard of Denver were the words "Come again"; the last I saw of Denver—well, I didn't see it. I went inside. I didn't want to see the old town melt into the haze of distance.

Topeka, Kansas.

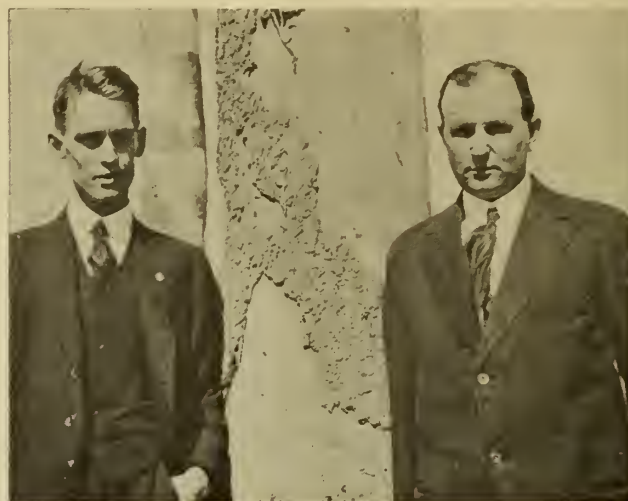
From Denver the Rock Island carried me eastward 635 miles to Topeka, Kan., arriving six minutes ahead of time, which knocked out the reception planned by Local Union No. 404, through its committee, C. O. Tressner, business agent; H. E. Smith, secretary-treasurer; R. A. Barnette, corresponding secretary, and R. O. Vognitz, chairman board of trustees. We soon got into touch, however, and I quickly put the kibosh on their plans for joy riding, etcetra, only consenting when I saw tears in the eyes of the committee, which had one perfectly good automobile and eleven gallons of gas awaiting its pleasure, to drive out six miles and view the devastation wrought by a tornado just a few days before.

And let me inform you that a Kansas twister is nothing to be sneezed at. I had often heard of the bark being blown from trees, but I had believed it to be the vaporings of an idle imagination. Today, however, I actually saw a live, healthy tree, fully sixteen inches in diameter, with its top literally ripped away, and the bark actually blown from its bole, or stem. I took a close-up photograph, well knowing that if I returned to New York City with such a yarn unsupported by competent evidence, there are those who would lose faith in my sterling honesty. More than this, I saw a piece of board—one inch pine plank—which had been blown endwise into the bole of a tree some 18 inches in diameter and driven in so firmly that I was unable to move it. Yes, I know it's a tough yarn, but, kind friends, I saw it with my own two optics, and I'm a firm believer in what I see. I photographed this also.

During my stay in Topeka I visited the Iris theater, J. C. Elliott manager, H. E. Smith operator; the Orpheum, G. L. Hooper manager, W. W. Reid operator; the Cozy, Lew Nathanson manager, Tom Smith operator, and the Gem, C. A. McGuigan, manager, A. H. Snyder operator. The man-

agers of Topeka impressed me as being courteous gentlemen; also they impressed me as lacking considerably in understanding the art of displaying the photoplay to the best advantage. The operating rooms are, without exception, entirely too small; also they have ceilings entirely too low.

In the Cozy it was necessary to squeeze in past the first machine carefully, in order to get at the second.



C. O. Tresner and H. E. Smith.

In none of these operating rooms was there any sort of proper ventilation, and they must be insufferably hot in summer as well as extremely unhealthy at all times. Motiograph, Power's and Simplex projectors are used. Hand rewinding is practiced, and that is distinctly bad. Beside the screen in most of the houses is a projection from a stereopticon located on the side wall, the same changing automatically every half minute or so. It is an advertising scheme, and is very, very bad, viewed from the projection point of view.

On the Roll of Honor

Charles McGovern, of the home office of the V-L-S-E has been called to the colors.

* * *

Bruce Weyman, who was soloist at the Strand Theater for a year and a half, has enlisted at Mineola in the First Reserve Aero Squadron, from where he expects to go to France. Mr. Weyman studied in France for three years under the tutelage of De Reske.

* * *

Don McCrea, of Halifax, plans to leave the management of the Imperial Theater and join the Army for Imperial Defense. Mr. McCrea put on the King's uniform on July 2d, and his many friends in the picture trade wish him every success.

* * *

E. A. McQuiggan, manager of the National Film Booking Service, Inc., 804 Penn avenue, Pittsburgh, has answered the call to the colors by enlisting in the U. S. Marine Corps and is now at Philadelphia.

* * *

Ed. Schwalbe, who left his place as assistant manager of the Majestic Theater, LaCrosse, Wis., to join the officers' training camp at Fort Sheridan, has made application for a place in the United States Army Aviation Corps.

* * *

L. B. Flintom, son of A. D. Flintom, district manager for Paramount and Artcraft, has received a commission as second lieutenant in the marine corps. He reported for duty June 23 at Winthrop, Maryland.

* * *

G. Carroll Johnston has resigned from the Shafer Film Laboratories, Minneapolis, to become a lieutenant in the Canadian army.

* * *

W. M. Rogers, former assistant to Mr. James in his Portland enterprises, is in the United States aerial corps at San Antonio, Texas, where he is training to become a pilot, a commission which carries the rank of first lieutenant.

* * *

Roy White, operator at the Grand theater, Dallas, Ore., has joined the balloon corps of the U. S. Army. Mr. White is a professional balloonist.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educational

Two Topical Subjects, Two Industrial, Two Travel, One Gymnastic and One Zoological.

Reviewed by Margaret I. MacDonald.

"Reclaiming the Everglades" (Mutual-Gaumont).

THE pictures of the reclamation of the Everglades of Florida, as shown in "Reel Life No. 60," constitute an inspiring sight. Here we see how five million acres are being drained by means of large ditches into Lake Okeechobee, and how these once waste lands are being converted into gardens and farms where the choicest of vegetables and fruits can be grown. Towns have also sprung up almost over night in the Everglades; and it is easy to imagine that the day is not far distant when this entire section will be under cultivation.

"Sports and Pastimes of the American Cowboys" (Paramount-Bray).

One of the most interesting features in the 74th release of the Paramount-Bray Pictograph is a series of scenes showing the examples of the daring horsemanship of our American cowboys. In the picture a number of unbroken bronchos are successfully ridden, and four steers are roped with one lasso while the cowboy is riding at breakneck speed. An exhibition contest of roping cattle is also a feature of the picture, which is altogether thrilling and unusually interesting.

"Knitting Hosiery" (Mutual-Gaumont).

It is intensely interesting to see how machine knitted hosiery is made. In "Reel Life No. 60" we are transported to a modern knitting mill where we watch the various stages through which the yarn goes in arriving at the plane of the finished product. The scenes show the working of the skein winders, the back winders, ribbers and footing machines. The sorting, labeling and boxing of the hosiery is also shown.

"Manufacture of Coke" (Universal).

The "Universal Screen Magazine No. 24" contains an interesting illustration of the manufacture of coke, which is one of the most important industries which have been mobilized to place our country on a formidable war footing. The plant which we visit by means of the film is located near Pittsburgh. There we see a car of soft coal arriving on the surface from the mine below, and eight tons are then loaded in a giant electric "lorry" and started off for the ovens. When the lorry arrives at the oven, which is bricked up and luted with a specially prepared clay it disgorges its burden into the oven where it is spread with a mechanical leveller, which distributes the coal evenly and insures a uniform quality of product. At the expiration of 48 hours the doors of the oven are broken down and the coke, cooled by spraying, is then removed and loaded on cars.

"Alaska Wonders in Motion, No. 2" (Coronet).

In the second number of "Alaska Wonders in Motion" we arrive at anchorage, look about the town, see the largest log cabin in Alaska, and take a trip on the Government railway through cranberry swamps and timber lands toward the large copper deposits. The most interesting part of this film will be found to be views of Childs glacier. Here we front it for some considerable time and watch at close range the constant dropping off of huge pieces of ice from the glacier, into Copper River. We are told in subtitle that the thunder of the falling ice can be heard for miles around, and seems to fairly make the earth tremble. This is an unusual sight to most of us and is well worth the several hundred feet devoted to these glacier pictures.

"Through Central Texas" (Pathe-Combitione).

This number of the Combitione series is of special interest including views of Austin, Waco and Fort Worth. One of the particular points of interest shown is the stock yards

at Fort Worth, which are fully illustrated. Vast beds of Bermuda onions remind one of the wealth of Texas soil.

"Jiu Jitsu" (Universal).

In the "Universal Screen Magazine No. 24" will be found several instructive illustrations of jiu jitsu methods. The holds that are demonstrated are the thumb-and-elbow throw, the hip throw, the hip throw and arm lock, the knee trip, the stomach throw and the front strangle hold. Then we see a real bout at jiu jitsu with all the holds used, when we learn that a rear attack is a mere trifle if you know how to meet it. The picture posed by Irma Rivers, assisted by Will Bingham, is intended to show how easy it is for a small woman to hold her own against annoyers.

"The Orang Apprentice" (Educational-Ditmars).

When Raymond L. Ditmars undertook to photograph an orang serving his apprenticeship at the plumbing business he chose a subject that cannot fail to please. It is full of grotesque comedy and shows us the orang driving in nails, pulling them with his teeth, and cutting a hole in the floor through which he receives the plumber's tools from below. He opens a pipe and then hurries to the door to call to someone downstairs to turn off the water. Then of course he has the unpleasant task of mopping up the water, which he does in quite a dexterous manner. The job finished he passes the tools back down through the hole in the floor and incidentally a bucketful of water. A very amusing picture.

J. F. Leventhal Explains "Tank" Action

Skilful Mechanical Drawings Appearing in Paramount-Bray Pictograph Elucidate Mysteries of Famous Tanks.

J. F. LEVENTHAL, of the Bray studios, was the first, we understand, to introduce mechanical drawing to the moving picture screen. His latest contribution which appears in Pictograph 74, is entitled "The Mechanical Operation of British Tanks" and has been made in co-operation with the Popular Science Monthly, as were also other recent efforts. These are "The Laying of a Submarine Mine" and "Traveling Forts."

The animated pen drawings showing the mechanism of the British tank explains that in the first place the tank is nothing more than a huge farm tractor changed in a few respects and covered over with a complete armor of hardened steel. The crew consists of a mechanician and helper and from two to five gunners, who are completely protected against bullets and shrapnel, so that it is possible for them to ride across the battlefield in the face of machine gun and rifle fire without fear of being hit. The great caterpillar treads, which replace wheels, are so broad that they find traction on any sort of ground and climb hills or plough through excavations with ease. The tremendously powerful motor propels the machine steadily along, its great weight crushing down trees, fences and walls irresistibly.

Mr. Leventhal's pen description of the exact workings of these huge war monsters will be found intensely interesting.

Roping Mountain Lions

Bob Bakker, Daring Montana Hunter, Gives Interesting Visualization of Roping Mountain Lions.

ONE of the most thrilling of animal pictures was exhibited at the Strand theater the week of June 17.

This picture was entitled "Mr. Bob Bakker Roping Mountain Lions in Montana," and led us from the cabin of Mr. and Mrs. Bakker over snow covered mountains on the trail of one of these vicious animals. Mrs. Bakker, too, is a fearless hunter, and one of the most thrilling sights in the film shows her holding fast to the animal's tail while her husband muzzles him and ties his feet.

The passage over the mountains is made on snowshoes, with a leash of hunting dogs, to be let loose as soon as

the lion's tracks are discovered. The lion, which is unable to make rapid headway on account of the snow, is easily trailed by the dogs as he makes for one of the nearest trees. He is sometimes kept a prisoner in the tree for a couple of days by the dogs, which stick to their post until the arrival of their master, who then climbs the tree and lassoes the lion. After the lion is made harmless by the muzzling and tying already referred to he is placed in a crate for shipping to the zoo. At this point comes the most difficult task of all, the removal of ropes and muzzles without becoming a victim of the enraged animal.

The pictures were accompanied by some interesting explanatory remarks by Mr. Bakker.

First Moving Picture Camera

Made for Astronomical Purposes by a Brooklyn Scientist, Wallace Goold Levison, S. B.

By Margaret I. MacDonald.

WALLACE GOOLD LEVISON is a scientist and inventor who has lived all his active life in the city of Brooklyn. He is one of those men who have been inspired to devote themselves to scientific investigation realizing that such a pursuit must not be made a bread winner, but that in order to grow and bear fruit must be developed on a background of solitude, with patient care. He was elected first president of the Brooklyn Academy of Photography, is a Harvard graduate, and is honorably connected with many scientific organizations. We are indebted to him for the first demonstration of motion in still pictures, the photography of fireworks and other self luminous subjects and for many more important developments or, more properly speaking, revelations in the world of photography. He is a life member of the Brooklyn Institute of Arts and Sciences and of the New York Academy of Sciences of which he is a fellow, secretary of the N. Y. Mineralogical Club, and about 1871 organized the Chemical Laboratory of the Cooper Union, probably the first established for the use of students in New York City.

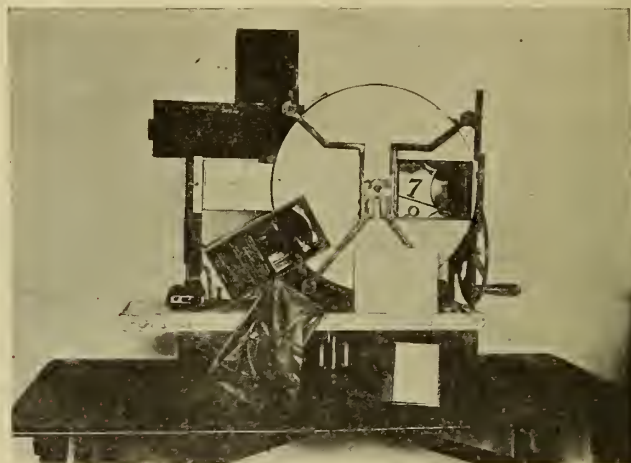


Wallace Goold Levison, S. B.

If one cares to look through the files of the Brooklyn edition of the New York Herald for the issue of Sunday, April 19, 1903, there will be found an article of intense interest, especially to those who believe they know all there is to know in connection with the history of the moving picture. It will be found that the first moving picture camera was invented by Wallace Goold Levison, and that on June 26, 1888, he had recorded his right to a patent antedating Thomas Edison by several years. Edward Muybridge, it will be remembered, had achieved the making and projecting of moving pictures some time previous to the Levison idea of the consolidation of the work of Muybridge's several cameras into a unit. Muybridge made his pictures of galloping horses with twenty-four separate cameras, which were operated automatically in succession at a previously adjusted rate by an electrical device started by contact of the horse in its progress across the field with a thread stretched across his path. The Levison camera as before said was a consolidation of the Muybridge idea and carried twelve plates exposable in a second or less. At the same time Mr. Levison had conceived the idea of using with the same mechanism a roll of sensitized flexible material of any length in the camera, although the manufacture of film was still a thing of the future. And although he had not constructed any projection apparatus such as we now have he demonstrated his idea of making a continuous negative on sensitive paper to provide positives for projection on June 13, 1888, before the Brooklyn Academy of Photography by means of a lantern slide of a mechanical drawing as seen in the accompanying cut, and suggested that such a picture of a speaker could be taken by his camera while at the same time his address was being recorded by a phonograph; and that afterward by a combination of the phono-

graph and zoopraxiscope the speech could be repeated, and at the same time the actions of the speaker be reproduced upon the screen.

One of the most interesting things about this camera is the fact that it was invented not for commercial purposes—for its inventor made not the slightest effort to commercialize it—but for use in scientific research work. It was hoped to apply it for recording such astronomical phenomena as transits of planets across the sun and eclipses of the sun, and the reason why plates were substituted for the more modern idea of the sensitized paper was because of their accuracy in recording, against the possible shrinkage of paper.



Original Model of Levison Invention. Using Plates for Astronomical Records.

Some facts in connection with the development of Mr. Levison's idea are amusing as well as interesting. For instance, complaint was made against a certain Brooklyn citizen because of a high board fence, which the occupants of apartments in the adjoining building declared shut the light of day off from them. On investigation it was found that this citizen was no other than Wallace Goold Levison, who in a moment of enthusiasm had erected a board fence some twenty-five or thirty feet in height, and about five feet in width. On his side of the fence from top to bottom he had strung a wire having upon it a loose ring which was attachable by a light chain to the leg of a pigeon which could be caused to fly. In vain attempts to soar to the sky the pigeon could of course proceed no further than to the top of the fence, sliding back again to its former position. And while the pigeon persistently repeated these attempts to fly Mr. Levison was busy experimenting with his new camera, using the high board fence as a background for the flying pigeon.

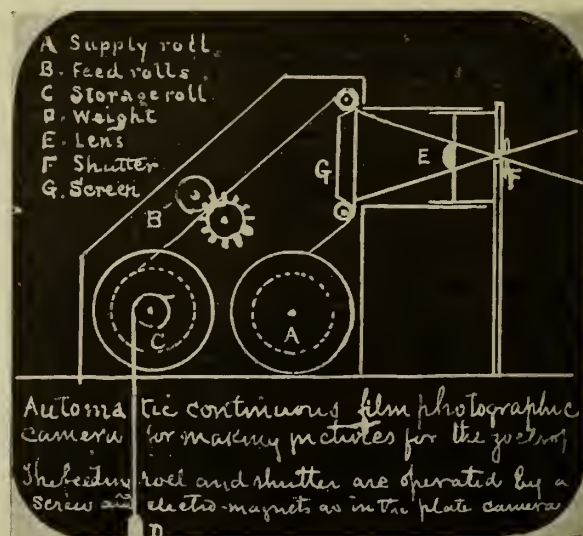


Diagram of Levison Model. Demonstrating Use of Continuous Film.

As high as \$13 is reputed to have been paid for copies of newspapers containing the original announcement of the Levison invention, which have been used as references in legal contests between moving picture interests.

Eva Tanguay Comes to the Screen

Prominent Vaudeville Artist Will Be Seen in Selznick Pictures—First Subject Ready This Fall.

EVA TANGUAY, the vaudeville headliner, is to appear as the star of a Selznick Pictures production. The Eva Tanguay Film Corporation, organized by Harry Weber and Lewis J. Selznick, has completed all preparations and begun work.

Miss Tanguay brings to the moving picture screen a unique personality and a large following. For this reason she is regarded by many as distinctively a vaudeville and musical star. The fact is that her vaudeville success has caused most people to forget that a number of years ago she made a name for herself in dramatic acting. She is therefore returning to her first love.

"Miss Tanguay's first production will be a lavish one in every respect," said Mr. Weber. "She will be surrounded by a cast which will be in every way worthy of her talents, and no time, money or pains will be spared. We expect to have the picture in the market in the early fall."

THEATER WAR TAX NOT DEAD.

The following letter, received by North Carolina exhibitors from Representative Claude Kitchin, chairman of the House Committee on Ways and Means, which framed the War Revenue bill, indicates that all opposition to the Senate amendment proposing that, among other things, motion pictures be free from special taxation, is not yet dead:

"Messrs. Jno. C. Whitaker and J. B. Britt, Enfield, N. C.:

"Gentlemen: Permit me to acknowledge receipt of your letter of the 23d, asking my support of the Senate amendment relative to the tax on motion picture tickets or admission fares. The provision in the house bill was passed overwhelmingly—only about a half dozen votes against it—and under the rules of the House, as a House conferee representing the House, I will have to stand by its position when the bill goes to conference, unless the House by a vote recedes from its position.

"CLAUDE KITCHIN."

ROTHAPFEL ENTERTAINED BY SCREEN CLUB.

Samuel L. Rothapfel, managing director of the Rialto theater, was the guest of honor at a dinner and entertainment at the Screen Club on Saturday evening, June 30. At the head table besides Mr. Rothapfel were President Billy Quirk, Sheldon Lewis, chairman of the entertainment committee; John J. Gleason, Rennold Wolf, Edwards Davis, Howard Hall and Treasurer Will C. Smith.

At 9:30 o'clock the seventy-five diners ascended to the parlors and enjoyed an excellent entertainment in which pictures and vaudeville figured. Mr. Rothapfel made a stirring speech, extracts from which will be printed in next week's issue of the Moving Picture World.

PATHE SHOWS DEPARTING TROOPS.

In connection with the announcement in all the newspapers of the United States to the effect that soldiers of the regular army have been safely landed in France it is interesting to note that a cameraman for the Hearst-Pathe News filmed the soldiers as they were leaving a certain American port, and that these negatives have not been hitherto used, because of the fact that they would convey valuable information to the enemy. The pictures have at last been permitted by the Government to be shown, and the current number of the Hearst-Pathe News shows them.

"THE PLANTER" WINS IN NEVADA.

Trone Power, in the ten-reel version of "The Planter," was given the first public presentation at Reno, Nev., on June 30 by stockholders, who are local men. It received a big demonstration. The audience was enthusiastic at the climax. Hurst Brothers, owners of the Grand Theater, where the picture was shown, say it is the most successful film they have ever run. The picture will be in New York for showing about July 20.

GENERAL FILM OPENING THREE EXCHANGES.

As a result of the expansion inaugurated by General Manager Harold Bolster in the General Film Company's volume of product, the order has gone out for the opening of three exchanges, the locality of which will be announced soon.

General Sales Manager S. R. Kent is at present engaged in organizing the staffs of the new exchanges and arranging quarters.

William M. Ritchey Writing for Pathe

WILL M. RITCHEY, who photodramatized Mabel Herbert Urner's "The Journal of a Neglected Wife" and "The Woman Alone," to make Pathe's serial, "The Neglected Wife," in which Ruth Roland is now starring with great success, is at work in the Astra studio on features and serials for Pathe. Mr. Ritchey has had long and varied experience and is one of the best scenario writers in the business.



Will M. Ritchey.

He was born in Evansville, Ind., September 24, 1879. He attended college at the University of Wooster, Ohio, and later took up the study of medicine in the University of Western Pennsylvania, and at Northwestern University, Chicago, but gave up this intended career at the end of the second year to enter the newspaper field.

He was trained as a reporter and copy desk man on newspapers in Pittsburgh, Chicago and Fort Worth. For five years he was connected with the Times Democrat of New Orleans. Later he was identified with the Evening Express of Los Angeles for four years. He left the Express to

take up photoplay writing.

Mr. Ritchey's first connection with the motion picture industry was as scenario editor of the western branch of the Lubin Manufacturing Company, under Captain Wilbert Melville. He left the Lubin Company at the end of a year and spent several months in "free lance" work, contributing to the Selig, Vitagraph, Usona, Majestic, Reliance and other companies, and joined the Balboa staff in December, 1914.

Mr. Ritchey has written hundreds of produced photoplays in the course of his three years' connection with the industry. His most notable achievements are the authorship of the "Who Pays?" series and "The Red Circle" serial and "The Neglected Wife," released by Pathe. Mr. Ritchey is now devoting all his energy to the creation of big, out-of-the-ordinary productions.

KLEINE RELEASES CONQUEST JULY 14.

Arrangements and selection of the first four Conquest programs of seven reels each have been completed by George Kleine and the Edison Company. Release date of the first subject has been set for Saturday, July 14, and each succeeding program of seven reels for each Saturday thereafter.

Great care has been exercised to make the most desirable selections possible and well-balanced programs consisting of from three to five subjects; one four or three reel feature and the remainder of shorter subjects, ranging from 100 to 1,000 feet each. Each subject is so distinct that even though the programs are intended for distribution as a unit, each subject may be rented individually, the whole affording an exhibitor the widest possible variety.

ROHLFS IN GOLDWYN FINANCIAL DEPARTMENT.

J. G. Rohlf, formerly at the head of the purchasing department of the Mutual Film Company, resigned from that organization when it removed its headquarters to Chicago to assume a similar position with the General Film Company. On July 9, Mr. Rohlf takes another step forward, this time to take over the responsibilities of assistant controller for Goldwyn pictures.

EVANS IS PATHE CHIEF IN ST. LOUIS.

R. K. Evans, formerly a salesman in Pathe's Chicago office, has been promoted to the managership of Pathe's St. Louis branch. G. R. Sirwell has been appointed assistant manager at St. Louis.

Miss Young Getting Ready to Produce

Meanwhile Lewis J. Selznick Appeals to the Courts in Detroit to Restrain the Garson Productions.

WITH Clara Kimball Young still engaged in visiting the principal cities of the country in the interests of her own motion picture producing company, which has just been organized, her representatives in New York are actively engaged in preparations for the beginning of actual work, announcements from Miss Young's company state. It is further stated that the first release of the new company will be made about the middle of August. The picture, it is said, was written by a well-known writer, and will be directed by an equally well-known director. Definite announcements will be made in the near future, it is said.

The new company's plans are stated to be such as will give Miss Young liberties in working out a screen destiny limited only by the star herself. The entire direction of the selection and production of her pictures and the manner in which they are to be distributed has been left to Miss Young's decision. Miss Young avows that she will have nothing to do with any picture which is at all likely to run foul of censor boards.

Miss Young's trip through the South and West has been in the nature of a friendly visit to exchangemen, exhibitors and the public in general.

Selznick-Garson Litigation in Detroit.

The Detroit courts have been furnishing much excitement and speculations among film men because of actions involving Harry I. Garson, the Harry I. Garson Productions, and Lewis J. Selznick and the Selznick Enterprises, Inc. On Saturday, June 23, before the Detroit Circuit Court, the temporary suit brought by Mr. Selznick against Mr. Garson was heard. In this suit Mr. Selznick seeks to restrain the Harry I. Garson Productions, Inc., from doing business with Selznick Enterprises. The suit is brought on the allegation that the Garson exchange failed to make an accounting to the Selznick Enterprises since last May. Opposing this allegation is Garson's claim that Selznick has broken his contract by not being able to deliver any more Clara Kimball Young productions. The judge took the case under advisement.

Mr. Selznick, on June 23, replevined "The Barrier" print from Mr. Garson, but was later ordered by the court to return it to Mr. Garson, the latter putting up a bond of \$2,000. Michigan film men are speculating as to whether or not Mr. Garson will be able to continue handling the old Selznick prints, and whether Mr. Selznick will establish a branch office in Detroit, as has been announced. D. Leo Dennison, who was formerly with Paramount, is in Detroit, looking after the Selznick interests.

At Leading Picture Theaters

Program for the Week of July 1 at New York's Best Motion Picture House—Mary Pickford at the Strand.

The new Mary Pickford picture, "The Little American," was the feature attraction at the Strand Theater for the week of July 1. Presenting a story by Cecil B. De Mille and Jeanie Macpherson, this production brings home conditions involving the present great war. As Angela Moore, the little American girl who braves the war zone, Miss Pickford appears in one of the best dramatic efforts of her career. Victor Moore, in his latest farce, "Oh, Pop"; a patriotic picture of James Montgomery Flagg, painting recruiting posters; projecting Water Sports in Hawaii, and Tropical Review were also on the program.

Daniel Wolf and Rosa Lind were the soloists.

"At First Sight" at the Rialto.

Mae Murray was featured at The Rialto in a modern romantic comedy called "At First Sight." The story was written by George Middleton and prepared for the screen as a Famous Players production. Miss Murray appears as a highly modern young woman, whose rebellion against a pre-arranged marriage and her breezy courtship of a bashful young author make capital warm weather entertainment. Sam T. Hardy plays the author. Huge glaciers, reindeer herds and glimpses of Eskimo life were shown in a new series of animate photographs recently secured in Alaska, and Mr. and Mrs. Sidney Drew presented their latest domestic entanglement, "The Matchmaker."

Marion Rodolfo and Margaret Gilmer are the soloists.

"The Lone Wolf" at the Broadway.

The Herbert Brenon production of the Louis Joseph Vance crook novel, "The Lone Wolf," opened at the Broadway

Theater last Sunday night. This motion picture version of one of the most entertaining stories ever written by the prolific Mr. Vance bids fair to be a huge success. Hazel Dawn is the Lucy Shannon and Bert Lytell is The Lone Wolf.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater, William Desmond, in "Paws of the Bear," and Claire Anderson, in "A Janitor's Vengeance," comprised the Monday, Tuesday and Wednesday bill.

On Thursday, Friday, Saturday and Sunday, Charles Ray, in "The Clodhopper," and Chester Conklin and Charles Murray, in "The Betrayal of Maggie," were the picture attractions.

Lina Cavalieri Paramount Star

LINA CAVALIERI, internationally celebrated Italian operatic star, has contracted to appear in productions of the Famous Players-Lasky Corporation exclusively for a period of one year. According to the agreement just entered into, Mme. Cavalieri will star in two pictures, one to be staged in September and the other in the spring. This arrangement is made in order that the diva will not have to interrupt her work with the Chicago Opera Company, where she has been enjoying a tremendous personal success.



Lina Cavalieri.

The career of Cavalieri is more remarkable than any character she has ever enacted upon the operatic stage. Originally a little dancing girl in Rome, her beauty and grace won her a much-coveted membership in the ballet at the opera house in Rome. Here her performances so charmed the King of Italy that she was placed under the personal tutelage of Lombardi.

After a most successful European career, Cavalieri made her first appearance in America at the Metropolitan Opera House, where she remained a star until the opening of Oscar Hammerstein's Manhattan Opera House. Here she continued as the chief stellar attraction until the close of Mr. Hammerstein's venture. After a period in Europe she joined the Chicago Opera Company.

It is planned that Cavalieri will center her producing activities in the East. Both of her productions already have been selected.

LUCILLE K. YOUNGE WITH PARALTA.

Lucille K. Younge has joined Bessie Barriscale's company and is now playing "Miss Merriweather" in her support in "Rose O'Paradise," now being produced at the Paralta studios in Hollywood.

Miss Younge is a native of Lyons, France, and began her stage career in vaudeville when a young girl. After playing with Thanhauser and Lubin she joined the Majestic-Reliance forces in 1913. With the formation of Triangle she became identified with Fine Arts and contributed many good characterizations to its productions. Her most recent association was with the American, then joining Miss Barriscale.

KELLARD RETURNS TO THE STAGE.

Ralph Kellard, the Pathe star, has retired from the film field, temporarily at least, and returned to the speaking stage, which he abandoned for pictures about a year and a half ago; Mr. Kellard opened last week, out of town, for the spring try-out, in the leading role of "The Assassin," the new drama from the pen of Eugene Walter.

Julian Johnson Joins Selznick

Talented Magazine Editor Will Be Editor in Chief of Selznick Pictures, and Follow Product to Finish.

JULIAN JOHNSON, editor of Photoplay Magazine has resigned from that publication to accept the position of editor in chief of Selznick-Pictures. Mr. Johnson's resignation from Photoplay will go into effect as soon as the publishers engage his successor, and he will take up his new duties immediately, probably soon after July 1.

In the three years Mr. Johnson has been editor of Photoplay it has grown from a small beginning until now it is recognized as the leading "fan" publication in the country. In addition to his executive position his contributions were the most important features of the magazine. His critical department, "The Shadow Stage," established a high standard for pictures, which promises important results for the Selznick organization when the principles he advocated consistently and persistently are expressed in actual productions. Another regular feature of Photoplay has been Mr. Johnson's editorial comments, "Close-ups," in which his knowledge of all the various phases of the industry's activities was pungently expressed.

"I have created the position of editor-in-chief of Selznick-Pictures to make a place for Mr. Johnson in my organization," said Mr. Selznick. "I have known him for several years, and have watched his work with great interest. I believe there are few men who have made so serious and thorough study of photoplays as he. His reviews of pictures invariably strike at the vital point, whether in praise or blame. If that sort of brains is of value to a magazine it is of double value to a producer."

"There has always been a place in my organization for some man whom I could trust to watch a production from the time the scenario is accepted until the moment the finished print is placed upon the market. I have always been looking for the man for the job. Mr. Johnson hesitated to leave the magazine field in which he has made a reputation for himself, but finally he consented when I showed him the constructive work and broad possibilities that lay before him in the position I had created."

"In magazine work I endeavored to view the film business from a constructive angle, and especially was this true in the review department, 'The Shadow Stage,' which I created," said Mr. Johnson. "For ten years I had believed in and had practiced, to the extent of my ability, constructive criticism of the drama; and I essayed reviews of photoplays at a period recent as to time, but remote as to swift epochs of the film business, where three years in a century. When I began to write screen reviews, less than three years ago, scarcely any publications except the trade papers printed such things. Now every newspaper of consequence in the United States has its department of film criticism, in the main honest and outspoken."

New Theater for Sao Paulo, Brazil

Has Two Auditoriums in Which the Shows Are Started a Half Hour Apart.

Sao Paulo, Brazil, June 10.

THIS city has now the best and handsomest hall for films in all Brazil, with the possible exception of the Olympia, in Pará. Most managers and owners have held the belief that a roof with a few supporting posts and a few boards to keep out the eyes of the curious formed a cinema. As the largest and most important firm in the business, the Companhia Cinematographica Brasileira felt itself bound to provide a hall in keeping with the quality of the films projected. Many efforts were made to find a location that would meet favor, and the site finally chosen is right in the center of everything. Hotels, business district and parts of the residence section are within a few minutes' walk.

The last word in perfection is represented in the construction. There is a magnificent waiting room, artistically decorated with flowers. There are scenes taken from the "paper" of coming attractions. These are mounted on a little balcony at the back of the waiting room, and brilliant effects are obtained from these announcements by the judicious use of different colored lights.

The hall is divided into two sections—the red hall and the green hall. The first show starts at 7.15; the second at 7.45. Two complete programs are given each night, except in the case of big things like "Civilization," when the same film is run in both halls, allowing half an hour between starts. The ordinary program lasts one hour, so that six shows are given, three in each hall. The arrangement for

discharging one hall without mixing patrons consists in swinging a cable from one side of the waiting room to the other. There are two ticket offices, one of which is out of business only while one hall is being emptied. The ticket office is stationary, of course, but the ticket taker and his fence are swung to one side to allow plenty of space for the outgoing crowd.

In the red hall the decorations are in accord with the



The New Cinema Central, Sao Paulo, Brazil.

name, and the same is true of the green hall. The only fault to be found is that the color schemes are too subdued. They give a poor idea that the spectator is in a temple of amusement.

Two excellent orchestras furnish music in the halls. The players are placed below the level of the floor.

In the exterior of the building there is nothing remarkable except extreme simplicity. The building was occupied as an amusement place before the upper part was furnished.

Kalem Arms Jersey Home Guard

Rutherford Patriots Abandon Canes and Broom Handles for Kalem Rifles.

RUTHERFORD, N. J., like many other communities which have organized home guards, found it impossible to secure rifles with which to drill. The local patriots, young and old, began to chafe at shouldering sticks, canes and broom handles while learning the manual



Kalem Home Guard Inspecting Arms.

of arms and the city fathers doubled their efforts to secure honest-to-goodness guns.

Learning that the Kalem Company has a large arsenal—acquired for their military productions—Rutherford appealed to the Kalem officials, who immediately instructed their Glendale (Cal.) studio to ship two hundred rifles to Rutherford. Manager Phil Lang selected rifles practical for firing, equipped them with bayonets and shipped them to Rutherford. The illustration shows the guns being packed for shipment at the Glendale studio, Mr. Lang at the left and S. V. Boyd, studio manager and technical director, at the right.

Fox Men Meet in Convention

Representatives of Film Manufacturer from All Over the World Gather in New York.

THE third annual convention of the Fox Film Corporation opened at the Hotel Biltmore Monday, July 2, with an attendance comprising practically every branch manager in the United States, Canada, South America and Europe. When the first session was called to order in the ballroom indications pointed to the accomplishment of changes in policy of vital interest to the whole industry, changes already foreshadowed by the announcement from the Fox headquarters that news of great importance might be expected by the trade on or about July 15.

The delegates to the Fox convention will hold business sessions for three days, after which they will spend the remainder of the week in an extensive program of entertainment planned for them by Mr. Fox and his chiefs of staff.

During their stay in New York the delegates will occupy the famous Presidential Suite at the Biltmore, which includes a large convention room. The business sessions will begin at 10 o'clock and last throughout each of the three days, with the usual lunch intervals. These conventions were conceived by Mr. Fox as one of the best ways possible to knit more closely the great fabric of his organization. Reports will be read by men with expert knowledge of the film market conditions throughout the world and the condensed thought of the convention, Mr. Fox believes, will be of greatest aid to him in the production of pictures suitable for the widest possible distribution.

The list of those who will attend the Convention and the departments they represent are as follows:

William Fox—W. R. Sheehan and A. Carlos.

General Manager's Office—Herman Robbins, C. W. Eckhardt, F. H. Wachter, A. P. MacIntyre and Clayton P. Sheehan.

Auditing—E. Waldo, H. L. Clark, Mr. Preiss and Mr. Yarnall.

Contract—H. J. Roberts, Mr. Maisch, Irving Maas, Sam Shapin and Aaron Fox.

Publicity—Walter Sanford, Hamilton Thompson, E. Richard Schayer, D. A. Morrissey, Jay Voorhies, Gerald B. Spiero, Stuart Acheson and A. B. Bernd.

Bursement—W. T. Wilson and Mr. Goodman.

Honor System—Carey Wilson and H. Fuld.

Requisition—Thomas W. Brady and F. B. McClure.

Foreign—Fred W. Lange and Mr. Richland.

District Managers—Harry Leonhardt, Paul C. Mooney and Lewis S. Levin.

Branch Managers—John L. Day and Sam Dembow, Atlanta; C. G. Kingsley and William Shapiro, Boston; J. E. O'Toole, Chicago; Rudolph Knoepfle, Cincinnati; C. A. Brown and George Erdman, Cleveland; George C. Reid, Dallas; Jos. Kaliski, Detroit; A. F. Bergen, Denver; C. H. Phillips, Indianapolis; C. W. Young and Robert J. Churchill, Kansas City; Field Carmichael, Los Angeles; W. H. Lawrence, Minneapolis; A. S. Moritz, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow and W. J. Madison, Philadelphia; G. R. Ainsworth, Pittsburgh; W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; G. R. Jermain and Wm. Alexander, Syracuse; C. F. Senning and Mr. Meyers, Washington, D. C.; Joseph B. Roden, Salt Lake City; Maurice West, Montreal; Mitchell Granby, Quebec; B. P. Rogers, Toronto.

Other Fox representatives expected to be present include men from all over the world.

UNIVERSAL TO HOLD CLAMBAKE.

Much interest is being manifested in the big clambake and outing which will be held under the auspices of the Universal Club on Saturday afternoon, July 7, at Donnelley's Grove, College Point. It will be the first celebration of its kind in the local film world, and if anticipations are realized will be established as a regular annual occasion. Carl Laemmle, P. A. Powers and R. H. Cochrane will all be present as official hosts.

A full series of athletic events will enliven the afternoon, including a 50-yard dash, open to all; a girls' potato race; a girls' 50-yard dash; a 100-yard dash, open to all; a three-legged race for girls; a 440-yard relay race, participated in by teams of four; a three-legged race for men; a baseball throwing contest for girls; and just before the shore dinner is served, a five-inning baseball game between the office exchange employees and the laboratory workers.

Humorists Visit Goldwyn Studio

'Twas a Circus When the Funny Men and Punny Men and Their Wives and Children Went to Fort Lee, N. J.

THE American Press Humorists, with their wives and children, visited the Goldwyn studios at Fort Lee, N. J., on Wednesday, June 26, and, believe the writer, who was there, it was a circus. If anyone doubts that it was a circus proof will be forthcoming early in September, when Mae Marsh's third Goldwyn picture reaches the public. It would have been a circus without the circus, but inasmuch as Miss Marsh's picture tells a story of the circus, the high-brow columnizing clowns had a chance to watch the other and less subtle humorists perform in the sawdust circle.

The occasion was part of the program of the Humorists' convention, and a party of about a hundred were trundled over to the Fort Lee studios in automobile 'busses as guests of the Goldwyn Pictures Corporation. Arrived there the party was taken through the plant and the mysteries of the movies explained to them by Studio Manager Aubrey M. Kennedy. Along about 1 o'clock someone shouted "To Arms! To Arms!" and the party flocked as a man to Louis L. Arms, Goldwyn's editorial director, and followed him to the "eats." (It might be well here to deny the rumor that a group of the funny men bribed the circus band to play the National Anthem so that when everybody stood up they could horn in on extra dessert.)

After the studio luncheon the bunch met Jane Cowl and Mae Marsh, Goldwyn stars, and then repaired to the big circus tent. Here they were supplied with farmers' hats, etc., and filled up an entire bank of seats. A battery of cameras were trained on them and the circus acts, and with Charles Horan handling the directorial whip the crowd became a unit of well-trained "supes" doing "atmosphere" with the utmost eclat.

After the circus scenes several of the humorists were staging a little scenario in front of the tent. A camel was walking across the space when someone made a slurring remark about camels in general. A camel, you know, can go eight days without a drink; but with this particular camel it was the ninth day. So when the slurring remark was passed Mr. Camel became the chief actor in a scenario entitled, "Make Way for Me." The humorists did. But nevertheless the camera caught the manly forms of many of the humorists.

Lions—wild and social,—tigers, camels, monkeys and elephants were in the menagerie that was visited before the humorists left for New York, apparently contented with their mission and station in life.

Clarence J. Caine Dead

Well-Known Film Editor and Former Editor of Trade Journal Passes Away in Los Angeles.

Clarence J. Caine, widely known in film circles as a film editor, authority on scenario writing, and trade journal editor, passed away the morning of June 21, at his home in Sierra Madre, a suburb of Los Angeles, California, whither he had gone in the hope of bettering his health. The body was brought to his former home in Milwaukee, for interment and funeral services were held in that city on Wednesday, June 27.

Born in Milwaukee, in 1895, Mr. Caine, after attending high school, entered the employ of a life insurance company. About that time he became interested in photoplay writing, and not long afterward was engaged to conduct a daily motion picture department in the Milwaukee Free Press. In 1914 he moved to Chicago and became associate editor of Motography. After a year of editorial work, he accepted an important position in the publicity department of the Selig Polyscope Company. This work brought him directly under the eye of J. A. Berst, then general manager of the company, and after a short time he was prompted to the post of film editor and stationed at the factory. While holding this position he "cut" such important subjects as "The Ne'er Do Well" and others of equal note. Resigning this post in December, 1915, Mr. Caine went to New York City as associate editor of Picture Play Magazine, one of the Street & Smith publications, and up to the time of his death continued to contribute regularly to this periodical. In February, 1916, he returned to Chicago as editor of Exhibitors' Herald, and shortly afterward was taken ill. He went to Los Angeles in the hope of bettering his health. A mother survives him.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Man Who Was Afraid"

Leading Man, Ernest Maupain, in "The Man Who Was Afraid"



bring succor to his colonel and the men in his command. He succeeds, and becomes the hero of the men who had branded him with names worse than that of felon.

As Benton Clune, Bryant Washburn has added another memorable success to his career. He really lives the part of the shrinking coward, who is almost lost to shame. And the spectator is made to see the first glimmer of manhood roused in him by the influence of the girl who loves him, but who loathes his pitiful soul. Through the desire to stand right in her eyes we see that soul awakened, and its rebirth to that of a real man and a hero.

Margaret Watts is resourceful and effective in the role of



Scene from "The Man Who Was Afraid" (Essanay).

Elsie Revere. She is successful in hiding under the show of sternness and haughtiness the love that Elsie still feels for the man who has disgraced himself.

According to his wont, Ernest Maupain's Colonel Cory is a well-drawn character. The military air of distinction, the kindness and the sternness of authority are all there. Miss Frankie Raymond gives an impressive impersonation of the de-womanized Mrs. Clune. The feelings created by this characterization are pity and contempt.

The release will be made July 2, through K-E-S-E, Inc.

"Automaniacs"

Alice Howell and Considerable Speed Features of Two-Reel Century Comedy—Distributed on State Rights Plan.

Reviewed by Ben H. Grimm.

ALICE HOWELL and considerable speed are the features of "Automaniacs," a two-reel Century Comedy for state rights exploitation. Miss Howell is first seen as the general butt around a garage. There are explosions and all sorts of other things in the opening scenes that should bring laughs.



Scene from "Automaniacs" (Century).

Then the vampire comes on and Alice's fat lover is lured away. But she is not to be denied. She tries suicide, but the gas she uses only makes her float away across the sky-line. She hits the cruel earth with a bump. It is when she disguises herself with false whiskers and becomes a jitney jerker that the action speeds up at a pace that brings the flivver through houses and through all sorts of things.

The comedy is of the rapid-fire, hurry-up action sort, and is a thoroughly acceptable number. Directed by J. G. Blystone.

"Caste"

Five-Reel Screen Version of T. W. Robertson's Famous Old Play Made in England, With Sir John Hare and Peggy Hyland, a Vitagraph Blue Ribbon Feature.

Reviewed by Edward Weitzel.

WITH a cast consisting of Sir John Hare, Peggy Hyland, Mary Porke, Campbell Gullan, Roland Pertfee, Esme Hubbard and Dawson Milward the fine points of T. W. Robertson's famous old play of "Caste" are brought out on the screen in a fashion to delight everyone whether familiar or not with the original work. This play, which marked an important change in English drama, the entrance of the naturalistic school of stage fiction, is such a close study of life and shows human nature so intimately and with such kindly humor and understanding of its worst and its best qualities that its story never loses its freshness.

The aristocratic George D'Alroy, who marries pretty Esther Eccles of the ballet and is forced to accept all her lower class relations including her drunken old father, is the hero of a romance that is told in the simplest possible way.

The call to war which leads to a false report of D'Alroy's death, and his return, when rich and poor, high born and low, are brought to realize that they are all pretty much alike under their skins, brings to its close one of the stories that will always remain a part of the best traditions of English stage fiction.

The screen version has been skillfully altered to meet the requirements of its new medium. Larry Trimble, who assisted in making the scenario, also directed the production. He has had the good judgment not to add any melodramatic

features to the story by taking advantage of D'Alroy's experience in Africa, and his efforts all through the production command great praise.

Sir John Hare, who created the part of Eccles on the spoken stage, still plays that ardent old humbug and lover of strong drink with mellow art and fine humor. Peggy Hyland as Esther is sweet and womanly. Campbell Gullan makes Sam Gerridge wholesome and likeable, and the other members of the cast belong in the same distinguished company.

Pathe Releases

"It Happened to Adele," Five-Reel Photoplay Produced by Thanhouser and Featuring Gladys Leslie; First Installment of "The Fatal Ring," and No. 10 of "The Neglected Wife."

Reviewed by Edward Weitzel.

THE things that happen to the heroine in "It Happened to Adele" prove that life gets most curiously mixed up for some people. This five-reel photoplay was produced by Thanhouser and written by Agnes C. Johnston. It has touches of the author's gift for unconventional and amusing situations, but few of them appear to have any real connection with each other.

Adele is a pretty young orphan who starts to earn her own living as a chorus lady and utilizes an accidental fall from a window to get her name in the papers. She is in love with a young man who has composed an opera and helps him to get his work produced. It is a great success and Adele is more in love with the composer than ever. She is cured, when a fire breaks out and the young man saves his beloved opera and leaves her to perish. She is saved by a more discerning young fellow and has the good sense to marry him. Miss Johnston has written much better scenarios.

Gladys Leslie makes Adele attractive and is consistent to the lines laid down for her. Carey Hastings, Peggy Burke, Charlie Emerson, Clarine Seymour and Wayne Arey support the star effectively, and Van Dyke Brooke has directed the production with excellent judgment.

"The Fatal Ring."

The new Pathe serial, "The Fatal Ring," adapted from a story by Fred Jackson, starts off with every indication of possessing the qualities beloved by the followers of the continued-next-week picture. It is very much alive at the beginning of the first reel and before the first installment is over the attention is firmly caught. The title of the opening number is "The Violet Diamond." It is in three reels, but the other numbers will contain but two. The cast is a fine one. Aside from the one and only Pearl White, Earle Fox, Ruby Hoffman, Warner Oland and Henry Gasell have important parts in the serial.

The character played by the star is that of Pearl Standish, the richest girl in America. She is anxious for excitement and



Scene from "The Fatal Ring" (Pathe).

there is every indication that her wish will be gratified before the last reel. A jewel known as the Violet Diamond of Daroon has been stolen from an Eastern god, and a high priestess and a band of her countrymen are in America to recover the diamond. It is supposed to be in the possession of the Standish family, and a handsome young housebreaker, one Nicholas Knox, is ordered by the priestess to steal back the jewel. His attempt gets quick action and, in a lively general mix-up, Pearl does a stunt over a stair rail and connects with a chandelier in a highly sensational fashion. She still has all her old joy in a free-for-all encounter.

"The Neglected Wife."

"A Veiled Intrigue" is the title of the tenth installment of the serial in which Ruth Roland and Roland Bottomly are featured. The end of Margaret Warner's ride with the veiled woman finds the girl trapped in a strange room. An attempt to blackmail Kennedy fails and, upon visiting Margaret's room he

finds the note written by the veiled woman. His wife also receives a note telling her to go to a certain sanitarium, if she wants proof for a divorce. She arrives there and finds Margaret is being held as an insane person. Norwood effects the release of both women.

"Fires of Rebellion"

Bluebird Five-Reel Screen-Drama Featuring Dorothy Phillips a Truthful but Drab Story of a Young Girl's Struggle with the World.

Reviewed by Edward Weitzel.

THERE is not the shadow of a doubt that the characters in "Fires of Rebellion" are taken from life. Existence is just such a drab, disheartening affair for some people as it is depicted in this five-reel Bluebird picture. Madge, the young girl played by Dorothy Phillips with keen insight, has been brought up in a home where her drunken brute of a father makes her long to get away. John Blake, the rough but honest

Madge is afraid that he will become like the rest of the married men about her and refuses to marry him. She goes to the city and secures a position as a model for the display "ads" of a maker of women's underwear. She is properly shocked when she learns of the brevity of the garment she is to don, and refuses to carry out her part of the contract.

The manufacturer of lingerie is an old hand at snaring such innocent birds and works his scheme so successfully that the timely arrival of the foreman is the only thing that saves the model from the usual consequences of such affairs. Blake puts his arm through a glass door, walks into the room and knocks out the villain in a way that removes any doubt from Madge's mind about the wisdom of becoming the foreman's wife. Satisfied of her innocence, Blake takes her to her room, then tells her he is going for a marriage license. Madge is ready and anxious, but reminds him that she'd like to hear him say he loved her first. He takes the hint.

The scenes before Madge goes to the city are the best and most novel in the story. What follows is the customary list of misfortunes for the poor girl away from home. The production is satisfactory. William Stowell, Lon Cheney, Belle Bennett and Golda Maddern are the leading members of a capable support.

"The Brand of Satan"

Five-Reel Melodrama Starring Montagu Love a Coarse Grained but Vigorous Photoplay with a Weak and Inconsistent Ending.

Reviewed by Edward Weitzel.

RIGHT from the opening scene, "The Brand of Satan" lives up to its title. This five-reel Peerless melodrama is the work of Jere F. Looney and indicates considerable study of French fiction of which "The Strangers of Paris" is a type. It also deals with the dual personality question, the human being in whom dwells two natures, one upright and honorable, the other incarnate evil.

Manuel Le Grange, a professional murderer who kills his victims by strangling them, escapes from prison, murders an old man and assaults his daughter after choking her into unconsciousness. A child is born as the result of the attack, his mother rearing him in Paris, where her true story is not known.

After a lapse of twenty-nine years the son is shown as Jacques Cordet, a criminal prosecutor, highly respected and living with his mother, the Widow Cordet. To him belongs the dual personality. In the day he is the man of law, at night he becomes a criminal like his father and heads a band of Apaches who know him as "Lazard, the Strangler."

Unlike the character in the Stevensen story he has no suspicion of his terrible affliction and only realizes it when he makes the change from Lazard to Cordet, as he is trying to assault the young girl to whom he is engaged.

The list of the son's crimes while dominated by the Lazard personality becomes involved with that of his father. After Manuel's execution an operation is performed upon Cordet's skull which destroys his dual personality forever and he marries his sweetheart.



Scene from "The Brand of Satan" (World).

If one is not disposed to question too closely the author's explanations as to cause and effects and has a relish for a coarse-grained but vigorous story "The Brand of Satan" will prove entertaining. It is excellently directed by George Arhambaud. Montagu Love, who heads the cast, acts Cordet and Lazard with equal skill. J. Herbert Frank and Albert Hart give finished portraits of the next two parts in importance, and Gerda Holmes, Nat Cross, Evelyn Greeley, Emile Le Croix and Katherine Johnson are entirely satisfactory as the other characters.

Triangle Program

"Her Excellency the Governor," with Wilfred Lucas, "Borrowed Plumes," with Bessie Barriscale, and "Whose Baby," Keystone.

Reviewed by Louis Reeves Harrison.

A HIGH comedy of political life is Triangle's "Her Excellency the Governor," with a vital subject, well handled and interpreted in fine style by Wilfred Lucas, Elda Millar and a strong support. The story works up to a genuine crisis in a struggle between the old element of corrupt politics and the new element of cleanliness under a bright woman's leadership. She stands by her ideals when elected lieutenant governor, through her lifetime friend and suitor, the governor himself, stumbles into the trap set by "influence" and is on the edge of a political downfall, such as has put many a bright aspirant in the Down-and-Out Club. The governor is pictured very realistically as representative of the kind of crooked politics to which we have become so accustomed that we take it all as a matter of course. It is a difficult role for Lucas, but he does not shrink in any way, thereby proving himself to be a true artist in character analysis.

Very bright, cheering and almost inspiring is the portrayal of a modern woman by Elda Millar. She looks the part of an intelligent and entirely competent woman of today, without sacrifice of the feminine, a clean-cut and charming conception. It is the ideal represented in this role that wins straight through the story, carrying it over some difficulties which several times threaten to destroy continuity of interest. There is really no lapse of interest, only threats of it, for the approach of the crisis finds the spectator absorbed in determining how it is all to end. The release is far above most of its kind in purpose and will appeal to the best elements in any audience.

"Borrowed Plumes" is a patriotic comedy of the time when that bold Scot-American, John Paul Jones, commonly known as Paul Jones, was skirting the coast of Ireland and striking terror into the hearts of people wherever his ships appeared because of the report sent broadcast that he was a desperate pirate. The story is well constructed by J. C. Hawks and admirably handled by Raymond B. West. It is replete with romantic adventure and affords charming Bessie Barriscale opportunity to appear in varied guise, much to her delight, but there is a lack of definite direction and of real dramatic crisis. This is compensated for by some very amusing characterizations.

First of these is, of course, the piquant role of Bessie, who plays the part of a kitchen wench left in a castle when the Earl of Selkirk and all his retinue abandon the place in fear of Paul Jones. Bessie now has a chance to try some of the

handsome gowns left behind and impersonates an imaginary Lady Nora. As such she receives the homage of some gallant English officers sent with their troops to defend the castle, having the time of her life in playing the grande dame. Eventually she meets in a daring emissary from the ship of Jones a former lover and shares his escape from the troops. There are also other amusing characterizations, such as there always should be in true comedy, and these appear in the castle kitchen, notably an unnamed lady of the company who has charge of the servants and supplies her full share of the fun, and a stupid scullion, a tall gawk, who will get a laugh whenever he is in the screen action. The story in general is bright and pleasing to the eye, a good number to book.

"Whose Baby" holds up its end as a farce—it even has a story to tell, that of a young couple secretly married long enough to have a baby "more than a year old," which they dare not acknowledge. There is plot enough to supply a high comedy, but it soon becomes submerged in the swift farce, too swift at times—one cannot follow the lines of interest—but rich with material. It is a good farce, well calculated to maintain the Keystone reputation.

"The Road Between"

Marian Swayne Featured in Five-Reel Comedy-Drama Produced by Erbograph Company for Art Dramas Program.

Reviewed by Ben H. Grimm.

THE value to the exhibitor of "The Road Between," a five-reel comedy-drama produced by the Erbograph Company for release on the Art Dramas program, can be measured only by how an exhibitor's audience feels toward Marian Swayne, the featured lady. Take Miss Swayne and her personality out of the picture and you have left—just moving picture. The story is of a well-known and often-used class—the kind where the girl goes from rags to riches only to find that happiness is not measured in money. More than anything else the picture is a vehicle suited only to a player who must by her own appeal carry the piece.

The producers probably realized this, for close-ups of Miss Swayne occupy a generous percentage of the five reels. This abundance of close-ups retards the story action considerably, but the close-ups of Miss Swayne and her farm pets no doubt will appeal to some audiences more than would any story. This story is calculated to please those who most enjoy the works of Laura Jean Libby and Mrs. E. D. E. N. Southworth. It tells of a girl who is happy on the farm. Her stepmother is socially ambitious, and when her father invents a fertilizer that makes them rich, the family moves to the city. Here the father is caught in the net of a band of swindlers, but the family is saved from absolute ruin by the girl. They go back to the farm, and the girl is happy with her farmer sweetheart.

The picture was directed by Joseph Levering. In the cast with Miss Swayne are: Bradley Barker, Armand Cortez, Gladys Fairbanks, Frank Andrews and Kirke Brown.

"The Public Be Damned"

Food Speculation the Subject of Moving Picture in Which Charles Richman and Mary Fuller Are Featured—Produced by Public Rights Picture Corporation.

Reviewed by Edward Weitzel.

THE author and director of "The Public Be Damned" is S. E. V. Taylor. Charles Richman and Mary Fuller are the principal members of the cast, and the picture was produced by the Public Rights Picture Corporation. As an expose of the criminality of food speculation it fulfills its mission. It is truthful in showing certain conditions of which most of us are fully aware, and it is well produced and excellently acted. The propaganda is held together by a love story of slender material, and of humorous incident there is not a trace.

After showing the fields and the warehouses of the United States and how the farmers' toil upon the one fills to overflowing the other, the story relates the struggle made by a determined woman, the wife of a farmer, to overthrow the food trust. The head of the speculators is a former suitor of Marion Fernley, the militant heroine. He is also a member of a fashionable church and is ready to throw the poor people in the neighborhood a few crumbs in the way of free meals, so long as he is permitted to rob those who have the money to pay the high prices set by his trust. Politics and the state government play important parts in the fight between Mary and John Black, but Mary wins, and Black is forced to see the light. He does not marry Mary, however. She remains true to her husband in spite of his breaking up a farmers' combine to get just prices for their products, and they both go back to the old farm.

"The Public Be Damned" is an attempt to capitalize public interest in a vital subject now very much alive, and will probably meet the usual fate of such attempts. People have sufficient practical demonstration outside the theater and do not need an object lesson on the evils shown on the screen. Outside of its expose, the picture is only mildly entertaining.

Mary Fuller plays Marion Fuller with feeling and earnestness, and Charles Richman makes the most of his opportunities as John Black. Chester Barnett as Robert Merritt, Joe Smiley as Bill Garvin, and Russell Bassett as David Higgins are three members of the cast that deserve special commendation.

"The Masked Heart"

William Russell and Francelia Billington Appear to Advantage in Five-part American Drama.

Reviewed by Margaret I. MacDonald.

QUITE the pleasantest sight in this five-part production from the American studios is pretty Francelia Billington, who dresses and acts the part of the young girl Katherine in "The Masked Heart" delightfully. William Russell in the role of a young man who barely escapes the meshes of a



Scene from "The Masked Heart" (American).

vampire's net has had better opportunities; and of the story we can only say that it follows the old, unwholesome theme of vampireism in a reduced degree. The production is made attractive by careful direction on the part of Edward Sloman.

The story treats of the manner in which the beautiful wife of a wealthy man lures a young man at a masked ball, leaves him in the taxicab in which he has accompanied her to a certain hotel and mysteriously spirits herself away to her own home, leaving no clue which he can follow when he comes to return her handkerchief.

Later, by an invitation extended by the woman's husband through a friend he becomes unexpectedly a guest at her home, and in trying to save her from the suspicion and wrath of her husband he enters the room of her husband's daughter, who has already retired, and while the father pounds on the door for admittance gains the girl's willing promise to marry him on the morrow. An effort on the part of the girl's step-mother to "put between" the youthful pair after the death of the father brings about the climax where the young wife, believing her husband faithless, is about to sail for a foreign country, when he discovers the truth and follows her.

"The Yellow Umbrella"

Little Mary McAllister Does Real Acting in the Latest Number of "Do Children Count?" Series.

Reviewed by Arthur W. Courtney.

LITTLE Mary McAllister considerably enhances her reputation as one of the foremost child actresses of the screen by her performance in "The Yellow Umbrella," a two-reel number in the "Do Children Count?" series. Little Mary differs



Scene from "The Yellow Umbrella" (Essanay).

from most child actresses in that she does more than simply walk through the picture; she really acts. The precocity of her acting is uncanny. She wears clothes appropriate for older persons, and she wears them as an older person would.

In this picture she acts as the go-between in reconciling her aunt and Jeremiah Crozier, who quarreled with her aunt about the Civil War. Jeremiah carries a yellow umbrella as a symbol of his hatred of all women. Little Mary visits him, wins his heart, gets from him a packet of letters which her aunt returned to him, and substitutes the packet for his letters that were returned to her aunt. In this way she brings about their reconciliation.

There is always something appealing about the situation of a little child reconciling an old couple. This situation is so old that one sometimes feels that if a picture contains it it cannot be a good picture. But this picture is different. It does not depend for its outcome simply upon the childlike character of little Mary. It depends upon what little Mary does. She is the whole picture.

"The Plow Woman"

Novel by Eleanor Gates Yields Up a Wealth of Action and Incident in Strong Screen Presentation.

Reviewed by Robert C. McElravy.

SO intense in its interest and crowded with action, in the latter reels, is this picturization of "The Plow Woman" that the observer wishes it might have been extended beyond the five-reel allotment.

It contains any amount of thrilling action—a fire, a violent storm, Indian raids, a saloon brawl and an averted murder—but it has also a basic idea that is powerful and appealing. In her novel Eleanor Gates depicted the heroism and unselfishness of the frontier woman, to whom this country owes a debt of lasting gratitude. In the screen presentation Mary MacLaren



Scene from "The Plow Woman" (Butterfly).

plays the part of the heroic plow woman, and she makes it stand out in a memorable way. In spite of the clash of tragic and semi-tragic forces continually at work in the story, the plow woman herself dominates the action and makes chief claim upon the sympathies. There is perhaps too much exciting action at times, giving a sort of jerkiness to the development. But the director, Charles Swickard, made a strong effort to include everything, and succeeds admirably in the limited space of five reels. The theme itself would have justified a longer production.

The scene of the story is the Dakota plains in the early days, and the settings and locations give a correct atmosphere to the story. H. C. De More handles forcefully the part of the dour Scotchman, Andy MacTavish, and L. Shumway is pleasing as the hero. Others in the cast are Marie Hazelton, Kingsley Benedict, Hector V. Sarno, Eddie Polo, Clara Horton, George Hupp and Tommy Burns.

"The Plow Woman" is a photoplay plus. It contains a lot of the old reliable dramatic action, but has in addition a theme of epochal significance.

"The Woman in White" (Pathe-Thanhouser).

The Pathe exchange desires to announce that owing to an error the Thanhouser-made Gold Rooster play, "The Woman in White," was advertised as being in five parts, whereas the picture was actually released in six parts.

"The Woman in White" has been characterized by the reviewers and exhibitors seeing it as a picture conspicuous for its merit. Florence La Badie in a dual role has in it an opportunity for serious emotional acting which ordinary pictures fail to give. It is predicted that "The Woman in White" will do a large business.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

Bluebird Photoplays Corporation

FIRES OF REBELLION July 2.—This five-reel photoplay, starring Dorothy Phillips, is another story of a girl from a small town braving the dangers of a great city. It is fairly truthful, but rather conventional, and is reviewed at length on another page of this issue.

Fox Film Corporation.

THE SIREN, June 23.—A five-reel melodrama whose chief box office attraction is that there is always something doing in it. Its most exciting group of incidents is the escape of a convict. It is poorly written in that the villainess is made the big character, which throws the heart interest overboard. It is poorly acted. It is poorly directed in that the characters now and then are permitted to follow the easy, awkward conventionalities. It is so poorly photographed in some of its scenes that faces are almost indistinguishable. Its new idea for making subtitles bridge across the gap in the action is bulky and can be worked up. The subtitle is printed on a still of the scene that is to follow. This is fine when the action is up or down the set; but where the action is to the right or left, the effect is the same as though the action had been stopped and then given a push. Now and then it is very good and now and then it is quite disconcerting.

Kleine-Edison-Selig-Essanay

THE YELLOW UMBRELLA (Essanay), June 27.—A two-reel number of the "Do Children Count?" series. Jeremiah carries a yellow umbrella as a symbol of his hatred of all women. He quarreled with Dot Hazleton's aunt about the Civil War. Dot reconciles the old couple by a clever scheme. Little Mary McAlister plays Dot. This is an interesting picture about a child that will entertain both children and adults.

THE MAN WHO WAS AFRAID (Essanay), July 2.—This picture has a stirring theme and compelling interest. It treats of the transformation of a young man, who has been a slacker in the recent trouble with Mexico. Through the influence of the girl he loves he becomes a soldier and a hero. Bryant Washburn plays this part, and is well supported by Ernest Maupin, Margaret Watts and Frankie Raymond. Fred E. Wright has directed the production ably. An extended review is given on another page in this issue.

Metro Pictures Corporation.

TOOTSIE, June 11.—A Drew comedy. Tootsie is a pet dog. Mrs. Drew pampers him so much that she drives her husband to seek a noiseless separation. Then she asks her mother's advice on how to get hubby back. Mother says, "Treat him like a dog." She treats him as she does Tootsie, and he comes right back. Tootsie gives a party for all her dog friends and gets so sick that she has to go to a sanatorium. An amusing one-reel comedy.

Mutual Film Corporation.

MUTUAL TOURS AROUND THE WORLD, NO. 34 (Gaumont), June 26.—The subjects covered in this issue are Naples, the largest city of Italy, and Buenos Aires, the largest city of South America and capital of Argentina. These cities have been carefully covered in this film, which will be found of unusual interest.

REEL LIFE NO. 61 (Gaumont), June 28.—An interesting number of the series showing the marketing of raw tobacco, a study of the life of a bee, some inventions as they looked in the beginning, and the launching of a life boat.

JERRY'S HOPELESS TANGLE (Cub), June 28.—The plot of this number centers about Jerry's sorry plight in trying to get something to eat. In so doing he gets mixed up with policemen and various other individuals, and, of course, gets the worst of it. Only fairly amusing.

THE MASKED HEART (American), July 2.—A five-part drama featuring William Russell with pretty Francella Eillington playing opposite him. The story is of the ordinary sort, not particularly elevating nor yet harmful to any degree. It has, however, been well directed and boasts a competent cast. A full review will be found elsewhere.

THE RAILROAD RAIDERS (Signal), July 2.—"The Road Wrecker" is the title of this number in which Eurke and his gang cut the semaphore wires and cause a collision between a K. & W. freight train and the Eastern Limited. The detail of the episode is not quite as thrilling as usual, but is, nevertheless, interesting. The train wreck is quite spectacular.

WHEN LULA DANCED THE HULA (La Salle), July 10.—This is a mediocre sort of a comedy in which the wife or sweetheart of a man

who is enamored of a Hawaiian dancer takes the place of the dancer and is rotten egged for her pains. There is not much entertainment in this picture.

Paramount Pictures Corporation.

COMMUTING (Klever), June 18.—A Victor Moore comedy which will be found fairly amusing to a certain class of commuters. The commuter in the picture takes his family to a bungalow in the country and forgets to gauge the distance between the bungalow and the depot or to discover beforehand that he has only one train a day to depend on to get to business. Of course he misses his train the first morning. Some fun is also extracted from his attempt to get home from the village with the family supplies.

Pathe Exchange, Inc.

TRAINING POLICE HORSES (International), July 1.—An interesting bit of educational on the same reel with a Happy Holligan cartoon, "The Great Offensive." The number is an excellent one.

THE FATAL RING (Astra), July 8.—The opening number of the latest Pathe serial featuring Pearl White is called "The Violet Diamond." The release is in three reels and promises well for the success of the serial. It is reviewed at length on another page of this issue.

THE NEGLECTED WIFE (Balboa), July 15.—Number ten of the serial, "The Neglected Wife," in which Ruth Roland is appearing, is called "A Veiled Intrigue," and is reviewed at length on another page of this issue.

IT HAPPENED TO ADELE (Thanouser), July 15.—Gladys Leslie is the star of this five-reel comedy drama written by Agnes C. Johnson. The story deals with the struggle of an orphan girl and is loosely made. A longer review is printed on another page of this issue.

SWEDEN WATERWAYS (Sveafilms), July 15.—An unusual and beautiful scenic taken in Sweden. The other half of the reel is occupied by views of Placer Gold Mining in California.

STOP! LUKE! LISTEN! (Rolin), July 15.—A one-reel Lonesome Luke knockabout farce. The expert method of the star and his support makes the picture amusing. It is up to standard for this brand.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 78 (Universal), June 27.—Military parade in Pittsburgh, Canadian kilties recruiting in Maine, portrait study of Lord Northcliffe, Italian Mission honoring Garibaldi and many other interesting subjects are included in this number.

WITH PERSHING IN FRANCE (Animated Weekly Special), June 29.—This extra number of the Animated Weekly is devoted entirely to the arrival of General Pershing and his staff in France. It contains about 650 feet and gives a splendid idea of the enthusiasm aroused by the arrival of American forces there. Close-ups of big military men and the Paris crowds are shown.

THE PLOW WOMAN (Butterfly), July 2.—A strong five-reel offering, from a novel by Eleanor Gates, featuring Mary MacLaren as a pioneer woman of the early days in Dakota. The story is full of exciting incidents of a tragic and semi-tragic type, and the theme one that might have been given a greater footage. It keeps close to the realities and deals with the stern happenings of the time depicted in a convincing way. The entire cast is capable and includes H. C. de Mure, Marie Hazelton, L. C. Shumway, Kingsley Benedict, Hector V. Sarno, Eddie Polo, Clara Horton and George Hupp.

KICKED OUT (Victor), Week of July 9.—A two-reel comedy number, by Harry Wulze, featuring Carter De Haven and others. The hero is a young newspaper reporter who procures an interview with a crusty old millionaire after many futile attempts, thereby winning the editor's daughter. Another photograph, accidentally taken, of the reporter and the editor's wife, almost costs him the job and the girl, but all ends well. This is breezy in development and has many laughable situations. It is much better than the average comedy offering.

THE PAPERHANGER'S REVENGE (Victor), Week of July 9.—A comedy number, by W. Warren, featuring Ralph McComas and others. This concerns a young husband who goes to paper the new home with which he intends to surprise the wife. The latter follows and finds him changing his trousers after making a crude effort to paper the rooms. The humor of this is too obvious and has a vulgar tendency. It falls below the average in its general appeal.

DOUBLE SURPRISE (Bison), Week of July 9.—A two-reel Western subject, by George E. Marshall, featuring Neal Hart and George Ber-

rell as partners. The former is sheriff and when suspicion falls on the old man he brings him in, resigns his office and then proceeds to rescue him from the law. George Berrell, who has proven his reliability in various similar roles, is particularly sympathetic and pleasing in the closing scenes of this number. Others in the cast are Joe Rickson and Janet Eastman. Stronger than the average number of the type.

THE ODD TRICK (Imp), Week of July 9.—Arthur Maude and Constance Crawley are joint authors of this number, which features Agnes Vernon, Clyde Benson, Charles Mailles and Lee Hill. The hero finds a pretty girl in the park, beset by a member of a gang of crooks. He rescues her and later rounds up the gang. The action in this number is good, but the plot is not exceptional. The cast does pleasing work.

THE WARNING (Universal Special), Rel. Week of July 9.—This is the third installment of the new serial, "The Gray Ghost." This episode shows the unsuccessful attempt of The Gray Ghost to get Hildreth at the theater where Morn Light is a musical comedy star. The stage scenes are very antique. Musical comedy has not been staged as shown in years. With this installment the mystery becomes deeper than ever.

MEET MY WIFE (Victor), Week of July 9.—A good ranch comedy, by George Marshall, featuring Neal Hart and Mignon Anderson. The girl comes to a Western town and makes friends with the cowboys, who give her money, not knowing she is a crook. Later the hotel clerk, who has been reading about young Lochinvar, carries her off and marries her. There is some pleasing comedy in this, and it is better than the average.

THREE WOMEN OF FRANCE (Rex), Week of July 9.—A two-reel subject, by Bess Meredyth, featuring Irene Hunt, Adelaide Woods, Virginia Lee, Richard Ryan and Jack Mulhall. This is a story of the present war, some real scenes from the front being used at the beginning. The heroine is a girl of the French underworld, now a Red Cross nurse. She sacrifices her love for a dying soldier in order to bring back his wife to him. The atmosphere is pleasing throughout. The plot construction is not entirely smooth, but clears up as the story progresses. This has considerable strength.

MINDING THE BABY (Nestor), Week of July 9.—An unusually good comedy number, by Frederick A. Palmer, featuring Lee Moran, Eddie Lyons, Edith Roberts and two attractive babies, one white and one black. The efforts of the father and the janitor to take care of the white child are funny and the exchange which takes place later is extremely laughable. This will go big with any audience and has some good human interest in it.

A LIMB OF SATAN (Gold Seal), Week of July 9.—A three-reel subject, by Elizabeth Mahoney, featuring Ruth Stonehouse as an orphan girl who has been adopted three times and returned with thanks. The character is an enterprising one and the story is followed with interest. The girl runs away from the orphanage finally with an Italian musician. Later she steals money to aid a blind sculptor, but finally emerges from her troubles happily. The juvenile court scenes are full of interest. Martha Maddox, J. Webster Dill, Chester Bennett, Wadsworth Harris and Helen Wright are also in the cast.

KITCHENELLA (Joker), Week of July 9.—A travesty on "Cinderella," by C. B. Hoadley. Gale Henry plays the leading role and gets a number of laughs out of the burlesque situations. She attends a ball, wearing the missing slippers, and numerous events of the knock-about type follow. Some of the scenes are slightly jumbled, but there are numerous funny moments.

HEART AND FLOUR (L-KO), Week of July 9.—This is a rural slapstick comedy in two reels. The grocer boy and the butcher boy both love the boss's daughter. Nearly all the contents of the shop are thrown at someone in the two reels. This picture is full of action.

Triangle Film Corporation.

HER EXCELLENCY, THE GOVERNOR (Triangle).—A high comedy of American political life, showing the dominance of clean ideals over old political methods, Wilfred Lucas and Ella Millar in the leading roles, both interpreting strong characters.

BORROWED PLUMAGE (Triangle).—A spirited comedy of adventure in the times of Paul Jones, with abundant opportunity for Miss Bessie Barriscale and other bright actors.

WHOSE BABY? (Keystone).—A lively farce with a story, in the well-known Keystone style and up to the mark.

World Pictures.

THE BRAND OF SATAN (Peerless), July 9.—Montagu Love plays a dual personality role with skill in this five-reel melodrama of Paris and its underworld. The story is full of crime. A longer review is printed on another page of this issue.

Miscellaneous.

MOTHERHOOD (Minnerva Motion Picture Company), July.—This is a seven-reel educational number especially suited for exhibition before select audiences, but not for general use in theaters. Its mission is to teach prospective mothers how to care for themselves previous to the birth of a child, and also how to care for the baby after it is born. It also touches interestingly on the feeble minded, and discusses the advisability of vaccination. A full review will be found in the Motion Picture Educator of our issue of July 21.

THE PUBLIC BE DAMNED (Public Rights Picture Corporation), June.—The present agitation over the food question is the foundation for this propaganda picture. A longer review is printed on another page of this issue.

"It Happened to Adele" Is Pathe's Leader

Also for Week of July 15 Are "Neglected Wife" and "Fatal Ring" Serials.

GLADYS LESLIE, "the girl with the million dollar smile," in her second Gold Rooster play, episodes of "The Neglected Wife" and "The Fatal Ring" serials, and a two-reel Lonesome Luke comedy are features for Pathe's program for the week of July 15, 1917.

"It Happened to Adele" is the title of the Gold Rooster play starring Miss Leslie. It is produced by Thanhousey under the direction of Van Dyke Brooke, and written by Agnes C. Johnston, author of "The Shine Girl," "Her New York" and other hits. The cast includes Peggy Burke, Carey Hastings, Charile Emerson, Justus Barnes, Clarine Seymour and Wayne Arey.

Pearl White stars in "The Crushing Wall," the second episode of "The Fatal Ring." Thrill follows thrill in this chapter.

"A Veiled Intrigue" is the title of the tenth episode of "The Neglected Wife" serial in which Ruth Roland is the star. This is one of the strongest chapters yet in a serial with the success of which hot weather is not interfering in the least.

Lonesome Luke appears in "Stop! Luke! Listen," a two-reel comedy produced by Rolin and directed by Hal Roach. It is declared to be a "thirty-minute laugh," with Harold Lloyd supported by Harry Pollard, Bebe Daniels and Bud Jameyson.

A Pathe scenic and education split reel entitled "Swede Waterways" and "Placer Goldmining," an International cartoon and scenic split reel and Hearst-Pathe News No. 52 and No. 59 complete the program.

Crane Wilbur on Art Dramas

David Horsley Has Ready Several Five-Reel Subjects Directed by Lorimer Johnson.

THE Crane Wilbur features, several of which are already completed, will be placed on Art Dramas program by David Horsley in the near future. The initial pictures of the series are entitled "Eye of Envy," "Third Generation" and "Unto the End." These were directed by Lorimer Johnson, a producer of comprehensive experience. The Crane Wilbur features are all of five-reel length. It is also announced that a series of Western dramas starring this player is in preparation. These will be of a new sort.

Mr. Wilbur has been with Mr. Horsley for several years, during which time his pictures were released through Mutual. Among his latest subjects are "The Morals of Men," "The Painted Lie," "The King of Make-Believe," "The Love Liar," "A Law Unto Himself," "Wasted Years" and "The Conscience of John David."

Before joining Horsley, Wilbur was with Lubin, where he starred in "The Road of Strife" and other productions. With Pathe he was leading man in "The Perils of Pauline" and other serials.

Previous to entering photoplay work the player had considerable stage experience. For seven years he toured with Mrs. Fiske. His first stage appearance was at the age of fifteen, and he has been busy ever since. He is now twenty-eight years old.

NEW L-KO'S ON THE WAY.

Director General J. G. Blystone has lately completed, under the active supervision of his directors, several L-Ko's worked out along novel lines. The requirements of high-speed comedies continually tax the ingenuity of directors in furnishing something new in the way of laugh producers, but Mr. Blystone seems to have reduced matters to a science.

Dick Smith has finished "The Sign of the Cucumber," which will present Bob McKenzie in a dual role, supported by Eva Novak, Chester Ryckman and a bunch of L-Ko girls. Vin Moore's latest effort is called "Blackboard and Blackmail," a feature that deals in the troubles of Phil Dunham and Myrtle Sterling and L. Hutton while in pursuit of an education. "Surf Scandal" is a Noel Smith creation, full of thrills and speedy comedy sensations. The comedians are under and above the waters of the Pacific Ocean while the fun is proceeding, special excitement being created by a rock-blast that required two hundred pounds of dynamite to accomplish. Dan Russell, Gladys Varden and Eunice Murdock are featured in "Surf Scandal."

"THE SUBMARINE EYE" SUCCEEDING.

"The Submarine Eye" has met with considerable success in Canada, so much so that the bookings in Montreal and Toronto have been extended for an additional week in each city. There has been such a great demand for the picture that A. J. Small, manager of the Canadian circuit, bought the picture for Hamilton and will exhibit it at the Grand opera house in that city.

"The Submarine Eye" is enjoying the same popularity in Ohio, and the manager of the Grand opera house, Columbus, has booked a second week. The Studebaker theater, Chicago, has also extended its run.

Very little territory remains to be disposed of and the Williamson brothers are now devoting their attention to their next picture, which will be released early in 1918.

State Rights Department

Conducted by BEN H. GRIMM.

Sherman Pictures Corporation Formed

Harry A. Sherman, Formerly of Sherman-Elliott, Heads New State Rights Concern.

AN important moving picture combination came into existence a few days ago when a group of men, headed by Harry A. Sherman, formed a company which will be known as the Sherman Pictures Corporation. This enterprising film exploiter was formerly the head of the Sherman-Elliott Company, of Minneapolis, and is considered one of the big men in the state rights field.

Mr. Sherman has taken over the Popular Pictures Corporation, of 218 West Forty-Second street, New York; the Sun Photoplay Company, and the building now occupied by these two organizations. After the building has been thoroughly renovated and altered to suit his requirements it will be known as the Sherman Pictures Building.

The new combine will be conducted under the title of Sherman Pictures Corporation. Its destinies will be guided by Sherman as president. Associated with him are: Harris P. Wolfberg, of Pittsburgh, who owns and operates "The Crisis" in Ohio, Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, and "The Deemster" in Ohio, Western Pennsylvania and West Virginia; A. J. Bimberg, of New York, formerly treasurer of the Popular Pictures Corporation, now the treasurer of the Sherman Pictures Corporation; Milton M. Goldsmith, of New York, of the law firm of Gold-



Harry A. Sherman.

smith & Rosenthal; Colonel Fred Levy, the theatrical man of Louisville, Ky., and owner of "Joan the Woman," "The Crisis," "On Trial" and other big features for his territory, which includes Indiana, Kentucky and the seven Southern states, and Oscar Lynch, of the Otis Lithographing Company.

The company is reported to be sufficiently capitalized to handle productions of the largest size, and this, coupled with its affiliations, gives every promise that the new combine will be one of the strongest picture releasing corporations handling state rights pictures exclusively. The object of the corporation is to assure producers a ready market and a cash profit for their productions instead of monthly statements and percentage arrangements.

In addition to the general object, as above stated, the company will do business along these lines:

1. Purchase outright the world's rights for good state rights productions.
2. Exploit the world's rights for state rights productions for the manufacturer, assuming all the expense of marketing and exploitation.
3. Advance any responsible producer the cash to make or complete a satisfactory production.

The Sherman Pictures Corporation will exercise its option in the next few days for several productions, announcements of which will soon be made.

Mr. Sherman is known for his exploitation of such pictures as "The Birth of a Nation," "Ramona" and "The Crisis."

"The important thing to be remembered in this business, as I look at it," Mr. Sherman says, "is that a good name is of greater importance as an asset than anything else. I have, therefore, made it my business to handle only those productions to which I am willing to attach my name."

WOMAN GIVES VIEWS ON FOREIGN FUTURE.

The rapidity with which Frank Hall is disposing of the foreign rights to "The Bar Sinister" and "Her Fighting Chance" is causing interesting speculation as to the immediate future of the foreign market. Miss Edna Williams, whose activities in disposing of film outside of the United States have made her a prominent figure in the industry for several years and through whose efforts much of the foreign territory for Frank Hall's productions has been disposed of, considers New York the legitimate center for all film markets of the World. According to Miss Williams, the close of the war will see New York in the position formerly held by London as the central distributing point. Many buyers are now doing business through New York who bought only in London before the war, and it is natural that, their connections once made, they will continue to do so. Scandinavian buyers, for instance, now deal direct and have been among the most active purchasers of film for several weeks.

The limited amount of producing now done outside of America has made our pictures more popular than ever, and it is doubtful whether other countries will be able to compete with us for a long time to come. The only possible exception in this regard is Italy, where the public have been educated to accept the artistic and the beautiful in pictures irrespective of the story value and still prefer extra footage with long, drawn-out scenes showing attractive backgrounds, in place of our closely-cut scenes full of action.

Miss Williams sees a great future for American films in Russia, which she expects to see develop rapidly into a picture-loving country as soon as its millions are given an opportunity to become acquainted with the fascination of the photodrama. Russia alone has enough prospective picture fans to keep all the American producers busy making productions for that country.

MESSER AND SUMNER FORM NEWARK FIRM.

A. N. Messer and R. S. Sumner, of Newark, N. J., have formed a partnership for the purpose of buying New Jersey rights on big productions. Their first big purchase is the Frank Hall picture, "Her Fighting Chance," which had its premiere during the week of June 25 at the Strand theater, Newark. Negotiations are pending for the early purchase of other high class features, and it is the intention of the new concern to buy pictures with the necessary "punch" to satisfy both the exhibitor and the patron.

A. N. Messer, of the firm, is a former exhibitor, having owned and managed the Ampere theater, East Orange. He has had considerable business experience, and is exceedingly optimistic concerning the future of the moving picture industry. Mr. Sumner is also an experienced film man. He formerly handled the films of the Educational Films Corporation of America, and more recently has been booking state rights features. The concern has opened offices in Proctor's Palace Theater building, 116 Market street, where bookings are now being taken.

"THE GENIUS" KING BEE'S SEVENTH.

Billy West becomes an inventor in "The Genius," King-Bee Films Corporation's seventh Billy West two-reel comedy, to be produced for state rights distribution. Billy's labors in the perfection of a device for mitigating the submarine terror do not engross the whole of his time, for in the course of his inventing he has time for many matrimonial adventures and misadventures.

Some of the most comical situations imaginable have been brought to the screen in "The Genius," it is said, and the number is expected to even eclipse some of the former releases. The story of the film was conceived by Louis Burstein, president and general manager of the King Bee Films Corporation.

"The Genius" will be released on King Bee's schedule in August. Besides the chief funmaker, the cast includes Babe Hardy, Leo White, Bud Ross and others.

KLOPOT GETS "DEEMSTER" FOR WEST.

Charles Klopot, of San Francisco, who has been away from that city for several months, returned a short time ago and announced that he had purchased the rights to "The Deemster" for California, Nevada and Arizona, which he will offer through the Exclusive Film Attractions. Shortly after his return to San Francisco he left for Los Angeles to arrange for bookings there.

"Redemption" Selling Fast

One Purchaser Reported To Have Sold Part of Territory and Arranged for Bookings Totalling More Than Cost.

AN INDICATION of the worth of Julius Steger's production, "Redemption," may be found in the fact that Nathan Hirsch, who purchased the New York and Northern New Jersey rights, sold a part of the territory outright and contracted for a sufficient number of bookings of the film to completely cover the cost of the picture for his entire territory. Thus, it is reported, Mr. Hirsch, head of the Civilization-Pioneer Film Company, assured his profits before even releasing in the territory.

"Redemption," which features Evelyn Nesbit and her son, Russell Thaw, is said to be one of the quickest selling state right propositions ever offered to the buyer. Its run at the Cohan theater, where it was intended to stay two weeks, and remained five, combined with the prosperity it is enjoying in



Scene from "Redemption" (Steger).

the many other houses where it is now playing, in spite of the weather conditions, has brought this picture forcibly to the attention of the state rights buyers. David Bernstein, at 1493 Broadway, New York, who is handling the sale of "Redemption," is meeting with unusual success in disposing of the rights to the picture.

The picture is now being shown prices ranging from twenty-five cents to one dollar at Keith's Alhambra theater, New York, and various other theaters in and around New York, including Teller's Shubert, Brooklyn; Proctor's theater and Roof Garden, Newark; the Shubert theater, Newark, and Colonial theater, Chicago. Everywhere it is playing to big business, showing that its run at the Cohan was due solely to the attraction. It will open at the Forest theater, Philadelphia, shortly.

Recent purchasers of the film are Hiram Abrams, president of the Paramount Pictures Corporation, who purchased the New England rights; Jones, Linick & Schaeffer, who bought the rights for Illinois, and Stanley V. Mastbaum, who bought the rights for Eastern Pennsylvania and Southern New Jersey.

OWL FEATURES SECURES "ONE LAW FOR BOTH."

Negotiations have been concluded between the Owl Features Company, of Chicago, and the Ivan Film Productions, under the terms of an agreement by which the Owl Features Company becomes exclusive distributor of the Ivan feature, "One Law for Both," in Illinois and Southern Wisconsin. Mr. Phil Lewis, who came from Chicago especially to consummate this deal, remarked that in his opinion "One Law for Both" was one of the most remarkable box office attractions he had ever seen. His visits to the various theaters in New York City, at which twelve prints are working every day, demonstrated to him the fact that this picture had created a box office demand beyond his fondest expectations.

HALL LEASES ATLANTIC CITY THEATER.

The Criterion theater, one of the leading photoplay houses of Atlantic City, N. J., has been leased for the summer by Frank Hall, the prominent New Jersey exhibitor and state rights operator, who recently widened the scope of his activities by purchasing outright from Edgar Lewis his latest production, "The Bar Sinister."

Mr. Hall opened the seashore theater on Saturday night, June 23, with "The Whip" as the chief attraction. This will be followed by "Enlighten Thy Daughter," "The Bar Sinister," "On Trial," "Joan the Woman," "Civilization," "The Garden of Allah" and "Beware of Strangers," to all of which Mr. Hall controls the New Jersey rights. The productions are distributed in that territory through the Civilization Film Corporation, with executive offices in Newark.

Junk Paper Harms Business

Nat H. Spitzer Contends Unmounted Paper Is Preferable to and More Practicable Than Mounted.

WHAT'S the paper like?" is one of the first questions the up-to-date state rights buyer asks of the man who wants him to take his pictures, according to Nat H. Spitzer, vice-president and general manager of King Bee Films Corporation. Mr. Spitzer says that the question is the same whether a man has for sale a \$100,000 production with a big star or a comedy.

"The state rights buyer knows that the measure of the impression made by the paper on an exhibitor is the measure of the picture's pulling power—or at any rate largely so," says Mr. Spitzer. "It is chiefly the paper that gets an audience together for the first time.

"Does the exhibitor attach the same absolute and relative importance to the paper as the state rights buyer? Most persons would say, off-hand, that he does; but I am of a contrary opinion. The exhibitor only too frequently allows himself to be misled in this important matter. He slurs over the question of the paper. He does not put out fresh, bright paper with every picture he books, and it is in every way practicable for him to do so. Undoubtedly mounted paper—for that is where the trouble originates—is not essential; it is not even advisable. It gets dirtier and dirtier with each booking. Dirty paper prejudices a picture because it repels the public. Mounted paper is a great convenience if it is kept clean and shown clean; but unfortunately it is rarely clean except on first runs.

"His duty to the public should oblige the exhibitor to assure that the paper is always clean and fresh and has not before been publicly exhibited. He should exert as much care in the selection of his paper as of his films and the interior equipment of his theater. Small town exhibitors are peculiarly careless in this respect, and it is to them I am mainly addressing this warning.

"I think the use of mounted paper should be discouraged if it is mistreated so as to unfavorably effect the attitude of the public towards the picture. In recent years the paper for motion pictures has become artistic as well as striking, and it seems to me a pity that it should so frequently be shown in a dirty and dilapidated state. It is bad business for the picture."

FORD AND CUNARD IN STATE RIGHTER.

There are no signs or evidences of Summer inactivity around the offices of the Renowned Pictures Corporation at 1600 Broadway. The Renowned is one of the newest picture corporations operating in state rights features.

The two features now being handled by Renowned "Should She Obey?" and "In Treason's Grasp," have proved to be great successes, and territories are selling fast for both.



Scene from "In Treason's Grasp" (Renowned).

The first of these, "Should She Obey?", was produced under the personal supervision of Lieutenant-Governor Barret O'Hara of Illinois, whose fame as a fighter for reforms is widespread. This picture, sensational as it is, has been pronounced by statesmen and public persons to be a blow at the divorce evil.

The fact that Grace Cunard and Francis Ford are the stars of "In Treason's Grasp" and are offered for the first time to state rights buyers fully accounts for its being eagerly snapped up.

FIRST CUMMINGS PICTURE "MAN TO MAN."

The title for the first release of Irving Cummings Pictures, Inc., will bear the name of "Man To Man," which is directly in compliance with the story. The release of the Cummings company will be handled by Superlative Pictures Corporation.

"Alma, Where Do You Live?" Ready

Newfields Producing Company Visualizes Famous Play With Ruth MacTammany as Star.

A "Alma, Where Do You Live?" is now ready for the state rights market, according to Ralph W. Horne, president of the Newfields Producing Corporation, Woolworth Building, New York. The star of the new producing organization is Ruth MacTammany, a young American grand opera singer, who had many war-time adventures before she was able to get back to America from her studies in Italy. She plays the part of the delightful "Alma," and was directed in it by Hal Clarendon. Few stage plays have made more of a hit than "Alma."

Mr. Horne states the policy of his organization as follows: "We are in the market to make clean pictures of the highest type. For our initial presentation under our own trade-mark we selected 'Alma, Where Do You Live?' because the brilliance



Scene from "Alma, Where Do You Live?" (Newfields).

of the original plot seemed to offer excellent picture opportunities. As a play 'Alma' was certainly famous, and the way in which we have elaborated the plot has made a wholesome, up-to-date love story a romance with lots of thrills. No expense has been spared in the making of the film, because we feel that five or six good productions a year are better than a dozen hastily constructed films. We want our name to stand for satisfaction to the state rights buyer, the exhibitor and the public.

"Our publicity campaign gives every needed help to the exhibitor. Lithographs include a twenty-four sheet, sixes, threes and ones; heralds, slides and lobby display are all excellent. Attractive advertising cuts for local use will help to put the picture over, while the universal popularity of the play and the fame of the 'Alma, Sweet Alma, Where Do You Live?' song should insure attention from the public."

"THE PUBLIC BE DAMNED" A SUCCESS.

"The Public Be Damned," the anti-Food Trust photoplay produced by the Public Rights Film Corporation, which was seen by the public for the first time at the Strand theater, New York, during the week of June 24, has proven a sensational success, according to announcements from the offices of the corporation. Following the endorsements which the New York newspapers accorded the drama, it was offered for sale on the state rights basis and is being rapidly disposed of by the producers.

Timeliness is the keynote of the success of "The Public Be Damned," and it was this element that struck each of the dramatic critics of the Metropolitan dailies. One critic declared the production to be one of "immediate interest, as it deals with the present food situation and aims to show its causes and to point a remedy." Another states that the picture is a "sound, strong melodrama, but Mr. Hoover's endorsement leads one to believe that there is fact as well as fiction in it."

Charles Richman and Mary Fuller, who appear in the principal roles of the drama proper, which is preceded by views of Herbert C. Hoover, Food Administrator, in his office, and by excerpts from Mr. Hoover's speeches, received warm praise for their part in the production. Mr. Richman is seen as John Black, the head of a predatory Food Trust, and Miss Fuller appears as the inspired girl who fights the Trust to a finish.

"GARDEN OF ALLAH" BIG HIT IN PITTSBURGH.

It is reported that "The Garden of Allah" broke attendance records during its three weeks' run at the Pitt theater, Pittsburgh. Two features that helped the picture considerably during its run were the music score and the stage setting, both of which were made under the personal supervision of William Moore Patch, managing director of the Pitt theater.

"The Garden of Allah" is succeeded at the Pitt by "The Bar Sinister."

"IVAN THE TERRIBLE" STRIKES TIMELY MARKET.

The Export and Import Film Company reports a whirlwind of activity on their six-reel production of Russian life, "Ivan the Terrible." While the rough set of titles were still in the film it was demanded for exhibition by state rights buyers desiring options. Probably due to the interest in Russian affairs that is shown through the country at the present time, almost every territory in the United States now has a bid in for "Ivan the Terrible."

The production will carry with it a striking display, dwelling on the political significance of the story as well as its intense dramatic value. In making the titles for "Ivan the Terrible" great care was taken to lay stress on the historic effect of such rulers as Ivan IV, it being pointed out that in his time he was in the same absolute power as his descendent, Nicholas Romanoff. The picture sounds the keynote of the day in indicating that the present World War will in future insure civilization against governmental tyranny of the type represented by such rulers as Ivan. The afterword of the production makes a striking reference that such surety will fulfill the prayer of "the Silent Man of the White House."

"THE BARRIER" DRAWING BIG BUSINESS.

Reports are being received by the Lewis J. Selznick offices from all parts of the country tending to prove that Rex Beach's feature film, "The Barrier," is one of the biggest successes in the history of moving pictures. Norman E. Field, manager of the Colonial Theatre, Chicago, writes:

"'The Barrier' drew such good business that we held it over for a third week at the Colonial. It pleased more patrons that anything we have shown since 'The Birth of a Nation.' It is a great picture."

Sol. J. Berman, manager of the New York Exchange, upon his recent trip through the Middle West and Eastern Texas received similar reports from numerous exhibitors. At the Twelfth Street Theater, Kansas City, "The Barrier" was booked for one week for its first run in that city and drew such business that it was held for a second week.

Similar reports have been received from the Pacific Coast, the Northwest and the Southeast, where "The Barrier" has been playing the big houses to capacity business.

JACOBS LOOKING FOR SCRIPT.

Anxious to duplicate the success of "Her Fighting Chance," the James Oliver Curwood drama in which Jane Grey is starring, A. H. Jacobs, of A. H. Jacobs Photoplays, Inc., is reading scripts in search of a story for his next production. Mr. Jacobs is planning the production of a new special length picture to be started immediately, but is experiencing difficulty in finding a scenario in which the telling of the story does not call for the development of too many counter plots.

MUCH PUBLICITY FOR JAPANESE PICTURE.

Unusual publicity material has been devised for "The Land of the Rising Sun," the ten-episode "Film Trip to Japan," now being released on state rights basis by the America-Japan Pictures Company, 15 William street, New York. Throughout the advertising, everything has been carried out in a Japanese manner. The herald is made to resemble a Japanese play bill, printed only on one side, and is so novel that theater patrons will be sure to preserve it as a souvenir. The lithographs



Scene from "The Land of the Rising Sun" (Am.-Japan).

carry out the Japanese atmosphere, and are very unusual in design. Six sheets and threes are provided for the serial as a whole, and there is a different lithograph for each of the ten episodes.

An unusual lobby display consists of a frame of transparencies—nine colored glass plates, illumined electrically at night and just as beautiful in the day time. In addition to the usual still pictures, there are scenes from the picture, photographically printed and hand colored in Japan. Scene cuts, advertising plates and individual press matter is available for each one of the ten episodes.

"The Lust of the Ages" Ready

Lillian Walker Star in Eight-Reel Picture Produced by Ogden Pictures Corporation.

WHOLE flocks of sheep and herds of goats, cattle and horses were used in some of the big scenes of "The Lust of the Ages," an eight-reel feature just completed by the recently-organized Ogden Pictures Corporation. Directed by Harry Revier, from Aaron Hoffman's original story, and with Lillian Walker in the leading role, with a big supporting cast, the picture was produced on a mammoth scale. Judging from reports of the private exhibitions of the picture, it is one which is said to be particularly well adapted to the state rights' field.

The herds of cattle and other animals were used in some of the scenes laid in the period before money was introduced into the world as a medium of exchange. The "age of barter," showing an ancient city of the Babylonian era, with primitive wells, water wheels, and city walls, is depicted in "The Lust of the Ages," and the theme of the story continues on down through the ages to the present day.

One of the spectacular scenes of the picture depicts the Temple of Mammon—ancient and modern version—with hundreds of men and women bowing down in worship before the dollar sign of the present day as they did before the figure of Mammon in ancient times.

The Ogden Pictures Corporation, which produced the picture in Utah, is composed of some of the most prominent business men in the West. Albert Scowcroft is president, Lester Park, general manager, and W. Fred Bossner secretary and treasurer. Headquarters are at Ogden, Utah.

NELSON LAUDS "THE CRISIS."

Edward Nelson, president of the Sherman-Elliott Company, of Minneapolis, while in Chicago recently conferring with William N. Selig, spoke enthusiastically concerning "The Crisis." "The drama has love interest, historical accuracy, and a strong appeal to patriotism," said Mr. Nelson. "Reports received from state rights buyers are all indicative that the picture is going big everywhere."

Exhibitors desiring to book "The Crisis" should apply to the following: Illinois, Jones, Linick & Schaefer, Chicago; Canada, Super-Feature, Ltd., Toronto; Mississippi, Louisiana and Tennessee, A. B. Cook, Jackson, Miss.; Michigan, Casino Features Film Co., Detroit; Missouri, New Grand Central Theater Company, St. Louis; New Jersey, Adler, Faulkner & Schaefer, Newark; Georgia, Florida, Alabama, North and South Carolina, Indiana and Kentucky, Big Feature Rights Corp., Louisville, Ky.; Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia and West Virginia, Masterpiece Film Corporation, Pittsburgh, Pa.; New York State, Nathan A. Gros, 145 West Forty-fifth street, New York, N. Y.; California, Arizona and Nevada, P. Franklin, 107 Golden Gate avenue, San Francisco; New England States, A. Rose, Boston, Mass.

According to Mr. Nelson, there is some territory remaining open for "The Crisis," and those interested should communicate immediately with him at 854 McKnight Bldg., Minneapolis, Minn. The territory which can be acquired includes Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Kansas, Oklahoma, Arkansas, Texas, Oregon, Washington, Montana, Idaho, Colorado, Utah, New Mexico and Wyoming.

S-M COMPANY PRODUCING CANADIAN ARMY FILM.

Edwin Bower Hesser's story of the "American Legion" of the Canadian army, at present in the filming in Canada under the direction of Roamine Fielding, is rapidly nearing completion. With E. K. Lincoln in the stellar role the picture is being produced by the S-M Films Corporation of Philadelphia. The company has been in Canada for upwards of three weeks, working on the picture hand in hand with the Canadian military authorities.

Mr. Lincoln plays the role of a young American who enlists in the Canadian army. Roamine Fielding himself plays the villain, and the heroine's part is in the hands of Barbara Castleton. The company first went to Montreal, then to Valcartier and later to Quebec City. The players then proceeded to Toronto and are now about finishing their work at Camp Borden, Ontario, which is one of the finest of Canada's training camps. The training of soldiers in modern trench warfare, as it will be practised in France by the United States army, is shown in the film, and actual front line conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the French front.

The interiors are to be made in Philadelphia, where Ira M. Lowry, general manager of the S-M company, is arranging the sets at the Lubin studios.

UPDEGRAFT TO BOOK "THE DEEMSTER."

H. J. Updegraff, of Minneapolis, formerly manager of the Gem theater of Pipestone, Minn., has contracted with the American Maid Film Company, of Minneapolis, to book "The Deemster" in Minnesota and South Dakota.

BUYERS AID IN "ROBESPIERRE" EXPLOITATION.

In making territorial sales for "Robespierre," the seven-reel spectacle controlled by the Export and Import Film Company, an entirely new method of procedure is being followed by Ben Blumenthal, head of the concern. With the picture complete in every detail, he has laid out a plan which should be of intense interest to state right buyers in the exploitation of a picture of this scope. It concerns the auxiliary matter that goes with the production, which plays a big part in its success.

On "Robespierre" there will be an extensive layout of material, and in the selection of its units the "Robespierre" buyers are to have a voice. There is much material to choose from, and Mr. Blumenthal feels that buyers should know best what will work to the highest advantage of the picture.

"What might be ideal for the metropolitan engagement of a production might not suit the requirements of second and third-class cities," says Mr. Blumenthal. "While it is true that feature releasers undoubtedly devote their best efforts in devising the material which is calculated to draw the public interest, opinion as to selection will differ. We have all seen such instances, where very expensive, conscientious displays have been pronounced inadequate by the man whose money pays for it. I propose to draw the consensus of opinion on such matters and be guided by the men in the field. 'Robespierre' presents so many different angles for its presentation to the public that I want the final selection to be representative of the opinion of state rights buyers."

As soon as a few contracts for the sale of "Robespierre" now under way are closed, Mr. Blumenthal will call a conference to take matters up, from twenty-four sheet posters down to the neighborhood dodger.

SPECIAL ADS FOR "ONE LAW FOR BOTH."

For the purpose of better exploiting "One Law for Both," the Ivan production, various special publicity devices are being used, which are designed to be of great aid to exhibitors. Special triple expansion display frames 9 feet wide and 6 feet high, holding all the 22 by 28 photos, the 11 by 14 photos and 8 by 10 photos on this production, as well as the trade mark of the company and special description of play and cast, have been designed and veneered and enameled for lobby display.

Drawings by famous artists have been reproduced in mat form.

Advertising mats from 14 lines single column to half a page have been devised so that a uniform and systematic scheme of advertising can be resorted to by all exhibitors.

A special book giving various publicity aids as well as the reproductions in miniature of the various styles of special oil paintings and the styles of paper are reproduced.

Mr. Kopfstein has also designed a special newspaper size reproduction of the great number of favorable newspaper reviews which were accorded this production.

TOBIAS BUYS "TROOPER 44."

"Trooper 44," the Dixon Boardman feature in five reels, has been disposed of in the United States through the agency of James A. Stiles, 220 West Forty-second street, New York, to M. L. Tobias, of 729 Seventh avenue.

Mr. Stiles is finishing a series of scenic productions known as "travelettes," which are to be released through a program at the rate of two a month, and the producer states that they contain sufficient novelty to keep them away from the ordinary travelogue picture heretofore used.

KAUFMAN TAKES NEW CONTRACTS.

Kaufman Specials, of Memphis, Tenn., announces that state rights have been purchased for the Terry Human-Interest Reels, issued bi-weekly, for Tennessee, Alabama, Louisiana, Mississippi, Georgia, Florida and South Carolina; also Tennessee, Louisiana and Mississippi for the American War News Weekly. The first of these single reels were released on June 25, and many bookings have been reported to date. President Kaufman recently journeyed to Brownsville, Tenn., by automobile, where he closed additional contracts with W. E. Yost, a prominent theater manager operating at Brownsville and at Pontotac, Miss.

MOTOY COMEDIES CONTINUE IN FAVOR.

The success anticipated by those who are interested in the production of the Motoy Comedy films is finding ample justification, and this knowledge will be gratifying news to those who have seen the pictures. It seems the quaint little doll actors are winning all hearts with their Lilliputian antics—they create, draw and hold the interest of all classes, especially of grown-up folk, which is contrary to the opinion expressed by a small minority of prophets in certain circles. Many of the best theaters throughout the country are now showing the comedies. Among those in New York are the Strand and Loew's; in Boston, the Modern theater, and in Chicago, the Lubline, Trinz Circuit and Ascher Brothers Circuit. The M. & R. Film exchange of San Francisco has acquired the Motoy Comedy rights for California, Nevada and Arizona. It is understood that they have booked the entire T. & D. Circuit for the series.

"Come Through" Declared Censor-Proof

So Declare Members of National Review Board—Mastbaum Buys Universal's Melodrama.

COME THROUGH," George Bronson Howard's big screen drama, which has just closed its two weeks' run at the Broadway theater, is expected to develop into one of the most popular state rights pictures that the Universal has ever issued. On the day the picture began its run, Stanley V. Mastbaum purchased exclusive rights for eastern Pennsylvania and New Jersey, with the declaration that he expected to do a record business with the Howard story. The officials of the Universal Film Manufacturing Company are also considering propositions from other well-known operators in this country and abroad. Special showings have been arranged for these buyers, following the Broadway engagement.

Suspense, the one essential ingredient of the successful melodrama, is employed throughout the story with masterful effect, it is said, and despite the fact that much of the action transpires on the threshold of the underworld with many types of crooks filling important roles, the bounds of good taste have not once been overstepped, and it has not been found necessary to eliminate a single scene out of deference to the censors. In this connection, members of the National Board of Review have declared that the feature will get by every board of censorship in the country without difficulty.

ORGANIZATION PROMOTED BY LESSER GROWING.

The announcement recently made by Sol L. Lesser, of San Francisco, of his plans to promote a merger of state rights men throughout the country, supplemented with a partial list of those who have already pledged themselves to the organization. In addition to Mr. Lesser, of the All Star Feature Distributors, Inc., the list includes:

M. Rosenberg, of the De Luxe Feature Film Co., Seattle; Harry Rathner, of the Supreme Feature Film Co., Minneapolis; L. Goldstein, of the Supreme Photoplay Corporation, Denver; Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, and Harry Grelle, of the Supreme Feature Film Co., Pittsburgh, Pa. Several other buyers have affiliated themselves with the movement and their names will be announced shortly, it is stated.

Leon D. Netter, who has secured a franchise in the national organization for the state of Ohio, is to travel to San Francisco shortly to complete financial arrangements for carrying on his work and to greet old friends in the trade.

In speaking of the trend of the demand, Mr. Lesser stated that exhibitors seem to favor films of six or seven reels, either taken from some popular book or with some well-known star. He asserts that the open market conditions now prevailing in the West are to their liking, as the plan gives them an opportunity to present attractions desired by their patrons, and at the same time get pictures that return them a profit.

CENTURY COMEDIES GAIN ATTENTION.

Since Alice Howell entered the constellation of comedy stars the competition has increased the interest of state rights buyers in the general subject of comedies. "Balloonatics," Miss Howell's first medium, opened the way to women as competitors with male comedy stars, and her reception was encouraging in the extreme. Then followed "Automaniacs" and "Neptune's Naughty Daughter," attractions that added further to the early establishment of Miss Howell in popular favor as a lone star.

General Director J. G. Blystone has now completed a fourth comedy for distribution under the Century brand entitled "Alice of the Sawdust," with Miss Howell doing all sorts of break-neck circus stunts in her quest for laughs. While it is likely that no circus ever traveled with just exactly the equipment Mr. Blystone provided for Miss Howell's "show," it is equally certain that never before has so much fun been manufactured with the saw-dust ring and aerial equipments as the basis of operations.

Century Comedies are distributed to state rights buyers by Julius Stern, president of the corporation, from his office in the Mecca Building, New York.

"TANKS AT ANCRE" RUNNING AT GLOBE.

Following the announcement that Pathe's five-reel special official government picture, "The Tanks at the Battle of Ancre," has been booked at Charles Dillingham's Globe theater, New York, it is now stated that the engagement is for at least two weeks, at what is believed to be the highest weekly rental ever paid for a five-reel picture in New York.

Other big bookings are Orchestra Hall, Chicago; Tremont Temple, Boston; and the Brandeis theater, Omaha, under the auspices of the Hotel Men's Association during its convention there.

The arrangements made for presenting "The Tanks at the Battle of the Ancre" in Chicago and Omaha typify C. R. Seelye's sales policy, according to which Pathe salesmen and managers work with the exhibitors in putting over Pathe pictures.

In Chicago the presentation is being made under the direction of Manager Vogelei, of Orchestra Hall, in co-operation with Tom North, manager of Pathe's Super-Feature Department, who is in Chicago for the Motion Picture Convention.

SHERMAN BUYS "I BELIEVE."

Harry A. Sherman, head of the newly-formed Sherman Pictures Corporation, has purchased the exclusive right to "I Believe" from George Loane Tucker, who wrote the scenario and directed the production.

This transaction comes right on the heels of the announcement that one of the largest and most important combinations ever formed in the moving picture industry was brought into existence when a group of men headed by Mr. Sherman formed a company which will be known as the Sherman Pictures Corporation.

"I Believe" is said to be of a size and importance that will make it rank favorably with the productions Mr. Sherman has handled in the past.

NEWARK RUN OF "GOD'S MAN" EXTENDED.

An indication of the appeal and box-office value of the latest Frohman Amusement Corporation super-production, "God's Man," is the success which that production has enjoyed through the past week's run at the Goodwin theater, Newark, N. J. Although the original booking was for but four days, the management of the house, impressed by the business, extended the engagement for another four days, and at the termination of this second period were prevented from a further extension because of the inability of the Mammoth Film Corporation, distributors of the production for the Northern New Jersey territory, to withhold a print from other bookings.

MORE FOREIGN RIGHTS TO "DEEMSTER" SOLD.

India, Burma, Ceylon and Brazil figured in territorial sales on Hall Caine's "The Deemster" during the week. David P. Howells bought the rights to the first named three countries, and the Pan American Trading Company purchased the rights to Brazil.

Foreign territory on "The Deemster" seems to be going unusually fast. Practically every country that is open to a venture of this nature has been disposed of by W. E. Shallenberger, president of the Arrow Film Corporation, and J. Frank Brockills.

"WHO SHALL TAKE MY LIFE?" AROUSES INTEREST.

The forthcoming Selig feature film, "Who Shall Take My Life?" is said to be already arousing the expectations of territorial rights' buyers, notwithstanding the fact that the drama has not been exploited. The drama, written by Maibelle Heikes Justice, is said to present an interesting argument against capital punishment.

"PERSUASIVE PEGGY" COMPLETED.

Mayfair's first production, "Persuasive Peggy," is completed and M. A. Schlesinger, president of the company, is so impressed with the work done by Peggy Hyland, Mayfair's first star, that he has selected Director Charles J. Brabin to collaborate with Miss Hyland and the authoress, Miss Maravene Thompson, to do the cutting and titling, believing that they can obtain the best results because of their intimate knowledge of the story.

Mr. Schlesinger's policy is one of exacting supervision over every conceivable detail, and every ounce of his energy has been devoted to the successful production of the first Mayfair



Scene from "Persuasive Peggy" (Mayfair).

film. It is primarily due to Mr. Schlesinger's untiring efforts that the success of "Persuasive Peggy" is virtually assured.

Mr. Schlesinger is preparing to announce the trade showing of "Persuasive Peggy," which film production he says is one of human emotions that will appeal to the emotions of the picture-loving public.

Manufacturers' Advance Notes

Bluebird Adds "Mother of Mine"

Set for Release on August 20—Features Ruby La Fayette, Who Makes Screen Debut at Seventy-two.

RUPERT JULIAN'S production of E. J. Clawson's story and scenario, "Mother of Mine," was shown to employees of Bluebird during the past week, and by a unanimous vote of "the jury" was declared to fulfill, in every detail of story, cast and production, the requirements of that program. It was accordingly set for release August 20, following the Lynn F. Reynolds "nature study," "The Shown-Down" (August 13) and the Franklyn Farnum-Brownie Vernon comedy drama, "The Clean-Up" (August 6).

"Mother of Mine" developed, in its private showing, the sincere admiration of Bluebird executives for the artistry of Ruby La Fayette, in the mother role. At the age of seventy-two Miss La Fayette worked before a camera for the first time under Rupert Julian's direction, although her stage career dates from the early sixties, and has encompassed every line of work possible to dramatic representation. Ruth Clifford will be co-star with Mr. Julian in advertising "Mother of Mine," with Ruby La Fayette featured.

Selections for the further schedule of Bluebirds will be made from four issues completed and ready to be dated up. Ella Hall's reappearance in the series will be accomplished in Jack Conway's production of "Little Miss Fix-It," furnished by J. Grubb Alexander and Fred Mynton. Dorothy Phillips will be the star of "Triumph," a production made by Joseph De Grasse from Samuel H. Adams' story in *Colliers*; Jack Cunningham's story, "The Fourth Glove," prepared for the screen by Walde-mar Young and directed by Elmer Clifton will have Franklyn Farnum and Brownie Vernon as stars, and Lynn F. Reynolds will furnish his final Bluebird in "Mr. Opp," created from Alice Hegan Rice's story of the same title. Having finished these subjects, Bluebird directors are all busy on new creations for autumn showings.

GAUMONT SHOWS PICTURES OF FRANCE.

Motion picture exhibitors have to make money. That is their first thought. The manufacturer of pictures who keeps that always in mind is the one who is working closest with the exhibitors. This is the reason the Gaumont Company has had such success with its single-reel releases.

The pictures in the current "Tours Around the World" are



Pope's Palace, Avignon, France.

so well chosen that the reel will not get "cold" on the shelf, no matter how long it may be before an exhibitor has a call to run it a second or third time. Perhaps the most interesting, from the point of view of photography, are the views of Avignon, France. Avignon is the place where the Popes lived during the fourteenth century.

To balance the reel are pictures of the ruined Palace of Tiberius at Capri, and of Timbuctoo, the mysterious town on the edge of the Sahara Desert near the River Niger.

ELEPHANT STARS MAKE DEBUT AT GOLDWYN'S.

It takes something out of the ordinary to make Fort Lee villagers excited these days. When recently a large circus plant went through on its way to Goldwyn studios, the most hardened inhabitant had to take notice.

It was not one lone circus, but an assembly of three shows—



The Circus at the Goldwyn Fort Lee Studios.

a huge combination of elephants, camels, lions, circus tents, wagons and sideshows. Dancers, fat women, barkers, clowns and a multitude of supers, men, women and children, gave the requisite atmosphere.

A group of four performing elephants hired from the New York Hippodrome, went through their tricks for the benefit of the camera.

Unfortunately, like a good many novices, they were attracted by the glare of the powerful arc lights, and gazed into them at every opportunity. The result was they had to be doctored, their eyes bathed in boric acid; they did not sleep all night, could not eat any food, and had to be carefully nursed.

They bravely stuck to the game though, and were out on the lot next morning, with white rings painted around their eyes, and rather shaky, but determined to finish the picture.

GOING TO SEA IN NEW YORK CITY.

No doubt by this time every one, everywhere has heard about the warship which has been constructed in Union Square, New York City, for the purpose of arousing patriotism in the youth of this city and getting enlistments for the navy, yet few know that this structure has another and decidedly important mission, in that on board it the naval recruits are actually trained. In the seventy-fifth release of the Paramount-Bray Pictographs a first-hand knowledge of how things are done on board the men-of-war will be shown.

Through the courtesy of the Navy Recruiting Bureau the Bray Studios, Inc., were permitted to take this picture, and it is their belief that it will serve to acquaint millions of young men throughout the country with the advantages and benefits which they are sure to derive through serving their country in this branch of the service.

SPOOR GIVES SOLDIERS PATRIOTIC PRINT.

George K. Spoor, president of Essanay, donated a print of Bryant Washburn's latest feature, "The Man Who Was Afraid," to the First Illinois regiment to be used for recruiting purposes. The soldiers secured the use of one of the big downtown Chicago theaters and exhibited the picture there amid a military demonstration. The entire regiment paraded the Loop district, headed by the regimental band. Banners were displayed advertising the showing of the picture, admission to the theater being free. Recruiting agents were on every corner, stopping men and asking them to enlist and advising all who refused to "Go see 'The Man Who Was Afraid.'"

K-E-S-E released the film and is preparing to aid exhibitors in getting the co-operation of recruiting officers for their showings of the production.

General Steadily Growing

Addition of Four Reels a Week Soon To Be Followed by More Until Volume is Attained.

WITH the promise of a four-reel feature release each week to top off its present regular supply of shorter length features, General Film is well on its way to its recently predicted increase of product. The new material is being put on gradually, since the greatest of discrimination is being employed, but a product double what it was a week ago is already in sight.

General Film will in a very short time have ready for release a group of not less than ten four-reel dramatic subjects with popular stars in them, upon which the finishing touches are being placed in the laboratory. These will be marketed probably under the name of Sunset Features, to distinguish them from the many shorter length features with which the exhibitor and public are already familiar. General Manager Harold Bolster predicts that these will be hardly launched before there will be other additions of subjects different from the General Film product already being distributed.

Including the new product now on the way General Film has a list rather formidable for bulk and noteworthy for consistent character. It includes in current releases:

Dramas.—A four-reel series; the Selig two reelers and one-reelers; the O. Henry two-reel Broadway Star Features.

Comedy Dramas.—The "Black Cat" features from Essanay in twenty-five-minute lengths; two-reel O. Henry Broadway Star Feature comedy-drama subjects, which alternate with O. Henry drama releases.

Series.—"The Further Adventures of Stingaree," with True Boardman, in fifteen episodes (Kalem); the "Sparkle Comedies," one reel; "Pokes and Jabs," one reel; Johnny and Emma Ray, one reel; Ham and Bud, one reel; Bickel comedies, one reel; Selig one and two reel comedies.

Educational.—Selig World Library, one reel, weekly.

The augmenting of product has taken place spontaneously and in a period devoted by General Film mainly to reinforcing and aligning the organization toward a bigger and more efficient sales service, and in the midst of the introduction of concentrated merchandising methods. This part of the task has been so nearly completed that the attention of the management is now given more freely to the increase of subjects to be handled by its improved machinery.

SPOOR WOULD EXCHANGE SUGGESTIONS.

So long as the producer is making up advertising material as well as the pictures themselves the Essanay company believes that there should be a more direct route for exhibitors' ideas and criticisms than through the distributing companies. Especially is this true in cases such as theirs, where they are releasing through two different channels and have lately placed "On Trial" with the First National Exhibitors' Circuit.

"We are always endeavoring to secure suggestions from practical exhibitors and fully realize that it is to our advantage to be guided by them, as it is only natural that they have developed their end of the business along the lines which will evoke the best results," said President Spoor. "As a step toward arousing the co-operative spirit toward the producer among the many capable theater managers in this country we are requesting them to feel free to call upon us at all times for advertising ideas and at the same time send along anything which would be of use to us in issuing material and pictures to their liking.

"So great was the demand for the novelty advertising on the Linder pictures that we will undoubtedly continue to issue material of this sort on other series and features as soon as we are assured that exhibitors are anxious to make use of such novelties on their five-reel productions."

UNMASKING THE MEDIUMS IN PICTOGRAPHS.

In the seventy-fifth release of Paramount-Bray Pictographs the third of the series of "Unmasking the Mediums," which have been made with the co-operation of Hereward Carrington, one of America's foremost psychologists, will be shown. This subject has to do with materialization, which has always been the most spectacular and least understood of all of the examples of mediumistic power.

Mr. Carrington has spent a lifetime on the subject of "spiritualism" and was probably the first to uncover the methods used by the mediums in carrying out their materializing seances. For this release Mr. Carrington staged a seance so that a so-called astral body materializing and the deception is quite as remarkable as if done before a select few in some medium's establishment.

In the picture Mr. Carrington does the "materialization" and then explains it.

GEORGE HANLON SEES DAUGHTER.

One of the most interested spectators at the private showing at "The Golden God" last week was George Hanlon, one of the famous Hanlon Brothers and father of Alma Hanlon. Mr. Hanlon has been retired for some years, but he will be remembered by all older theater-goers for "Fantasma" and "Superba," two spectacles which held the boards for a generation.

TALLY AND LOEW VISIT THE "CIRCUS."

T. L. Tally of the West and Marcus Loew of the East, met at the Goldwyn studios in Fort Lee, N. J., last week and were photographed with Samuel Goldfish, president of the Goldwyn Pictures Corporation, and Alfred Weiss, vice-president of the Goldwyn Distributing Corporation, out "on the lot," where a pretentious circus spectacle which is featured in Mae Marsh's third play was being photographed.

The two motion picture magnates were among the hundreds



Tally and Loew at the Circus.

of notables of the stage, screen and society who have journeyed across the Hudson River during the past week to see one of the biggest pictures of the current season in the making. Mr. Tally owns and conducts a palatial motion picture house in Los Angeles, while Marcus Loew controls many theaters in New York City.

All photographic traditions require that the principals of a picture be identified from left to right. Owing to the fact that the left wing of the accompanying snapshot is occupied exclusively by those who were contributing no more than "atmosphere" to the circus scenes the batting order will be presented from right to left. Omitting the great, great, great grandson of Julius Caesar and the two upholstered camels, the first four figures, right to left, are Mr. Tally of Los Angeles, Mr. Goldfish, Mr. Loew and Mr. Weiss.

METRO DUPLICATES THE ORIGINAL "BANNER."

The flag that inspired the national anthem of the United States, "The Star Spangled Banner," will be seen in the forthcoming Metro wonderplay, "The Slacker," in which Emily Stevens returns to the screen. It is not the original flag that flew over Fort Henry, at Baltimore, on that memorable night when the British fleet attacked the American fort, but it is an exact duplicate.

The national emblem at that time consisted of fifteen stripes and fifteen stars, and that particular one measured 40 by 30 feet. The duplicate which is screened in "The Slacker" measures the same as the original.

STANDARD BOOKINGS INCREASE.

Having booked up almost every important house in its territory, the Standard Film Corporation, which distributes the Art Dramas program for Iowa, Kansas, Missouri, Minnesota and Nebraska, has set out to introduce the pictures in the smaller towns, and in the past week it has succeeded in contracting for one week in Wauke and Menlo and for two in Armstrong, Iowa. These towns are respectively, 200, 350, and 400 in population.

The Des Moines office of the Standard also succeeded in securing a first run contract for the Majestic theater in that city.

COMING SELIG-HOYT COMEDIES.

The Selig Polyscope Company has announced the next group of Hoyt farce comedies to be released in K-E-S-E. The titles and release dates are: July 9, "A Rag Baby;" July 23, "A Run-away Colt;" August 6, "A Dog in the Manger." Each of the Hoyt farce comedies are two reels in length and feature William Fables, James Harris and Amy Dennis. J. A. Richmond continues to direct them. These comedies faithfully follow in Charles Hoyt's plots of true American life, but laughable situations have been added.

BLANCHE SCHWED TO BE FEATURED.

Baby Blanche Schwed, who so ably supported George Beban in "The Alien," will shortly be seen under the Junior Players' banner in a one-act comedy drama featuring the little talented star. "A Bit of Life" is the first release, and is to be followed with two one-reel subjects every month.

Goldwyn to Show at Exposition

Four and Perhaps More of Its Pictures Will Be Exhibited to Trade at Colonial.

THE Goldwyn Pictures Corporation is ready to invite the exhibitors of America to see the first of its productions which have been made since the opening of its New Jersey studios in January. Seven Goldwyn pictures have been completed and the eighth and ninth productions are about to be begun. At least four and perhaps more of these pictures will be shown for the first time to American exhibitors each morning during the exposition of the Exhibitors' League of America, in Chicago, July 14 to 22.

Arrangements have been made with Jones, Linick & Schaefer whereby Goldwyn will hold a morning trade showing each day at the Colonial theater on Randolph street and exhibitors will be admitted to these showings by invitation.

The schedule calls for the showing of two productions each day under the auspices of F. M. Brockell, manager of the Goldwyn offices in Chicago, and officers of the company from New York.

Mae Marsh, Goldwyn star, who has been honored by having the first day of the exposition designated as "Mae Marsh Day," will attend several of these morning showings and meet many of these exhibitors.

Samuel Goldfish and other officers of Goldwyn will be present in Chicago throughout the exposition to meet men who have contributed to the growth of the industry.

EMILY STEVENS IN "A SLEEPING MEMORY."

Emily Stevens, star of the forthcoming Metro wonderplay de luxe, "A Sleeping Memory," has in the stellar role of the picturization of E. Phillip Oppenheim's popular novel, a role that for dramatic opportunity surpasses anything this gifted artist has had since she made her debut in the silent drama.

Like Miss Stevens, Mr. Mills, himself a star, has in the part of Powers Fiske, a role that fits him like a glove. Mr. Mills always gives a studied and finished portrayal of any part for which he is cast.

"THE LITTLE TERROR" (Bluebird).

Violet Mersereau's seventh Bluebird, "The Little Terror," was intended for release July 23, but a delay in perfecting the negative required that July 30 should be the ultimate date when the pretty blonde ingenue should come again to greet her legion of admirers through a screen medium. Rex Ingram made the production in Bluebird's Leonia (N. J.) studio, managing the only company working in this series in the East.

To reflect circus incidents essential to the early scenes in the photoplay a traveling show was halted on its tour and detained until a series of thrilling episodes was recorded—the progress of the performance to a sensational accident in which an essential plot required that a trapeze performer should fall to his counterfeit death. Miss Mersereau, in these incidents, impersonates an equestrienne, and gives some surprising duplications of a regular circus girl's performance, bareback.

Then the routine of the scenes are relegated to every-day



Scene from "The Little Terror" (Bluebird).

surroundings of affluence—for the circus waif gets into high society, by adoption, and there sprinkles the proceedings with an abundance of natural comedy. Sidney Mason was Miss Mersereau's leading man in creating "The Little Terror," with Mrs. Brundage, Jack Raymond, Ed Porter, Robert Clugston and Ned Finlay also working under Mr. Ingram's direction in preparing what is declared to be one of the best features Miss Mersereau has furnished to the Bluebird series.

"The Range Boss" Coming July 16

Essanay Will Follow the Gardner Picture a Week Later With "The Golden Idiot."

TWO big features are to be released by Essanay in the coming weeks. "The Range Boss," the first, is scheduled for July 16. This will be followed by "The Golden Idiot," July 23. Both films are to be handled by K-E-S-E.

Trade showings of "The Range Boss" are now being run at all branch offices of the releasing organization. This is the second of Essanay's series of Westerns, following "Land of Long Shadows," and features Jack Gardner, the former musical comedy star. The story is based on a cowboy romance and is replete with rapid-fire action of the red-blooded type. Ruth King and Carl Stockdale are the principal leads of Mr. Gardner's supporting company. W. S. Van Dyke was the director.

"The Golden Idiot" is Bryant Washburn's next feature. It is a comedy drama of the type which made Mr. Washburn so popular in his Skinner pictures. The star is shown as a beloved vagabond, who takes a thousand-to-one chance on a fortune left by his eccentric uncle and wins out. The picture introduces a three-legged dog for some decidedly novel action. It was produced by Arthur Berthelet.

Each of these pictures has a screen time approximately of sixty-five minutes.

THREE GAUMONT SINGLES FOR JULY 15.

It is an interesting program of single reels which comes from Gaumont through Mutual the week of July 15. The first release of the week is "Tours Around the World," No. 37, released July 17. First in importance upon this reel is Avignon, France. On the same reel are pictures of Timbuktu, the city situated on the edge of the Desert of Sahara within a few miles of the River Niger. A third section shows the ruined palace of Tiberius upon the Island of Capri, Italy.

The second release of the week is Gaumont's Mutual Weekly, No. 133, July 18. This contains the latest news of the world obtainable for motion pictures. The war pictures are sent from the Societe des Etablissements Gaumont in Paris.

"Reel Life," No. 64, is released July 19. "Incandescent Mantles" tells in pictures just how these aids to illumination are manufactured. "The Boy Scout Signal Corps" shows the youth of the nation being trained for work that may well fit into the war scheme at some future time. "The Coconut" gives views at various periods of growth, and also some grotesque carvings of the rind of the fruit. Other sections of the reel are "A Novel Bicycle Race" and "Leaves from 'Life'."

SEVEN-REELER ON TRIANGLE PROGRAM.

An innovation in program features is the seven-reel production, "The Flame of the Yukon," starring Dorothy Dalton, which Triangle will release on July 1 with "Her Excellency the Governor." The spectacular effects and dramatic power of this picture will doubtlessly place it among the greatest of Triangle achievements. The fact that it is two reels longer than the regular program plays might indicate that it was designed as a "special." This is not the case, however. The story by Monte M. Katterjohn demanded seven acts in order to realize its full power and coherent development. For that reason it was decided to deviate from the standard. The same policy will be followed with other Triangle plays that merit greater length than five reels.

Miss Dalton as "The Flame," presents a picturesque figure as the Carmen of Alaska, queen triumphant of the Midas dance hall during the stampede of gold-crazed prospectors on the banks of the Yukon, in '95.

HINTS OF COMING CHAPLIN "WESTERN."

Charlie Chaplin is at work on his next comedy for Mutual. While he has not made known definitely the character of the production, he has hinted that it will be a "western." If the idea is worked out it will probably be a burlesque on the typical western "movie."

Mutual's comedian is back at the Lone Star studio at Los Angeles after a five-day trip to San Francisco with his brother Syd. When "The Immigrant" was completed, Chaplin declared a vacation for all hands and started for northern California with his brother. He showed the strain of the strenuous work on "The Immigrant" and returned after his rest, full of energy and enthusiasm for his next picture.

Edna Purviance, Chaplin's leading woman, hurried to the old home town, Lovelock, Nev., where she spent the gap between pictures.

MANTELL, JR. IN APOLLO PLAY.

Robert B. Mantell, Jr., son of the tragedian, will have an important role in the coming Art Drama, "When You and I Were Young." Mr. Mantell appeared with his father in Shakespearean repertoire for several seasons, and has also spent considerable time in stock.

Harry Benham will play the principal male role in this production. Also in support of Alma Hanlon will be Florence Short.

"The Reed Case" Leads Universal

For Week of July 9, Also Ruth Stonehouse Is Featured in "A Limb of Satan," Three-Part Gold Seal.

THE Universal company presents a well balanced program suitably spiced with comedy, for the week of July 9. The Butterfly feature, "The Reed Case," stands by itself. It was written and directed by Allen Holubar, who stars in it with Louise Lovely. The five reels have unusual strength. The plot threads entwine a clean-cut ambitious young detective and a society girl and unravel to a happy ending.

On the regular program all types of motion picture stories are presented by well chosen casts. The offering for Monday is a Nestor comedy, "Minding the Baby." It was written by Fred Palmer and produced by Roy Clements. Eddie Lyons plays Mr. Youngwed. Edith Roberts is Mrs. Youngwed, while Lee Moran as that autocrat of flatdom, the janitor, adds the convincing touch.

The feature for Tuesday is the Gold Seal three-part drama, "A Limb of Satan." It stars Ruth Stonehouse, who produced it, in the sympathetic role of a mischievous orphan. In support are Jack Dill, Chester Bennett and Mrs. Witting. On the same date will appear "The Paper Hanger's Revenge," a Victor release featuring Elleen Sedgwick.

For Wednesday there is an L-KO two-reel comedy of rare merit entitled "Hearts and Flour." These L-KO releases are steadily growing in popular favor. Also on this day appears the regular issue of the Universal Animated Weekly, that mirror of the world's events that appeals through its news beats.

On Thursday the Rex feature, "Three Women of France," a two-act war drama, is the quintessence of action, being a five-part picture compressed into two-reels. It was written by Bess Meredyth and produced by Ruth Ann Baldwin, with a cast which includes such well-known players as Jack Mulhall, Irene Hunt, Adelaide Woods, Daniel Leighton, Dick Ryan and Virginia Lee. On the same day there is a Victor brand comedy, "Meet My Wife," featuring Neal Hart and Mignon Anderson.

The weekly issue of the Universal Screen Magazine is chock-a-block with instructive and interesting pictures. It appears on July 13. On the same day there is released a two-reel Victor comedy, "Kicked Out." Carter De Haven is starred. He also produced the picture. Others in the cast are Marcia Moore, Ed. Clark, Dan Duffy and Marguerite Whistler.

Saturday sees the release of the Bison feature, a two-reel Western drama, entitled "Double Suspicion." This features Neal Hart, Janet Eastman and George Berrill with Joe Rickson and the Universal cowboys. Universal Current Events and the Joker comedy, "Kitchenella," featuring Gale Henry and Milton Sims, appear Saturday also.

Sunday the chief offering is the Imp drama, "Hatton of Headquarters," written by Crawley and Maude and produced by Donald McDonald. Lee Hill and Charles Hill Mailes appear in the leading roles. On the same day will be a Powers comedy cartoon, "Monkey Love," and on the same reel is a Dorsey Educational, "In the Rocks of India." Also on Sunday is a Western drama of the Big U brand, "The Punishment," featuring Robert Leonard.

During the week the third episode of "The Gray Ghost," entitled "The Warning," the serial adapted from the Saturday Evening Post story "Loot," will be released.

"Do Children Count?" Going Strong

Essanay Company Reports Many Houses Changing Attitude Toward Two-Reel Subjects.

AS a breaker of house policies Essanay's latest series, "Do Children Count?" has established a record which may stand for a long time to come. Branch managers of K-E-S-E report that they have been able to convince exhibitors who have not run a two-reel subject for years that this series has a strong appeal for every class of clientele. From every territory contracts have been received from between five and twenty theaters which are making exceptions to pre-announced policies to show these twelve subjects.

The immediate recognition of "Do Children Count?" photodramas is due to several reasons. Not only has the series strong advertising possibilities, but the campaign already has been outlined for exhibitors by Essanay. Little Mary McAlister's work in "On Trial" has counted also strongly, as she is generally credited with carrying off the honors.

Some of the better known feature houses which have booked the series are two Chicago downtown houses, the Ziegfeld and the Pastime. Others, covering practically the entire country, include the Strand, Birmingham, Ala.; Fenway, Boston; Broadway at Salt Lake City; Strand at Sacramento, Cal.; Regent at Detroit; New Grand Central, St. Louis; Hippodrome at Portland; Colonial at Cincinnati; Majestic at St. Paul; New Grand in Minneapolis; Washington in Dallas, and the Keeney in Newark.

COMING APOLLO.

Frederic Rath, who wrote the story and scenario for "When You and I Were Young," the coming Apollo-Art Drama, is now engaged in writing the continuity for the recently purchased story by Charles E. Dazey, author of "Manhattan Madness." Alma Hanlon is to be starred in this, which has for a working title "Behind the Mask."

Mastbaum Signs Up With Goldwyn

Contracts for First Year's Output of Twenty-six Productions of New Company.

STANLEY V. MASTBAUM, who shares with Marcus Loew of New York, the record of controlling or booking more theaters than any other man in the picture industry, has signed for the entire first year's output of twenty-six Goldwyn pictures for his Stanley theater, Philadelphia.

Thus does Goldwyn enter America's third largest city in the premier show place of the community. The bookings of the Goldwyn productions by Mr. Mastbaum may be taken to mean that Goldwyn pictures will be presented in the hundred or more theaters under the direct control of Pennsylvania's most powerful exhibitor.

Goldwyn's managers in its nineteen American branches, as well as the managers of its six Canadian offices, have been on duty since June 11, and announcement is about to be made of the signing of important exhibitors in most of the large American and Canadian centers.

The equipping of all of the branches in the United States has, in the main, been done from New York, and Goldwyn finds itself completely installed in nearly every case within thirty days after the signing of its leases. In each office a large and completely equipped projection room has been fitted up.

Goldwyn is making its own positive prints of its productions in its own Fort Lee laboratories, and day and night shifts are now being operated to lay down prints of productions of its various pictures in all of the Goldwyn branches to enable managers to rent films on the basis of personal inspection by exhibitors instead of on home office promises and prospectuses.

Trade showings will be held in all of the branches in July.

REGINA BADET IN "NO GREATER LOVE."

Miss Regina Badet, the French emotional actress, is presented in the role of Sadunah, the Dancer, in the Selig Red Seal play, "No Greater Love." This K-E-S-E production was written by William Le Quex and is a life drama of today, being the study of a woman's heart. Sadunah, the Dancer, has a daughter whom she wishes to defend from worldly perils, whom she wishes to shield from the life the mother had led. Pursuing her sole ambition, Sadunah marries a rich financier and when he gets into serious trouble and it would see that he will lose all his money, she tempts him to commit a terrible crime. But she, too, is ready to sacrifice all for mother love. The call coming, Sadunah, at whose feet the artistic world has paid homage, gives her life for her child.

Regina Badet is known to many as "the vampire of the French screen." Her work is notable. "No Greater Love" is said to present not only a strong plot, but beautiful photography and scenic efforts. The K-E-S-E has a complete list of advertising material to accompany the drama, including one, three, six and twenty-four sheet posters, heralds, window cards, etc.

Miss Badet's artistic dancing adds a great deal to the interest and proper atmosphere of "No Greater Love."

ART DRAMAS TO ISSUE MAGAZINE.

As a further aid to its exhibitors in advertising their pictures, Harry Raver announces that Art Dramas, Inc., intends to issue a weekly magazine, dealing with Art Dramas generally and specifically, and containing, besides news, advertising suggestions, clip sheets, and other publicity material.

The publication, which is to be known as *Timely Topics*, consists of eight pages, 8½x11¼ inches, printed on best grade calendared paper and plentifully illustrated.

Each issue will contain press sheet matter for the current release, and also editorials, comments on the films, special articles on different phases of the film industry and other departments of the regulation trade papers.

It will be the aim of the editors, Harry Ennis and Patrick Kearney, to make it interesting to the general reader as well as of practical value to the exhibitor. Mr. Ennis was for a number of years motion picture editor of the *New York Clipper*, while Mr. Kearney was until recently editor of the *Motion Picture Mail*.

THREE NEW FOX COMEDIES COMPLETED.

Hank Mann, Charles Parrott and Tom Mix have just completed new Foxfilm comedies in the Hollywood studios. In the cast with Mann will be Rena Rogers, Katherine Griffith, Eva Nelson, Jess Weldon and Harry Moody. Miss Rogers has gained fame and success in the two Foxfilm comedies which she made with Tom Mix recently. Mrs. Griffith is an addition to the list of Fox fun-makers. She was well represented, however, by her daughter, Gertrude, who is appearing in the Henry Lehrman Sunshine comedies for William Fox.

Hank Mann's new comedy will revolve around happenings at the beach.

The Tom Mix picture will once more include in its cast Tom himself, Victoria Forde, Billy Mason, Violet Eddy, Pat Chrisman and Sid Jordan. A flirtatious "vampire" has been added to this number of well-known names in the person of Reba Haines.

"Mary Moreland" Leads Mutual July 9

Marjorie Rambeau Has the Title Role—"The Trap" Is the Helen Holmes Number.

A PICTURE dramatization of Marie Van Vorst's popular novel, "Mary Moreland," with Marjorie Rambeau in the title role, leads Mutual's schedule for the week of July 9. "Mary Moreland" is the sixth of Miss Rambeau's productions for Mutual. The player has repeated her success before the footlights during her brief career on the screen. "Mary Moreland" is the story of a very ordinary girl from a very ordinary suburban home who, in her career as a stenographer, became a most extraordinary young woman. She won the love of a rich married man. How she resisted the temptation of love and won is the story that the picture tells.

"The Trap" is the title of the fourteenth installment of "The Railroad Raiders," Mutual-Signal photoplay, released July 9. Helen Holmes, playing the leading role, makes a daring leap from a moving train, crossing a viaduct, into a river and rescues the hero. Miss Holmes' exploits in "The Railroad Raiders" have been the most sensational of her sensational screen career.

George Ovey's Horsley-Mutual one-reel comedy, "Jerry at the Waldorf," is scheduled for release July 12. Jerry beats his board bill, and gets into a fashionable hotel, where his experiences in hunting a bathroom create wild commotion and eventually land Jerry in jail.

Hawaiian atmosphere has been introduced into the La Salle comedy, "When Lulu Danced the Hula," on the Mutual schedule for July 10. Grass begirdled Hawaiian girls take a conspicuous part in the one-reel laugh provoker.

Mutual Tours, released July 10, show Havana, capital of Cuba; Aigues Mortes, a city of the Crusades, and picture a trip up the Nile. Reel Life, the one-reel magazine, released July 12, contains "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," "A Hasty Pudding," "Professional Etiquette" and animated drawings from Life. The Mutual weekly released July 11 carries the latest news of the world.

CONSTANCE TALMADGE FINISHES "THE LESSON."

Constance Talmadge's first Selznick-Picture, "The Lesson"—the first picture in which she has appeared as an independent star—has been completed. Director Giblyn made remarkable speed in this production, and within four weeks of the date that Miss Talmadge was announced as a star her picture was on the film. The release date soon will be announced.

"The Lesson" is from a story by Virginia Terhune Van De Water. The first series of scenes deal with life in a small country town.

Constance Talmadge has the role of a girl just out of school in the first part of the picture, a young wife in the second, and in the third she is the mature product of all her experiences.

Director Giblyn has devised a number of novel and interesting effects in this photodrama, and it will be a worthy introduction of this latest of Selznick stars.

"LOVE BEHIND BARS" (L-Ko Comedies).

Phil Dunham, Myrtle Sterling and Lucille Hutton will be featured in the latest comedy Vin Moore has produced, under the general direction of J. G. Blystone, for the L-Ko Comedies.



Scene from "Love Behind the Bars" (L-Ko).

There will be new effects used in provoking laughter and a bevy of pretty girls will add an unusual interest to the proceedings. The girls will be concerned in scenes representing events in a young women's seminary, with Miss Sterling and Miss Hutton leading the mischief makers through many lively demonstrations.

A BIG FOUR FOR PATHE SERIAL.

Four screen favorites have been engaged by Pathe for the production of a new serial which will be released under the title "The Hidden Hand." They are Doris Kenyon, who will be starred in the production, and Arline Pretty, Sheldon Lewis and Mahlon Hamilton, who will be features.

This is the first serial in which Miss Kenyon has appeared, but she has made a screen name for herself in the features in which she has been starred by a number of companies. Miss Pretty has one serial to her credit. She was the featured member of the cast in "The Secret Kingdom."

Sheldon Lewis is a veteran of the serial. This is the third of the chapter pictures in which he has appeared. As the Clutching Hand in the "Exploits of Elaine" he won popularity. His reputation was enhanced by his work as the "Iron Claw" in the Pathe serial of that name. Mr. Hamilton has been leading man for Olga Petrova. His latest picture is the Lasky production called "The Undying Flame."

The story for "The Hidden Hand" is the work of Arthur B. Reeve and Charles A. Logue. Carroll Fleming, for three years general stage director of the Hippodrome, is the director.

PALMER RELEASING THROUGH EDUCATIONAL.

Harry Palmer leaves the Mutual Program to produce cartoons under his own name, Harry Palmer, Inc. He will release his cartoons every week through the Educational Film Corporation of America. Mr. Palmer was the creator of such well-known comic cartoons as "Babbling Bess," "'Twas Ever Thus," "That Elusive Nest Egg," etc. His cartoons graced the papers of the largest daily and Sunday papers in the country. He is a pioneer of animated cartoons.

Mr. Palmer in the past five years has been connected with the General, Criterion, Paramount and Mutual programs.

Mr. Palmer's cartoons dealing with timely subjects will appear weekly on the same reel with the Raymond L. Ditmar animal pictures—the first release date will be the 25th of June.

"STRICTLY BUSINESS" A NEW O. HENRY.

All the subtle humor of which O. Henry could boast is centered in the latest of his stories to be released through General Film in its series of twenty-two-reel Broadway Star Features by this noted author. In "Strictly Business" the platonic relations of a pair of vaudeville artists, who travel together in a successful sketch, but who appear off stage on purely formal terms, is made the background for a great dramatic climax—followed by the inimitable comedy anticlimax which O. Henry uses with such galvanic effect in his short stories.

Alice Rodier, who plays the girl in "No Story," another recent O. Henry success, is seen as the vaudeville actress. J. Frank Glendon reappears in this number.

IVAN'S "BABBLING TONGUES" READY FOR RELEASE.

"Babbling Tongues," the new Ivan superplay, is ready for immediate release. William Humphrey, who directed this picture, has been engaged three months in the making of this production. An all-star cast, headed by James Morrison and Grace Valentine, have labored valiantly to make it a noteworthy release. Others in the cast are Arthur Donaldson, Paul Capellani, Louise Beaudet, Gladden James, Carolyn Birch, Richard Tucker, all well-known screen and stage stars.

The story of "Babbling Tongues" was written by Mr. Humphrey and George E. Hall.

K-E-S-E NOW RELEASING 15 REELS WEEKLY.

George Kleine's distributing organization, K-E-S-E, is now releasing fifteen reels each week—a K-E-S-E feature of five reels, a series of "Do Children Count?" (Essanay), two reels each, a Selig Charles Hoyt comedy of two reels every other week, averaging one reel a week, and seven reels of Conquest Pictures. In addition to this Mr. Kleine's organization is releasing three series of Musty Suffer comedies and is still booking the Billie Burke serial, "Gloria's Romance," with a steady call for it. He is also offering the George Kleine Cycle of Film Classics, several strong super-features and many splendid educational and scenic subjects.

"THE LAST OF THE CARNABYS" (Pathe).

Gladys Hulette, who radiates optimism, laughter and sunshine in her pictures, stars in the Pathe Gold Rooster play, "The Last of the Carnabys," to be released July 22. In many respects this play is the most pretentious in which she has appeared, being strongly dramatic, with many tense situations, and that without depriving her of the kind of part in which she appears at her best, a part of innocence, sweetness and youth. William Parke directed the picture. Philip Bartholomae wrote the story.

"THE BARRIER" CONTINUES BIG BUSINESS.

Reports from the theaters which have been booking "The Barrier" continue to arrive at the Lewis J. Selznick offices, with nothing but the highest praise for the picture and the business it draws.

Glaum and Desmond Head Triangle July 8

Bessie Love in Circus Story, "The Sawdust Ring," Will Appear July 15, with Enid Bennett in "Mother Instinct."

LOUISE GLAUM in "A Strange Transgressor," and William Desmond in "Time Locks and Diamonds" are featured on the Triangle program for the week of July 8. As Lola Montrose in "A Strange Transgressor," directed by Reginald Barker from the story by J. G. Hawks and John Lynch, Miss Glaum gives a sympathetic delineation of a woman who has cared only for indolence and luxury until her maternal instinct causes her to make a great sacrifice for the life of her little son.

The star is supported by an exceptional cast of players, including J. Barney Sherry, May Giraci, Colin Chase and Dorcas Matthews. The extraordinary gowns worn by Miss Glaum and the magnificent settings required by the story lend aesthetic qualities to the vigorous drama.

In "Time Locks and Diamonds" William Desmond appears as "Silver Jim" Farrell, whose robberies have annoyed the police from New York to Rome. In order to raise money for a former associate, "Silver Jim" calmly removes a famous diamond necklace from under the eyes of its owner. This is his last theft, however, for he is taken voluntary captive by a woman.

The play was pictured by J. G. Hawks from a story by John Lynch and was directed by Walter Edwards. A new leading woman, Gloria Hope, makes her entrance to Triangle pictures as the sister of "Silver Jim." Others who have important roles are: Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guise and Milton Ross.

Due to a change of schedule, "The Sawdust Ring," the widely-heralded circus play starring Bessie Love, will be released the week of July 15 instead of July 29. This will mark the first appearance of the girl star since "Cheerful Givers," and is said to be the most elaborate production in which she has ever been featured. Enid Bennett in "The Mother Instinct" will be the other attraction on the program. Margery Wilson, who has been promoted to stardom, will appear in support of Miss Bennett.

AEROPLANE ACCIDENT FITTED THE SCRIPT.

Tex LeGrane, an aviator instructor at the Staten Island Aviation School at Midland Beach, Staten Island, unwittingly saved the Herbert Brenon Film Corporation a thousand dollars the other day, but cost his employers a brand new Curtiss bi-plane. He was making some flight scenes for Mr. Brenon in the concluding scene of "The Lone Wolf," and as he started up he accidentally deflected one of his rising rudders while about 25 feet off the ground. The machine at once dove to the ground and was completely wrecked, although LeGrane was fortunate to escape with a few bruises and a slight shaking up. As the cameraman was vigorously turning the crank all through the operation he secured a splendid piece of action film.

The aeroplane scene which gives the "big punch" to "The Lone Wolf" as laid out by the author shows "The Lone Wolf" and the heroine of the story escaping from France to England



Scene from "The Lone Wolf" (Brenon).

in an aeroplane. They are pursued by a crowd of international crooks in another plane which is wrecked, killing its occupants. Mr. Brenon intended to build a "wrecked" machine, and it would have been flashed on the screen with the dead aviator lying in the wreckage. LeGrane's accidental tumble furnished both the fall and the wrecked machine without additional cost.

"WHAT MONEY CAN'T BUY" (PARAMOUNT).

"What Money Can't Buy," an adaptation of George Broadhurst's popular play of that name, starring Jack Pickford and Louise Huff, will be released by Paramount on July 16. This

is the fourth production in which Jack Pickford and Miss Huff have appeared together. Booth Tarkington's "Seventeen" created a most happy impression concerning the ability of this youthful pair of co-stars, which Dickens' "Great Expectations" and Gene Stratton Porter's "Frckles" served to augment.

An exceptional cast is assembled in support, including Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze, James Neill and Bliss Chevalier.

Fields Working on "The Corner Grocer"

William A. Brady Announces, Too, the Coming Issue of Another Grandaise Play, "When True Love Dawns."

LEW FIELDS is at work in the Peerless studio, Fort Lee, upon the second of the series of photoplays in which he is to appear for World-Pictures Brady-Made. This is a screen version of "The Corner Grocer," which is said to have had the longest New York run as a spoken comedy drama that ever was recorded. "The Corner Grocer" was written and produced by Adolph Phillip, at the German theater in New York, where its career continued for 1,007 performances, outdistancing "The Old Homestead," which held the record up to that time. This achievement was the more remarkable for the reason that the piece was played in a foreign tongue and could not appeal to anything like the entire populace.

"When True Love Dawns," the last of the series of French photoplays purchased by the Brady International Service for the World-Pictures program, is about to be published. Susan Grandaise, called "the sweetest girl in Europe," is the star of this play, and the cast also includes Albert Signer, whose really remarkable acting attracted general attention in Sarah Bernhardt's "Mothers of France" and Regina Badet's "Atonement."

"When True Love Dawns" is said by its American sponsors to contain certain unique features, among them a set of characters and a story without one thought of evil. It was directed by Louis Mercanton.

Miss Grandaise is expected to come to America in person under consignment to World-Pictures Brady-Made, as soon as she finishes the play upon which she is working with Mr. Mercanton at present "somewhere in France." Director General Brady has already provided himself with several scenarios for the use of Miss Grandaise. These are all on American topics.

Regina Badet, the "vampire of France," who has been seen in this country in "Atonement" and "The Golden Lotus," will not join the forces of World-Pictures for three or four months.

NEW STAGE FOR LASKY STUDIO.

The tremendous production schedule which has been laid out by the Famous Players-Lasky Corporation in its preparation of Arcraft and Paramount photoplays has rendered necessary the erection of still another new stage at the Lasky studio in Hollywood. For the last two years the work of increasing the productive capacities of the studio has been going on almost ceaselessly.

A short time ago, after the completion of stage Number 3, work was begun upon the building of a huge swimming tank in the yard. With the completion of this tank, work has been begun on stage Number 4, adjacent to the tank and so arranged that stage and tank can be used simultaneously.

The new platform will be 200 by 80 feet, the same size as stages Numbers 2 and 3. It will be fully equipped with the latest electrical appliances and telephonic devices. It is planned to devote it almost exclusively to Arcraft productions. It is planned to have a number of stars now in the East transferred to the West Coast during the summer. It is most highly probable that the first photoplay to be staged on Number 4 will be Geraldine Farrar's first picture of the summer.

JACK SHERRILL IN STIFF TRAINING.

"Live in the atmosphere of a character to be played" has evidently become the motto of Jack Sherrill, the popular Frohman Amusement Corporation juvenile star. For the past three weeks, since the completion of his enacting of the leading juvenile role in the Author's Film Corp. production of Otto Hauerbach's sensational Broadway play, "The Silent Witness," young Sherrill has been hard at work under the tutelage of a prominent ex-lightweight champion of the padded ring, putting himself in shape for the lead which he will play in a coming Frohman super-production.

The part to be played by Jack Sherrill calls for some extraordinary athletic stunts, for which the actor is especially well equipped through the training and success of his college life.

MARGERY WILSON A TRIANGLE STAR.

Margery Wilson, who as a leading woman has won a following among the motion picture fans, has signed a three years' extension of her present Triangle contract and in the future will be featured.

"She has been elected to stardom by the public, not by the producers," is the statement issued by Triangle. Miss Wilson's latest appearance was in "The Clodhopper," in which she had the leading feminine role opposite Charles Ray. She will also appear in support of Enid Bennett in "The Mother Instinct," to be released July 15. Among other Triangle successes that have presented her in leading parts are "Wolf Lowry," "The Desert Man," "The Last of the Ingrams," "The Gun-Fighter" and "The Bride of Fate."

"MARY MORELAND" (Mutual).

Love and business furnish the theme for Marjorie Rambeau's sixth Mutual star production, "Mary Moreland," scheduled for release July 9. The photodrama is a screen adaptation of Marie Van Vorst's novel, of the same title, one of the most popular pieces of fiction published in a long time. It was produced under the direction of Frank Powell by the Powell Producing corporation at the College Point studios.

Robert Elliott appears with Miss Rambeau in the role of Thomas Maughm, Wall Street broker. Gene LaMoth, Augusta



Scene from "Mary Moreland" (Mutual).

Burmester, Fraser Tarbutt and Edna M. Holland compose the supporting cast. The same cast has played with Miss Rambeau in most of her Mutual productions. "Mary Moreland" provides many tense dramatic situations in which Miss Rambeau has an opportunity to display her ability to great advantage.

"ON-THE-SQUARE GIRL" COMING PATHE.

Mollie King, who is fast becoming one of the most popular stars on the screen, will appear in "The On-the-Square Girl," a Pathe Gold Rooster play to be released at the end of July. This is an Astra production under the direction of George Fitzmaurice, with a splendid cast, composed of L. Rogers Lytton, Aimee Dalmores, Donald Hall and Ernest Lawford, who support beautiful Mollie King.

"The On-the-Square Girl" is a fast-moving, interest-holding feature, dealing with a little known phase of New York life, the speedy suburban club, town and country set.

CANADIAN GENERAL IN AMERICAN FILM.

Major General Logie, general officer commanding Military District No. 2, Canada, and commandant of Camp Borden, the big training camp near Toronto, himself appears in "For Liberty," Edwin Bower Hesser's story of the American Legion, which is being directed by Romaine Fielding. Another high officer who gave his aid was Brigadier General Fages, commanding Camp Valcartier, Quebec. It is in the role of a young American officer of the Canadian army that E. K. Lincoln is starred, Romaine Fielding playing the "heavy" role, and Miss Barbara Castleton is a charming heroine.

JAPANESE PICTURES DRAWING AT RIALTO.

Continued success at the Rialto theater has been the record of "The Land of the Rising Sun," the ten-episode film in Japan, to be released serially in July, at the rate of one reel a week, by the Japan-America Pictures Corporation, 15 William street, New York City. Unusual interest has been taken in these films by the Rialto patronage, who have been seeing them at the rate of two episodes weekly.

HATCH HEAD OF K-E-S-E AT CINCINNATI.

S. W. Hatch, a widely known exchange manager of Cincinnati, has assumed the position as branch manager of George Kleine's K-E-S-E branch at Cincinnati. Mr. Hatch stands well with the trade, having served as branch manager for the General Film Company, Mutual and more recently the V-L-S-E at St. Louis and Cincinnati.

DETROIT EXCHANGE CANCELS JULY BOOKINGS.

The Madison Film Exchange of Detroit has cancelled all bookings on "The Crisis" and "Enlighten Thy Daughter" for the month of July. This being Michigan's hottest month, John H. Kunsky, proprietor, felt that it would be better to shelve the pictures during that period and give them to exhibitors when it would be certain they would make money.

"SUDDEN JIM" RELEASED JULY 22.

Since the announcement that Triangle was to produce "Sudden Jim," the Saturday Evening Post story by Charles Budington Kelland, now one of the best sellers among novels, many inquiries have been made by exhibitors and fans as to when it will be released and whether or not it will be on the regular program. The date of release has been set for July 22. Although the picture may exceed the standard five-reel length, it will be a program feature.

ANNA LEHR RETURNS TO TRIANGLE.

Anna Lehr, who will be remembered by critics and fans for her splendid emotional work in "Civilization's Child" and "The Bugle Call," has returned to Triangle and will appear in the leading feminine role opposite Jack Devereaux in a picture now being produced under the supervision of Allan Dwan at the Yonkers studio.

An exceptional supporting cast has been assembled. It includes George Siegmann, Frank Currier and Ed. Gillespie.

BOBBY BUMPS AND PUP CELEBRATE FOURTH.

Of course, Bobby Bumps, like any other youthful American, considers every day but a fill-in between the three most important days of the year—Thanksgiving, Christmas and Fourth of July—and probably the best of the three is the glorious Fourth. In Paramount-Bray Pictographs, release No. 75, Earl Hurd will show Paramount audiences how Bobby and his pup celebrate the day of days.

ARTCRAFT EXHIBITORS PREPARE FOR FOURTH.

Artcraft exhibitors throughout the country have made special preparations for the presentation of Mary Pickford's big patriotic picture, "The Little American," for presentation during the Fourth of July week. The appeal of this photoplay, it is announced, is particularly timely and deals with the present war. Battle scenes of immense proportions and faithfully depicting past incidents in connection with the great conflict are promised by the producers.

PUZZLES IN PICTOGRAPHS.

In place of the regular cartoon subject in the seventy-fourth release of Paramount-Bray Pictographs the comedy is supplied by another set of the popular "Picto-Puzzles" by Sam Lloyd the famous puzzle man.

Unquestionably the Picto-Puzzles will be met with delight by theater patrons.

WAR TIME ECONOMY.

The picture entitled "War Time Economy" which forms part of the seventy-fourth release of the Paramount-Bray Pictographs, the magazine-on-the-screen, has to do with a subject in everyone's mind at this time. The working out of the food problem confronting the government and one means of solving it is shown in this picture.

CLOWN TOTO IS ON THE JOB.

Word comes from the Pacific coast that Toto, the famous clown, recently engaged to appear in Pathe comedies produced by Rolin, is at work at the Rolin studio, under the direction of Hal Roach, the man who made Lonesome Luke famous. It is claimed the Toto comedies will be something new in the annals of the screen and that in the near future they will be seen on Broadway.

WELCH SUBJECT ON ART DRAMAS PROGRAM.

In spite of the announcement made last week, that Joe Welch's "The Peddler" would be released on Art Dramas Program, some confusion still exists on the matter. The production will not be a special, as first intended. It will be a regular U. S. Amusement Corporation release on the program, following "The Road Between," an Erbograp picture.

Director W. W. Beaudine is filming at Universal City a one reel comedy entitled "A Jungle Cruise," featuring William Franey, with Lillian Peacock playing opposite, and with Za Su Pitts and Milburn Moranti as his principal supporting players.

"The Boots of Beatrice" is nearing its completion in five reels at Universal City under the direction of Louis W. Chaudet. Ruth Stonehouse plays the featured role with a large supporting cast, including Roy Stewart, Kingsley Benedict, Harry Dunkinson and Walter Belasco.

Eddie Lyons and Lee Moran, with Edith Roberts, are playing the principal roles in "Impatient Patients," a one reel comedy being filmed at Universal City under the direction of Roy Clements.

Carlyle Blackwell is working on "Jack the Good-for-Nothing," one of the far ahead releases with which the shelves of World Pictures Brady-Made are piled up systematically. In this play Mr. Blackwell has the aid of Evelyn Greeley and Muriel Ostriche.

Upon the heels of the concluding scenes of "Her Excellency the Governor," Director Albert Parker of the Yonkers Triangle studio has begun work on another play featuring Wilfred Lucas and Edna Millar. Among the supporting cast will be Edward Walton, Maggie Breyer, Oliver S. Putnam and Tom Gunn. The production will be under the supervision of Allan Dwan.

George Archinbaud has "signed up" with World-Pictures Brady-Made to direct a new series of photoplays. He has just completed "The Brand of Satan," in which Montagu Love makes his first appearance as a star, to be published July 9. Mr. Archinbaud's next World picture will be "Partnership," in which Arthur Ashley, Gerda Holmes and Edward Langford have the leading roles.

Picture Theaters Projected

CHICAGO, ILL.—Flower & Meyer, 425 Jackson boulevard, plan to erect a two-story brick theater, store and office building at 2320 West Chicago avenue, to cost about \$70,000.

BELLE PLAINE, IA.—L. B. Marshall has sold the Isis theater to Mr. Fredericks of the American theater.

CLINTON, IA.—John Bertram, formerly manager of the Grand theater at Grand Forks, N. D., has assumed management of the new theater recently purchased in this city by A. J. Kavanagh. Improvements are to be made.

CRESTON, IA.—The Willard theater is now being conducted under the management of W. H. Hoffman.

GREENE, IA.—Lloyd Gates has sold his Crystal theater to John Hale of Clarksville.

LANSING, IA.—The equipment of the Princess theater has been installed in Goodell Hall.

LINDEN, IA.—Sherman Hutchins, Redfield, Ia., has the contract to erect a one-story moving picture theater, 35 by 70 feet, for Edward Wigton, to cost \$5,000.

ROCK RAPIDS, IA.—E. A. Hunt will erect a new moving picture house here.

WAPELLO, IA.—W. R. Hiller has taken over the Keck theater formerly operated by D. E. Flora.

CHICOPEE, MASS.—James Mavrades & Company have plans by Benjamin Robinson, 289 Main street, Springfield, Mass., for a two-story theater, store and club building, 50 by 200 feet.

CALUMET, MICH.—A large addition is being built to the Orpheum theater. This will provide for 500 additional seats.

MAPLE RAPIDS, MICH.—A moving picture theater has been opened here by Harry Terwillinger.

ALBERT LEA, MINN.—A new moving picture theater will be erected on Water street for F. T. Latta, to cost about \$60,000.

BIWABIK, MINN.—William Dominick has purchased the Grand theater of E. T. Sanberg.

BRICELYN, MINN.—Theodore Sampson has disposed of his interest in the Unique theater to Hugh Wilcox. Improvements will probably be made.

CHISHOLM, MINN.—It is reported that this village will erect a one-story auditorium. B. E. Culver is the village recorder.

GRANITE FALLS, MINN.—The seating capacity of the Palace theater has been increased.

GRAND RAPIDS, MINN.—The Grand theater has been opened by Jesse Madson.

HAWLEY, MINN.—The new Garrick theater has been opened to the public.

MINNEAPOLIS, MINN.—Ruben & Finkelstein, who own five theaters in this city, have added the Lyric to their string of enterprises. The Lyric was formerly conducted by Elliott & Sherman.

SANBORN, MINN.—F. M. Robinson has disposed of his interest in the Pleasure theater to R. F. Hageman.

ST. LOUIS, MO.—Frederick Wehrenberg, 3366 S. Jefferson avenue, is having plans prepared for a two-story moving picture theater, 52 by 117 feet, to cost \$20,000.

ST. LOUIS, MO.—Melba Amusement Company, Dr. O. T. Upshur, president, Farmers' and Merchants' Trust building, has awarded the contract for the erection of a reinforced concrete moving picture and vaudeville theater, 73 by 150 feet; sixteen-foot corridor; forced ventilation and cooling devices; ground floor to seat 1,450; cost \$50,000.

LAVINA, MONT.—S. Stein and George Radiske will erect a moving picture house here.

MEDICINE LAKE, MONT.—A moving picture house has been opened here by G. F. Glaenake.

COLUMBUS, NEB.—William Swan has opened a moving picture theater here. It has been named the Swan.

DIXON, NEB.—A moving picture house has been purchased by Frank Dunn and Ray Flaherty.

FALLS CITY, NEB.—E. C. Nesbitt has purchased the World theater from R. A. Dittmar.

LINCOLN, NEB.—Kimball Brothers, 17th and O streets, will expend about \$40,000 in remodeling the Majestic theater.

NORFOLK, NEB.—Joseph Beckman has disposed of his interest in the Lyric theater to Herbert Bluchel.

OMAHA, NEB.—The Omaha Amusement Company, A. H. Blank, president, will erect a moving picture theater at the corner of Fifteenth and Douglas streets, with seating capacity of 3,000, costing about \$250,000.

WAHOO, NEB.—J. S. Beermaker has purchased the half interest of Tom Crawford in the Bijou theater. Improvements are to be made.

NEWARK, N. J.—Arthur W. Moore, 22 Green street, has plans by Henry Bacchlin, 665 Broad street, for a two-story moving picture theater, store, office and apartment building, 125 by 150 feet, to cost \$55,000.

ANTLER, N. D.—Extensive improvements have been made to the Antler opera house and a moving picture outfit installed.

BOWMAN, N. D.—Extensive improvements have been made to the Cozy theater.

KANSAS CITY, MO.—D. Donnell has disposed of his interest in the Brodmour theater to Charles E. Hammond, of Cambridge, O. The new owner plans to make improvements and install a \$10,000 pipe organ.

BALLANTINE, MONT.—The Family theater, recently destroyed by fire, will be rebuilt at once.

FORT BENTON, MONT.—Robert Staats, owner of the Mission theater, plans to enlarge the structure.

MISSOULA, MONT.—The Missoula Amusement Company, which owns the Empress, Bijou and Isis theaters, has purchased the Missoula theater, and plans to make extensive improvements.

OUTLOOK, MONT.—A moving picture theater has been opened here by Joe Cairns.

RYEGATE, MONT.—A new moving picture house to be known as the Ryegate will be erected by Nick Stein.

BASSETT, NEB.—The Evert building is being converted into a modern moving picture house and will be operated by Mrs. Daley.

NORTH BEND, NEB.—Edward Meyers, of Nelson, has purchased a moving picture theater here and will make improvements.

ORCHARD, NEB.—King and Drayton have leased the Rex theater to Sam Johnson.

COHOCTON, N. Y.—Jay J. Mattles has purchased the moving picture theater formerly conducted by Hubert Johnson. The new owner plans a number of improvements.

COOPERSTOWN, N. D.—C. A. Koasted and Martin Nelson will erect a moving picture theater on Buzzard street.

KARNOK, N. D.—A moving picture theater will be erected here in the near future by local interests.

PHILADELPHIA, PA.—Henan & Boyle are preparing plans for additions and alterations to the Arcadia theater at 1535 Chestnut street, to cost about \$10,000.

PHILLIPSBURG, PA.—A new \$125,000 moving picture theater of fireproof construction is being erected in this city. It will have seating capacity of 1,500. A. J. Flickenstein will be the manager.

MORRISTOWN, S. D.—Mark Graham has purchased the moving picture theater formerly conducted by Claude Dunning.

DIERSBURG, TENN.—C. J. Enochs has disposed of his interest in the Frances theater to Capt. Shepard. A number of improvements will be made to the house.

HURLEY, WIS.—Fulton & Peck, proprietors of the Rex theater at Ironwood, have leased the Empress theater for two years and plan to remodel and renovate the building.

MILWAUKEE, WIS.—The new Miller theater has been opened under the management of William Gray.

ODANAH, WIS.—The Loyal theater, owned by Mrs. Victoria Denomie, damaged by fire, will probably be rebuilt.

STEVENS POINT, WIS.—Roy Ennor, who recently purchased the Ideal theater, will reopen the house as soon as improvements are made.

WEST ALLIS, WIS.—The Community theater, erected for George Loebel, has been opened to the public.

FRANKFORT, KY.—R. L. McLean, manager of the Grand theater here, is having the place remodeled. Pictures will be projected by Powers' latest type of machine. A mercury arc rectifier will be used.

THE ALBION CINEMA SUPPLIES CO. LONDON, ENG.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

New Brunswick League Makes Good

Bill to Tax Motion Picture Tickets Is Introduced at Fredericton—Delegates Wait on Legislature and Members Back Up Plea Successfully.

By Alice Fairweather, The Standard, St. John, N. B.

ST. JOHN, N. B.—The value of organized effort has been demonstrated in the case of the exhibitors of New Brunswick. A bill was proposed in the Provincial Legislature to tax motion picture theater tickets. A delegation representing the Motion Picture League of the Maritime Provinces went up to Fredericton to discuss the matter with the Government.

The delegation met the Government by appointment at 11:30 Tuesday morning, those present being President of the League W. H. Golding, W. C. McKay, S. C. Hurley of St. John, F. W. Winter of Moncton, Charles Staples of St. Stephen, G. Babinneau of Chatham and W. Richards of Newcastle.

Mr. Winter was appointed spokesman. He dwelt merely on the question of municipalities being controlled by the Government so far as taxation is concerned, and cited several instances where the civic taxes were most extreme, such as Fredericton, Moncton and other towns throughout the Provinces.

Premier Foster agreed with the speaker that this matter was worthy of every consideration by the Government and promised to give it. Other members of the Government agreed with the premier's opinion in this regard. Premier Foster then intimated the fact that the Government had prepared a bill whereby theater patrons would be taxed for each and every ticket purchased, and a copy of the bill was submitted to the delegation, who found in it some measures which were rather excessive, and if allowed to pass would place a burden on patrons of the theaters as well as the managers themselves. A head tax was asked on all tickets up to twenty-six cents and then a scale of larger amounts according to the price of tickets. After several arguments were offered a clause was penciled in the bill that a tax be graded somewhat after the manner of the Nova Scotia Act, that is, one cent tax on all tickets up to twenty-six cents. It was also penciled in the bill that patrons of any theater, circus, carnival, baseball game, etc., etc., or any legitimate pastime be taxed according to the scale. The meeting with the Government lasted about forty-five minutes.

Just before the delegation left Fredericton it was ascertained that there was a possibility of the two-cent tax being imposed, and information to this effect was wired to the delegates of the different labor councils throughout the provinces, and night letters were sent to all exhibitors in New Brunswick, asking them to immediately wire the sitting member of their constituency, asking for his support in doing away with the two-cent tax. The bill was introduced at the session of the House June 21. A discussion was held over the bill, those opposing it taking the stand that it was taxing the amusement of the people; those in favor using the argument that so much more money was needed for patriotic causes that the people

who paid for amusements could easily pay the extra cent on every ticket.

On June 22 the bill was withdrawn. Members had received so many requests to be heard in opposition that it is left over till the next session—put off for 12 months at least.

The question will be thoroughly discussed, but for the present the New Brunswick exhibitors are free from any provincial tax.

The delegation was entertained by Fredericton motion picture men with W. W. O. Fenerty as head of the committee.

Newark News Letter

By Jacob Kalter, Newark, N. J.

Big Features at Goodwin.

NEWARK, N. J.—During the week of June 25 four big features were exhibited by Mrs. L. H. Webbe at her Goodwin theater, 863 Broad street. They are "Within the Law," "The Garden of Allah," "Joan the Woman," "The Bar Sinister." It seems that the Newark public will take nothing short of the best.

Bayonne Amusement Incorporation.

Bayonne, N. J.—The Peoples Amusement Company, with registered offices at 500 Broadway, filed articles of incorporation last week at the office of the secretary of state. The authorized agent of the concern is Aaron Binkow. The incorporators of the company, which is capitalized at \$30,000, are Jacob Schecter, Wolf Bass, and Morris Schecter.

New Roadmen at Universal.

Newark, N. J.—S. E. Fried, manager of the local Universal office, at 286 Market street, announces the appointment of several new roadmen. They are John

Blum, Louis Kutinsky and Andrew Cohen. Business is reported as exceptionally good for this time of the year. Manager Fried reports the business on the Current Events is much better than the Weekly.

Exhibitors also welcomed delightedly the announcement that Jerry Kraker is back again at his old job of booker at the office. Miss Sally Uslander is office assistant at the branch.

Jersey Amusement Corporation Formed

Camden, N. J.—The Jersey Amusement Corporation has been organized here, with Haney & Carr, of Fourth and Market streets, as registered agents. The concern has an authorized capitalization of \$125,000. The incorporators are Harry K. Oakford, Jr., William R. Stanert and Emma D. Snyder.

S. O. Siegel with Eugenic.

Newark, N. J.—Samuel A. Siegel, formerly manager of the Newark Film Exchange, is now connected as traveling representative through New Jersey for the Eugenic Film Corporation, of the Candler building, New York. Mr. Siegel will handle "Birth," and he has already booked it for four days at the Terminal theater, the William Fox house, situated on Park place and Broad street.

Playhouse, Arlington, Sold.

Arlington, N. J.—The Playhouse, 572 Kearny avenue, formerly owned by Cheyney Brothers, has been purchased by a corporation, which filed papers June 19 at Trenton. The concern's trade name is given as the High Class Amusement Company, and the registered agent is Hyman Britwar. The purpose of the concern is stated as promoting amusement enterprises, and the capitalization is \$2,100. The incorporators include Morris Schecter, Hyman Britwar and Jacob Schecter.

Herbert Blache Appointed Agent.

Fort Lee, N. J.—Herbert Blache, of Lemoine avenue, this place, has been appointed New Jersey agent for the United States Amusement Company, incorporated under the laws of Virginia.

Exhibitor Peter J. Power Meets Tragic End

Picture Man Found Dead Near Wrecked Automobile at Presque Isle Bridge, Maine—Was One of State's Leading Exhibitors.

From John P. Flanagan, 151 Park View Ave., Bangor, Me.

BANGOR, ME.—His fellow exhibitors of Maine will learn with unfeigned sorrow of the tragic death of Peter J. Powers, of Caribou, who was killed in an automobile accident at the Presque Isle bridge on Tuesday, June 26. Just how the accident happened can only be conjectured from the position of the car when found. The indications are that he was coasting down the hill that leads to the approach of the bridge, and in some manner lost control of the machine. The planks and road indicate that he first struck the rails that guard the embankment on the west side of the road, and then shot across the road, tore through the fence and plunged over the bank, which at that point is about ten feet be-

low the road. When discovered, the machine was standing right side up in neutral gear. He lay between the road and automobile, and must have been killed instantly.

Mr. Powers, who was one of the best known picture men in Maine, was born near the village of Caribou, and had lived there nearly 60 years. He owned and operated the new Gem theater, one of the finest theaters in northern Maine, and was connected with other enterprises which benefited his town. He was a warm hearted public spirited man, and always had a cheerful word for those he met in his daily life. His sudden death has cast a gloom over all who knew him. A widow and four daughters survive.

SEATTLE NEWS NOTES.

H. G. Rosebaum Unites Paramount-Artaft Offices in Seattle.

Seattle, Wash.—The Paramount-Artaft offices in Seattle were joined this week under the management of H. G. Rosebaum, recently manager of the local Artaft office. The combined forces will continue at the old address of the Paramount offices, 202 Central building, until a new exchange building is finished for them farther uptown in the vicinity of the other new exchange buildings.

Reckoning for Operators' Prize.

Seattle, Wash.—The catalog of prizes for operators to be given by the World Film Corp. has been received in the Seattle World office, and the office staff has already begun adding and subtracting points on the "report cards" of the different operators. These prizes are given for the return of World films in good condition; and it is not a contest, for each article listed is to be had for so many points. Mr. Koerpel states that the condition of the films returned is already proving this innovation to be effective.

New Houses and Improvements.

Northport, Wash.—W. H. Robinson is building a new concrete theater with 600 seating capacity. It will be completed about August first.

Valdez, Alaska.—Miss Rose Johnson is building a new theater at a mining town near Valdez.

Bremerton, Wash.—Dave Williams has bought the Eagle's Hall and has remodeled it and opened it as a motion picture theater.

Enterprise, Ore.—Messrs. Miller and Akin have remodeled their Rex theater and put in complete new equipment.

Gooding, Idaho.—A. J. Schubert, of the Arcade Grand, invested in a new Power's 6B machine when on a recent trip to Seattle.

Seattle Film Men Aid in Red Cross Drive

Picture Business Takes Lead in Work to Raise Millions for Relief of Wounded—Slides in Every Theater—"Mercy Monday" Benefits.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH. — Motion pictures have done more than their share in aiding the Red Cross drive for funds in Seattle. At every theater slides are being shown at every performance, illustrating the work of the Red Cross and urging each person to do his share. At the Coliseum one evening an army officer who is campaigning for the Red Cross addressed the audiences and a nice sum was collected at the door as a result. The front of the Clemmer was decorated with some of the huge red crosses that have been walking about the street with no visible method of transportation until one looked close enough at the bottom to see the two feet of a small boy.

On June 25, set apart as "Mercy Monday," the entire receipts of the Clemmer and the salaries of all the employees as well were donated to the Red Cross. On that day, also, there was an open air meeting in Bon Marché Park, a small square in the midst of the shopping district, where motion pictures of the Red Cross at work were shown, and the Sarah Bernhardt feature, "Mothers of France," completed the picture program.

The H. A. Johnson Company handled the slides for the society and A. E. Lightfoot, one of Mr. Johnson's former employees, gave up his own business for the present in order to be constantly on the job and see to it that all the exhibitors get a chance to show the slides.

In fact, in patriotic work, no one class of men in Seattle are doing more, if as much, as the men in the picture industry.

Vancouver Exchange Men Form Organization

British Columbia Exchange Managers Protective Association Will Work to Benefit Exchange Business and Trade Generally—New Officers.

By Chas. S. Thomson, 645 Burrard St., Vancouver.

VANCOUVER, B. C.—Realizing the value of organization, and with a view to bettering conditions all around, the exchange men of this province have formed the British Columbia Exchange Managers' Protective Association. This association has been planned on similar lines to those so successfully in operation in the provinces of Manitoba and Alberta. The exchange men feel that in taking this step they are not only working for their mutual advantage, but it will redound to the benefit of everyone concerned, including exhibitors both large and small. The president of the new organization is Mr. DeWees, well known as both an exhibitor and exchange manager, while the secretarial duties have been laid on Mr. Fauser, representative for the Fox Films.

Government Considering League's Petition.

Vancouver, B. C.—In view of the unsettled conditions now prevailing in the motion picture business in British Columbia, the Government has been strongly urged to refrain from putting its War Tax Measure into active operation until later in the year. On behalf of the Exhibitors' Association, Hector Quagliotti, acting secretary, wrote to the Hon. H. C. Brewster, Prime Minister of the Province, asking for the postponement of the act until September, and also suggesting that the Government provide each theater with a ticket chopper. Mr. Quagliotti has just received the following reply from the Premier:

Victoria, June 14.

Hector Quagliotti, Esq.,

Vancouver, B. C.

Dear Sir—

I wish to acknowledge receipt of

your letter of the 12th inst., re putting into force the "Amusement Tax Act," and your intimation that a ticket chopper be provided for each theater free of charge.

I am referring your letter to Hon. J. W. deB Farris, Attorney-General, who is conferring with the Hon. John Hart, Minister of Finance, in respect to the administration of this Act. Your recommendation will have their careful consideration.

Yours truly,

H. C. BREWSTER.

It is to be sincerely hoped that the Attorney-General and the Minister of Finance will see their way clear to act in accordance with the suggestions of the Exhibitors' Association. As matters stand at present, any additional burden upon the theaters might be the last straw that would "break the camel's back."

Working to End Street Car Strike.

Vancouver, B. C.—The street car strike on the B. C. Electric Railway system still continues to have its disastrous effect upon the business of the centrally located theaters. Last Saturday was a record-breaker in nonattendance. The crowds at the boxoffices were conspicuous by their absence. The eager and expectant throngs who patiently wait in line to get inside the doors on Saturday nights were nowhere to be seen. The cashiers of the Granville and Hastings street theaters looked bored to death as their audiences straggled in by twos and threes. Anybody could get a seat at any time of the evening, a condition never before known on a Saturday night. The strike has now become general. At first only Vancouver and New Westminster were affected, but to cap the climax, the epidemic has spread to Victoria, and conditions there are now on a par with those in Vancouver. A Victoria exhibitor who is spending today in Vancouver, on being asked the question "How's business?" reverently took off his hat and exclaimed "Speak respectfully of the dead." Nobody is cursing the strike more than the operators. Fully two-thirds of them live in the suburban districts, and the only means of transportation apart from "Shanks' mare" is an occasional over-crowded jitney car. Yesterday one of the principal theaters was late in opening on account of the operator being unable to get down on time. The civic authorities and all the business interests in town are now getting busy to see what they can do to bring the strike to a termination. The Government is being asked to appoint a commission to take the matter in hand at once, and pending the decision of this commission, the men will be asked to lay aside their grievances and resume work. Probably by the time these lines appear the trouble will be over.

"Battle Cry of Peace" Back in Vancouver.

Vancouver, B. C.—Manager Brown of the Maple Leaf, is now showing "The Battle Cry of Peace" at his Granville street theater. It is a remarkable thing that although this picture was written specially for, and specially aimed at, the American public, it has nevertheless had more repeat performances in this city than any other picture ever exhibited. Its present engagement at the Maple Leaf makes the sixth time it has been exhibited in Vancouver. It appeared twice last year, and now after running its second week at the Rex, it has been shown at three other theaters in succession, appearing three days in each to capacity houses. Really a remarkable record!

New Film Advertising Exchange For Seattle

Seattle, Wash.—J. H. Ringwood has opened up the offices of the Acme Film Advertising Service at 419 Joshua Green building. His stock in trade will be animated cartoons and educational and industrial films.

Paramount Makes Contract in Philadelphia

Producer and F. G. Nixon-Nirdlinger Make Contract Direct on Open Booking Plan—First Runs in Nine Philadelphia Theaters—Big Sum Involved.

From F. O. Armoto, 144 Mt. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The signing of a contract between the Paramount-Famous Players' Exchange and F. G. Nixon-Nirdlinger, will now give the theatrical man of this city the first run of Paramount features at his nine theaters. The Paramount Corporation under the new policy gives the exhibitor the privilege of dealing directly with the producer.

The Paramount-Nirdlinger contract is said to be one of the largest ever made between producer and exhibitor. It was negotiated by Columbus Stamper, representing Nirdlinger, and Edgar Moss, of the Paramount exchange, in this city.

New Carr & Schad Theater Puts Old Out of Business.

Reading, Pa.—The Empire, one of Carr and Schads' theaters, having a capacity of 600 seats, was compelled to close recently. After 9 years of continuous success the end came, after the New Colonial theater belonging to the same interests had opened its doors. The Colonial, considered one of the handsomest and most modern of photoplays, having a seating capacity of 2,000, just naturally attracted the public until it was noticed that the patronage had almost deserted the Empire after which it wisely retired from the field.

Jay Emanuel Back at His Desk.

Philadelphia, Pa.—Jay Emanuel, manager of the Park and Jefferson, has just returned from his honeymoon and will settle down for a good summer season. He was married to Miss Belle Flock on June the 5th.

H. M. S. Kendrick Representing "Gray Ghost."

Philadelphia, Pa.—Manager H. M. S. Kendrick will present the "Gray Ghost" serial beginning Friday, June 29, for the next fifteen weeks.

"Wild and Woolly" at the Stanley.

Philadelphia, Pa.—Douglas Fairbanks in "Wild and Woolly" received a big ovation upon its premier showing at the Stanley on Monday, June 25, where it will continue throughout the week. In addition to the usual presence of a large number of autos parked on both sides of Market street, there was a line of people on the outside awaiting admission for the evening performance until 9 o'clock.

A group of about fifty sailors who were present at the evening performance gave three hearty cheers for Fairbanks upon leaving the theater.

Local Theaters Aid Red Cross.

Philadelphia, Pa.—In the final drive for Philadelphia's subscription to her \$3,000,000 Red Cross Fund, the society has received the co-operation of our largest theaters and photoplay houses. At the Stanley and Strand on Monday night, June 24, two pretty girls with the red cross band around the arm were in the lobby of the theater to take contributions. The Family, Victoria, Palace, Great Northern, Alhambra and a large number of other theaters all over the city are doing the same thing.

Few Airdomes Hereabouts.

Philadelphia, Pa.—Airdomes are gradually becoming extinct here. This year there have not been any additions and the number remaining is very small. Uncertainty of the weather and the modern cooling facilities of the present theaters are attributed the scarcity of them.

"Serpent's Tooth" Passes Censors.

Philadelphia, Pa.—"The Serpent's Tooth" a Mutual feature with Gail Kane in the stellar role has been passed by the board of censors with a few changes in the subtitles. The production has already been shown at the Troga theater with good results.

Abe Compertz Has Charge of Amber Theater.

Philadelphia, Pa.—Abe Compertz is now managing the Amber theater at Frankford avenue and Norris street.

W. D. Reel at Helm of Ruby Theater.

Philadelphia, Pa.—W. D. Reel, the new manager of the Ruby theater, has had a long and varied theatrical career and has also been an officer in the United States Navy. His new appointment was the outcome of his successful efforts at the 333 Market Street theater where he was formerly employed.

Nickelodeum Transformed Into Family Theater.

Philadelphia, Pa.—The Family theater which was practically rebuilt under the personal supervision of Alexander R. Boyd is a worthy model of up-to-date enterprise. This one-time nickelodeum has been richly decorated, handsomely furnished and thoroughly ventilated. It has also been equipped with a beautiful Kimball organ and two new projection machines.

Allen May Now with Bluebird.

Philadelphia, Pa.—Allen May who recently joined the Lewis J. Selzwick forces has received the appointment of the Bluebird photoplays' distribution here. Mr. May's popularity is well-known throughout the territory.

Geo. T. Ames Will Manage at Goldwyn Office.

Philadelphia, Pa.—George T. Ames, formerly district manager of the General Film Company, will manage the distribution of the new Goldwyn program from his new office at 13th and Vine streets.

New Features This Week.

Philadelphia, Pa.—First run productions to make their initial presentation here were Douglas Fairbanks in "Wild and Woolly" at the Stanley.

Ethel Barrymore in "Her Greatest Power" at the Victoria.

Alice Brady in "The Divorce Game" at the Strand with Antonio Moreno in "A Son of the Hills."

Also Valeska Suratt in "The Street" at the Palace. The Arcadia will show "Her Condoned Sin" for an entire week.

M. P. Employees' Association Arranges Metropolitan Picnic.

Philadelphia, Pa.—The Motion Picture Employees' Association have secured the Philadelphia & Reading's best date for their annual excursion to New York and Coney Island, which occurs on Sunday, July 15. The film people, as usual, have arranged things beforehand for the comfort and enjoyment of the excursionists. The train will leave the Reading Terminal, 12th and Market streets, at 8 a. m., and returning, will leave Liberty street, New York, at 10 p. m. This trip gives the people a chance to see the world's famous city with its mansions and skyscrapers, also the Great White Way and thousands of other interesting sights. Those wishing to visit the nation's most famous playground, Coney Island, can make arrangements im-

mediately either at Liberty street or 23rd street stations. The season at Coney Island will then be in full swing, and the visitors can enjoy themselves to their hearts' content, even as far as taking a dip in the ocean. The excursion is being managed by Dave Lodge, of 1332 Arch street, Philadelphia.

Members of Local 307 Back from Tours.

Philadelphia.—Walter G. Murrey of Local No. 307 has just returned from a successful tour with "Civilization." Abott Oliver and Clement Rizzo of the above local have also returned with the close of an eventful season with "Intolerance."

William Booger Buys the Tioga Theater

Philadelphia.—William Booger of the Dreamland has purchased the Tioga theater at 17th and Venango streets. He will not, however, take over the active management of the house until late in the fall.

Gave Film Party to Bluejackets.

Philadelphia, Pa.—Over 150 Bluejackets were the guests of The Mothers' Army and Navy Camp Committee at a motion picture entertainment furnished by The Press-Evening Telegraph, Thursday and Saturday evening June 21 and 23. Pictures were contributed by Paramount, Triangle, Metro, Fox, K-E-S-E and the General Film Co. The Mothers' Army and Navy Camp Committee consist of a number of society women who have made it their purpose to find proper entertainment for soldiers or sailors on leave.

Philadelphia.—The Savoy, 1211 Market street, has just made alterations which include the completion of a ladies' retiring room and a gents' smoking room in the basement of the theater. The whole arrangement was carefully supervised during its construction by General Manager Frank Buhler, of the Central Market Street Company, who saw that the appointments included the latest and most up-to-date furnishings.

Philadelphia.—P. A. Bloch, manager of the local General Film Exchange, announces that twenty \$50 Liberty Bonds have been subscribed by the employees of this office. All but three of the men employed here are subject to draft and quite a serious problem remains to be dealt with when they are called for service next fall.

Pittsburgh News Letter

Specialty Film Opens West Virginia Exchange.

PITTSBURGH, PA.—The Specialty Film Company, 938 Penn avenue, Pittsburgh, has opened its new West Virginia branch office at Wheeling and placed in charge J. A. Stout as manager. Attractive quarters have been taken at 1400 Market street, where a large stock of films is now being carried. The office will specialize in regular service, although the firm's line of features will be at the disposal of West Virginia exhibitors. Mr. Stout is well known among the trade throughout the state, having been with the Mutual and General in Wheeling for four years, and the success of the new Specialty branch seems assured.

Pitt Theater Gives Liberty Bonds to Lucky Seat Holders.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, Pittsburgh, carried out a timely and effective advertising plan during the week of June 25 by giving away ten \$50 Liberty bonds to the lucky seat-holders for the opening performances of "The Bar Sinister." Much additional interest was stimulated by the offer of the bonds, which were

purchased by Manager William Moore Patch for this purpose.

C. C. McKibbin in Charge of Goldwyn Office.

Pittsburgh, Pa.—The Goldwyn Distributing Corporation has established an office in the Seltzer Film building, Pittsburgh, and the initial business of the new branch has been highly gratifying. C. C. McKibbin, formerly manager here for the Triangle Film and one of the best-known men of the trade, is in charge.

J. K. Grier Will Manage Triangle Exchange.

Pittsburgh, Pa.—J. K. Grier, formerly manager for the McClure productions in Pittsburgh, handling "The Seven Deadly Sins," has become manager of the Triangle exchange, succeeding Mr. McKibbin. Mr. Grier is well known and popular here and his appointment meets with much approval.

New Rex Ready to Open.

Weirton, Pa.—The new Rex theater, Weirton, Pa., has been completed and will be thrown open to the public within the near future. The house is one of the most attractive in its locality, embodying many pleasing ideas in its architecture and arrangement, and has a seating capacity of 500. S. Stances and G. Vallas, both experienced showmen, are managing the Rex. A program of high-class features will be shown, including Fox, Paramount, Bluebird and Triangle.

Rowland & Clark Add to Red Cross Fund.

Pittsburgh, Pa.—In connection with the big campaign for the American Red Cross, June 18 to 25 inclusive, the Rowland & Clark theaters donated the net receipts for June 22. The fund in Pittsburgh reached \$4,000.00, considerably exceeding its allotment. The ten Rowland & Clark houses did a capacity business, and its contribution was an exceptionally liberal one.

M. J. Chernoff Joins Metro Road Staff.

Pittsburgh, Pa.—M. J. Chernoff, formerly owner and manager of the Orpheum theater, Woodlawn, Pa., has disposed of his house to enter the film game. Mr. Chernoff has joined the road staff of the Pittsburgh Metro exchange and is meeting with much success.

Changes in Independent Film Staff.

Pittsburgh, Pa.—The Independent Film exchange, the local office of the Universal, announces a number of changes in its sales organization. Manager John McAleer has made the following additions to his staff: J. J. McKenna, formerly with the General in Pittsburgh, who will look after the West Virginia and eastern Ohio territory; R. Daniels, formerly of the Selznick forces, who is in the northern Pennsylvania section, and W. E. Keller, formerly of St. Louis and lately of the Wolfberg exchange in Pittsburgh, who will look after the city exhibitors and the trade in nearby towns.

T. P. Kelly to Travel for Famous Players.

Pittsburgh, Pa.—T. P. Kelly, until recently of the sales force of the local Pathe exchange traveling in the northern part of the state, has become traveling representative of the Famous Players office, working out of the Pittsburgh office.

H. J. Rogefs on Manager Ainsworth's Staff.

Harry J. Rogers, formerly of the Pittsburgh Mutual exchange, has joined the sales staff of Manager Ainsworth of the Fox Film exchange here.

Changes in Baltimore Exchange Managers

O. D. Weems Heads Local Paramount-Artcraft—W. A. Busch Leaves K-E-S-E to Go With Him—A. B. Price Heads Local Triangle—E. R. Price Promoted.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—Last week there was a great shake-up in the exchange forces in this city and many prominent film men have bettered their positions by the changes. The companies affected were the Mutual, Triangle and Paramount.

O. D. Weems to Head Paramount-Artcraft.

With the first mentioned, O. D. (Nick) Weems, who for two years has been associated with the Mutual office in this city, resigned his position as manager of the exchange of this company in this city, to take effect July 2, and he will now become the representative for Paramount-Artcraft, covering the Baltimore, Eastern Shore of Maryland and the Delaware territory. Mr. Weems is an excellent man to handle this territory, for he is one of the most popular film men in the district. His connection with the film industry dates back about eight years and in that time he has acted as manager and in various other capacities.

E. R. Price Promoted.

Under the second head, E. R. Price, the jolly Triangle representative in Baltimore has now received a promotion from his company due to his fine work and will now become the manager of the Mutual exchange in Buffalo, N. Y. Mr. Price is a man who will make a showing in any community and one of his chief assets is the ability to make friends for both himself and his company. His Baltimore friends congratulate and wish him good luck and at the same time regret to lose him.

A. B. Price Becomes Triangle Manager.

A. B. Price, the popular and well liked manager of the Mt. Royal and Rialto theaters, who very recently took over the representation of Paramount-Artcraft in this territory, has now resigned his position with that company in this city and will succeed his brother, E. R. Price, as Triangle representative in Baltimore. Mr. Price is an old timer in the amusement business and is well versed in the etiquette of the film game. He has not only handled both moving picture and regular shows on the road, but has managed many theaters. He is always cordial and courtesy is a natural instinct with him.



Arthur B. Price.

W. A. Busch Goes to Paramount-Artcraft.

W. A. Busch, the affable and agreeable representative of K-E-S-E in Baltimore for some time, has resigned his position with that company to become associated with the Paramount-Artcraft Company. He will handle the Southern territory for this company, including Virginia. No successor for his position with K-E-S-E has yet been announced. Mr. Busch will be greatly missed in this city and his many friends wish him good luck.

Harry Woods Now at Garden Theater.

Baltimore, Md.—Harry Woods, the popular theater manager of Baltimore, who until about a year ago, managed Loew's Hippodrome theater in this city, and later

went to New York City to take charge of a theatrical company, has now been engaged by C. E. Whitehurst to manage the handsome Garden theater, Lexington street at Park avenue. Last week, beginning with Mr. Woods' management, a new policy was inaugurated at this playhouse which will be the presentation of high class feature pictures in addition to the regular vaudeville show. "Beware of Strangers" was the first attraction.

Father of James Young Dies.

Baltimore, Md.—On Wednesday, June 20, former State Senator James Young, died at the home of his son, Thomas G. Young, 214 Chancery road, Guilford, Md. Senator Young was the father of James Young, Jr., who is now a director for the Lasky Paramount Co. His will was filed in the Orphan's Court on June 25 and the entire estate was left to his widow, Mrs. Sarah J. Young.

Parkway Theater to Be Enlarged.

Baltimore, Md.—The board of directors of the Parkway Theater Company, of which Harry W. Webb is the president and Bernard Depkin, Jr., the supervising manager, has decided to enlarge the Parkway theater at once to a seating capacity of 1,500.

Thomas R. Lamb, the noted New York architect, was at this meeting, and one of the things to be noted was the fact that none of the beautiful interior effects will be marred by the contemplated changes.

One innovation will be the installation of a disappearing orchestra. After the last scene of the feature is flashed on the screen, the red plush curtains are drawn across the screen and in the dimly lit theater there suddenly flashed on the stage a diffused mellow glow of scarlet and ochre, causing the plants and flowers upon the stage to take on fantastic hues. While these lights are brightening, the music gradually grows stronger and the musicians suddenly appear on the stage as if by magic. They have been lifted to the plane of the stage by a huge elevator. The selection is played, the encore is rendered, then as the lights dim, the musicians disappear from sight and the pictures begin again.

No interruption to the regular schedule of performances will result by the changes and the workmen and artisans will only be able to accomplish their tasks when the theater is not open. Later in the season the lobby is to be enlarged and revolving storm doors will take the place of the single doors now in use.

MORE PITTSBURGH NOTES.

E. J. McGurty, head of the National Film Booking Service, reports much success with its special feature, "Her Condoned Sin," which is now having a remarkable run at the Olympic theater, McKeesport, and states that the Motoy Comedies are also booking heavily. Word was received from the State Censor Board on June 25 that it had reversed its decision by which several eliminations had been made in "Her Condoned Sin" and that the subject can be shown in this state exactly as produced.

The Quality Film Company, 404-406 Ferry street, Pittsburgh, reports that the Billy West comedies are meeting with a lively demand in this territory, and the most important bookings being the east end Cameraphone theater and the downtown Cameraphone, each to run two days. Other recent bookings are the Majestic theater, Ellwood City, and the Olympic theater, Greenville.

Takes Show on Motor from Town to Town

Ohio Has a Traveling Exhibitor Who Makes a Round of Country Villages and Plays for a Night or Two, Then Passes on to the Next Stand.

By M. A. Maianey, 218 Columbia Bldg., Cleveland, Ohio.

CLEVELAND, OHIO.—Any person who says the movies have their theaters in every little town or village in the country is mistaken.

There are a lot of little "cross-road" places that have no theaters. And this has opened up a field for business for an Elyria man, H. M. Orvis, 631 West River street. For three years he has had a traveling picture show under a tent, making the smallest towns. Here is what he says:

"I go from town to town with my outfit loaded upon a motor truck. Sometimes my jumps are ten miles, sometimes thirty. I don't advertise in advance that I am coming. I stay three nights usually, and after the first night I have big crowds. The farmers come from miles around to see the show.

"For instance, the two weeks beginning today, June 19, I will show in La Grange, Spencer, Sullivan, South Amherst, Kipton and Wakeman. Just imagine living in such a town all winter or on a farm. No movies to see, nothing. Then when I come along the folks think it's great. I don't show them features with famous stars because they are too expensive for me. I have found, however, that although they never saw Chaplin, the people in these communities want to see him.

"This year the farmers tell me they enjoy the pictures more than ever. They are working hard to increase the crops and need some recreation. Another thing, our show will please the farm hands who are going from the city. My show returns to the same places several times a season."

Cleveland, O.—Rose Tapley, former Vitagraph player, now touring the United States in the interest of better films, arrived in Cleveland June 25.

She gave several talks in theaters, including the Stillman, Monarch, Homestead and Wind-a-meer, also at the Screen club and before the Y. W. C. A. and church audiences.

Miss Tapley's engagements were arranged by the Cleveland Cinema club.

Cleveland, O.—The Lake Erie College for Women at Painesville, near Cleveland, has just completed a course in photoplay writing, under Miss Esther E. Shaw, professor of English.

It was an experiment in which Miss Shaw sought to show the faculty that writing for the screen is just as important a literary work nowadays as writing for the stage or for books.

Cincinnati News Letter.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

Plans for New Theater Become Definite.

CINCINNATI, O.—The plans of McMahan & Jackson for their new house on Sixth street have reached definite shape, and application has been made to the city authorities for the building permit required to enable them to remodel the property which will be used for the purpose. The Greater Cincinnati Amusement Company made the application, indicating in it that the plans heretofore announced, for a large auditorium, with a main entrance and lobby on Sixth street and another entrance on Vine, will be fully carried out. The cost of the work will be in the neighborhood of \$22,000, exclusive of the equipment which will be subsequently placed in the theater.

Piqua Amusement Co. Incorporated.

Piqua, O.—The Piqua Amusement Co. has been incorporated by Harry W. and

O. G. Kress, J. C. Hughes, A. W. DeWeese and W. F. Henne. The company is capitalized at \$30,000, and will operate an up-to-date photoplay house.

S. Hickenlooper Sells Interest in Park Hall Theater.

Oakley, O.—Smith Hickenlooper, who has for a long time owned a one-third interest in the Park Hall theater, a big house on Madison road in Oakley, has disposed of his interest to William John and Bert Moorman, who own the other two-thirds, thus making Messrs. John and Moorman sole owners of the theater. The house is the largest east of the Orpheum and has been a pronounced success since its construction a few years ago. Mr. John has managed it from the start and has maintained a policy of showing only high-class feature pictures at reasonable admission prices.

"Vicar of Wakefield" Booked in Several Cincinnati Houses.

Cincinnati, O.—The engagements booked at several Cincinnati houses, starting with the downtown theaters, of Frederick Warde's production of "The Vicar of Wakefield," indicates one of the first fruits of the work of the new Cincinnati Screen League on behalf of better films. It is stated that there were many leading people, prominent in civic work, who urged the booking of this and similar films, and that exhibitors who were approached on the subject readily consented to the plan, pointing out that they are entirely willing to show classic films if their patrons will come to see them.

"Mothers of France" Seen at Big Benefit.

Cincinnati, O.—A complimentary showing of the great Bernhard film, "Mothers of France," by the World Film Corporation, was given at the Hotel Sinton on Monday evening under the auspices of the Cincinnati branch of the National Association of the Orphans of the War, a French organization which is headed locally by Eugene C. Pociey, the French consul. The exhibition was in the nature of a benefit for the organization, no admission being charged, but a voluntary offering being taken, which gave a very handsome sum for the benefit of the orphans. The film was loaned without charge by the World office, while the Hotel Sinton gave the use of the big auditorium on the ninth floor.

Red Cross Benefit at Majestic in Athens.

Athens, O.—The management of the Majestic theater, with the co-operation of the Boy Scouts of Athens, gathered in several hundred dollars for the Red Cross at six performances of the war picture, "Womanhood." More than 1,500 persons saw the picture, tickets being sold all over the city by the youngsters in the Scouts.

Lon S. Muchmore New Triangle Manager.

Cincinnati, O.—Lon S. Muchmore, the new manager of the Triangle, succeeding C. C. Hite, furnishes a fine example of the way a good man can go up in the film business. Three years ago he started as a salesman for the Mutual, later becoming assistant manager, moving to the Triangle in a similar capacity, and is now bossing the Triangle exchange.

New Goldwyn Offices at 215 E. Fifth St., Cincinnati.

Cincinnati, O.—The new Cincinnati offices of the Goldwyn Distributing Corporation, of which C. C. Hite is manager, have been established at 215 E. Fifth street, occupying the quarters recently vacated by the Pathe Film Corporation.

Cincinnati Theater and Business Notes.

The Colonial has been running some first-class attractions lately, from box-office and artistic standpoints alike. Marjorie Rambeau in "The Mirror" was one of these, while Charles Chaplin in "The Immigrant" made a tremendous hit, as the little comedian's pictures usually do.

"Womanhood," a patriotic spectacle, held the boards for a week at the Grand Opera house, a Blackton-Brady production which made a popular hit on account of its timely nature. The war is beginning to make an impression, and so are pictures dealing with the war.

The Film Exchange Building, at Seventh and Main, is an accomplished success. The Pathe, World and other exchanges there are now thoroughly at home and are getting along nicely in the same building, in spite of the dark predictions made by some that it wouldn't work for several exchanges to be housed together.

Cincinnati, O.—The success of the newest Chaplain release, "The Immigrant," at the Family theater, caused Manager Libson to break his new rule for three programs a week, the demands of his patrons for another chance to see the film inducing him to give it two-thirds of the week instead of the one-third originally intended.

Buffalo News Letter.

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo, N. Y.

Red Cross Day Observed by Local Theaters.

BUFFALO, N. Y.—Saturday was "Red Cross Moving Picture Day," on which the local exhibitors contributed 25 per cent of their gross receipts to the \$1,500,000 Red Cross fund raised in Buffalo.

Houses Observing Red Cross Day.

Manager Mosher of the Palace, Manager Crabb of the Strand and Manager Franklin of the Hippodrome, were among the promoters of "Red Cross Day at the Theaters." They were joined by the managers of these houses: Shea's Olympic, Academy, Lyric, Family, Keith's New, Happy Hour, Regent, New Aerial, Majestic Habit, Emblem, Liberty, Jefferson, Linden, Amherst, Jubilee, Grant, Try-It, Park, Elmwood, Victoria, Ellen Terry, Circle, Frontier, Pastime, Rialto, Allendale, Marlowe, Premier, Central Park, Kensington, Marine, Cazenovia, Como, Abbott, Red Jacket, Oakdale, Masque, Unique, Clinton, Elk, Venus, Columbia, Colonial, Variety, Kusi-oska, Broadway Lyceum, Fillmore, Art, Savoy, Temple, Plaza, New Arcadia, Sun, Sylvia, Fillmore Palace, Lilly, Lincoln, Sheldon, Cozy Corner, Bison, Victor, Oriole, Casino, Lovejoy, Hope, Star and Elite.

At the performance at the Temple theater, Rochester, under the auspices of the Red Cross, the Pathe film, "The Battle of the Somme," was shown. Various scenes at the front and many arguments and appeals for contributions were also shown. It was expected that the Red Cross committee would also show the Pathe picture, "The Tanks," at the Temple, Rochester.

G. H. Christoffers to Manage Victor Service.

Buffalo, N. Y.—G. H. Christoffers has been appointed manager of the Victor Film Service, Buffalo, which handles the Universal output. Mr. Christoffers has been covering the state for the Victor

Co. and therefore numbers among his personal friends a long list of exhibitors. He is president of the Buffalo Screen Club and has been responsible for many of the activities of that organization. Now that he is permanently located in Buffalo he is planning to inject new life into the club and impress on the members the advantage of having regular business meetings and outings during the summer. Mr. Christoffers has always been a stickler in giving the exhibitors gilt-edge service. This policy he will religiously follow at the Victor exchange.



C. H. Christoffers

Largest Wurlitzer Organ for San Francisco.

Buffalo, N. Y.—The largest unit orchestra pipe organ ever built has been finished at the plant of the Wurlitzer Manufacturing Co., at North Tonawanda, N. Y., and will be shipped to a theater in San Francisco. Four large box cars will be required. More than a hundred miles of electric wire was used in the construction of the machine, which is operated by electric power. The largest pipe of the organ is 32 feet long and 38 inches in diameter, while the smallest pipe is the size of a straw and is three-quarters of an inch long.

Exchanges Will Have to Get Rid of Lost Motion.

Buffalo, N. Y.—The moving picture industry and other lines will be confronted in a very short time with a great shortage of labor, according to an expert who recently addressed an association of Buffalo business men. In proposing a solution of the difficulty he said each concern should take in men whose sole job will be to constructively criticize the business methods of the firm and thereby minimize unnecessary operations. The speaker said his company recently hired six young students to criticize and suggest better methods for the concern. The improvements suggested by the young men surprised even old, experienced managers and considerably increased the business. The speaker said the business manager was immersed in routine and was unable to see his business as a whole, while the youths, on the other hand, were free to spend their time in watching the entire operations of the company.

World Film Prize for Condition of Film.

Buffalo, N. Y.—J. E. Kimberley, manager of the World Film, Buffalo, is conducting an operators' contest, in which considerable interest is being taken. Each month a prize will be given to the operator who returns the company's films in the very best condition. Close tabs are being kept on the condition of the film when it goes out and when it returns. Deductions will be made from a maximum percentage according to the damage done to the film and the operator in this territory who shows the highest record receives the prize. The winner for June will be announced shortly after the end of the month. Manager Kimberley is visiting the exhibitors of his territory. He will be absent two weeks. He has appointed Jean J. Crandall Eastern representative of the World. G. L. Le Sage, traveling representative, has been transferred from Buffalo to the World's New York office.

Buffalo, N. Y.—W. F. Seymour of the Triangle, Buffalo, has returned from a visit to the company's New York office. He has appointed Edward Callahan road representative, handling Keystone comedies.

Toronto Needs Money---May Tax Theaters

City Can Levy on Each Theater Only \$150 a Year, But This Is Three Times the Present Municipal Tax—Film Men Look for An Increase.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Ont.

TORONTO, ONT.—According to a report submitted to the Board of Control by City Solicitor Johnston, the municipality can impose a fee upon moving picture theaters no greater than the maximum imposed by the Province under the Theaters and Cinematographs Act of Ontario. This means that the city's efforts to increase its revenue from the theaters will be limited to \$150 per theater, but this is \$100 more than is collected yearly by the city at present. In other words, the city will be able to triple the revenue from the moving picture theaters, it is declared.

"The city is bankrupt," declared Controller Foster, recently, when discussing the civic finances. "When we consider a measure which will entail the expenditure of money, we first have to find out if the bank will cash our check."

This statement clearly indicates the strait in which the city finds itself and the film men around town fully expect an increase in taxation upon the various theaters. Nothing is surer than death and taxes!

Ray Peck to Manage Canadian U.

Toronto, Ont.—Following the return of W. A. Bach to the Universal Film Company and his formal inspection of the advertising and publicity department of the Canadian Universal at Toronto, announcement has been made that Ray Peck of the Toronto Daily News has become manager of the Canadian department here. Mr. Peck was with the Nash Motor Company before he joined the staff of the Daily News and he has had considerable experience in advertising and publicity campaigns. Mr. Peck remained in Toronto for a few weeks for a rest and also to give him some pointers.

Mr. Cambridge, a local advertising man, succeeded Bill Bach as the Canadian advertising manager of the Universal but he has returned to advertising agency work.

David Stewart Now Owns Red Mill Theater.

Hamilton, Ont.—Manager David Stewart of the Red Mill theater, Hamilton, has assumed ownership of the house through a reorganization of the operating company. It is understood that T. J. Stewart, a member of Parliament, has disposed of his interest in the theater.

David Stewart has gained the reputation of being one of the best showmen in Ontario and the Red Mill has been considerably improved and enlarged during the several years that he has been in charge of the house as manager. It is a notable fact that Stewart has dealt throughout, from the beginning, with the Universal Film Company and he has always stated that considerable of his success has been due to the reliability of Universal releases.

New Jottings Caught in Passing.

Toronto—Official advices from Gananoque, Ontario, contain the information that Sanford Delaney of that town has engaged Architect B. Dillon of Brookville to draw plans for the rebuilding of his theater in Gananoque, the cost of the work to be \$4,000. The improvements, which will consist of general alterations, will be done by day labor this summer under Dillon's supervision.

Toronto—A. J. Reddy, for several months the Toronto branch manager of the General Film Company, has severed his connection with the company and is identifying himself with another corporation.

Toronto—The Pathoscope of Canada, Limited, is on a still hunt for camera men throughout Ontario preparatory to the releasing of a news weekly to be known as the "All Canadian News Service."

What Toronto Theaters Do in Summer

Diversified Methods Used By Local Exhibitors to Attract Audiences Through the Heated Period—Other Notes of the Trade.

TORONTO, ONT.—It is interesting to note the widely diverging methods employed by the managers of leading picture theaters in Toronto to retain patronage during the warm weather.

The summer policy of the Strand theater, according to a recent announcement by Manager Clarence Robson, will be to change the program three times each week. Robson is getting the best available pictures of several makes and he is calling the theater the "House of Big Stars." Incidentally, when the theater was opened on Monday morning, June 25, the patrons discovered that the whole interior had been redecorated with festoons of flowers, cool-looking chintzes and cretonnes for drapings and mural decorations and flower-decked pillars while the lighting effect had also been changed.

Manager Roberts of the Regent made it known that the cooling system of his big house was once more in commission and the quality of pictures would be raised, if anything, during the hot weather. There would be only one change of programme per week at this house. Furthermore, Roberts increased the size of his large orchestra to sixteen players. Whenever the automobiles of the officials of the Regent theater are available, Manager Roberts sends the cars to various

local military hospitals to get an assortment of returned convalescent soldiers. They are brought to the theater for a show and then are taken back to their respective hospital addresses without charge.

Previous to Saturday, June 23, Manager Robertson of the Regent sent out invitations to every school principal in Toronto for a special children's matinee on the Saturday morning, the programme for which consisted of Douglas Fairbanks' "In Again, Out Again," an educational, a comedy and a news weekly. This was practically all the advertising that Roberts did for the special performance but the house was almost packed at 10 cents a throw.

Manager Willis of the Rialto has been making a special feature of lobby displays and these have become very attractive since the arrival of suitable weather for unusual effects. He has also been mentioning the cooling system of the house while his pictures are well up to standard.

Since the coming of warmer weather, the manager of the Photodrome has also taken to attractive lobby displays. One particularly effective scene arranged was a winter view, with falling paper snow, to advertise "The End of the Trail."

Effect of Negro Exodus on Picture Theaters

Thousands of the Colored Population Moving Northward Cause But Little Decline in Receipts of the Negro Theaters—The Situation in Nashville.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—Upward of five hundred negro men have left the city of Nashville alone during the recent northward movement of the blacks, a large part of whom leave dependent families here. Nashville, like most large southern cities, has a heavy negro population, but owing to the strong race prejudices existing in this part of the country, separate theaters are in all cases maintained for the white and black races. A number of prosperous theaters for negro patronage are located in the central portion of the city, with a goodly number scattered around the outskirts, and while the theater managers state that the several hundred negroes with their families who have gone north have necessarily affected their box office receipts to a certain extent, in most cases business has been picking up. This is accounted for in a measure by the fact that wages are getting better in the South, railroad shops are paying bigger money, contractors are vying with farmers for labor, etc., which results in a heavy salary increase for those who remain behind and apply their energies to a useful cause. This necessarily redounds to the benefit of the theater men, who are at present enjoying one of the most prosperous seasons ever experienced in Nashville, in spite of the negro exodus northward.

The opinion has been voiced, however, that if the migration to the northern states continues to the extent it has in the past few months, it will materially affect the receipts of the negro houses in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the passengers with advance transportation facilities, exclusion of labor agents from the confines of a number of states, including Tennessee, and a general lull in the mad rush to cross the Mason-Dixon line, it appears that the negroes will be held closer to the Southland in future. As early in the game as it is, a few of the runaways have begun to wander back to the land of sunshine and cotton, fully convinced that the North is not the veritable "Negro Heaven" pictured to them in the majority of cases by designing labor agents, and that the prices they will have to pay "across the river" far exceed their customary expenditures.

A city like Memphis, for instance, embracing a negro population of practically one-third its entire citizenship, would rapidly lose ground should a large per cent. of the negro inhabitants leave for the North. With probably as many, or more negro picture theaters than any other city in Dixie, not only would the amusement people suffer, but business in general would feel the effect of the situation. It is a source of gratification to the theater men that a means of checking the rapid outlet of blacks to the North has been discovered.

Keystones Back in Nashville.

Nashville, Tenn.—The local comedy-loving public received with open arms the announcement that Manager Wassman has again secured the Sennett Keystone comedies at his Fifth avenue house, the Crystal, where they are being shown on Tuesdays, Thursdays and Saturdays. The Fox-films, Lonesome Luke, Flora Finch, etc., are included in the splendid comedy service which Mr. Wassman is offering his patrons at the Crystal.

Richard Travers Coming to Nashville.

Nashville, Tenn.—Manager Carson Bradford of the Strand announces that he will present in person to the Nashville public the eminent screen star, Richard C. Travers, K-E-S-E, on Monday, July 2, at which time he will deliver an address at

the Strand. Mr. Travers will be accompanied by one of his most popular Esanay productions, "The Man Trail," which he will show during his stay. Mr. Travers will appear first at 10:30 A. M., then after each showing of the film until closing time. Nashville has been exceedingly fortunate this year for a Southern city in having the screen stars appear in person, and in addition to Mr. Travers has seen such favorites as Francis X. Bushman, Beverly Bayne, Helen Dunbar, Warren Kerrigan and Rose Tapley.

Pennybacker Succeeds Rife at Memphis.

Memphis, Tenn.—The Memphis branch of the Mutual Film, announces the appointment of Mr. Pennybacker as manager of that office, succeeding E. L. Rife, who resigned several weeks ago. Mr. Pennybacker has entered upon his new duties, and is rapidly learning the requirements of his trade. He is well posted on exchange matters, having been connected with the New Orleans Mutual office prior to his affiliation with the local division.

Tennessee Film News Topics.

Nashville, Tenn.—During Red Cross campaign week, Manager Harry Sudekum had a number of prominent speakers deliver speeches from the stage of the Princess during intermissions, which proved a stimulus to the cause of contributions in Nashville.

Memphis, Tenn.—The Memphis theater managers are still turning over their Sunday receipts to the Associated Charities, which arrangement was put into effect following the recent Sunday closing agitation.

Memphis, Tenn.—H. E. Williams, a prominent exhibitor of Milan, Tenn., was a recent visitor to local exchanges.

Violet Mersereau's Birmingham Dance.

Birmingham, Ala.—Violet Mersereau, popular screen favorite, was recently entertained on her visit to this city with a dance for the Red Cross at the Jefferson County Bank roof garden, following her appearance at the Bijou theater in person. The dance was held under the auspices of the Phelan Park Playground Association, and the proceeds were donated to the Red Cross fund.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Expect Jackson Bill to Be Vetoed.

SPRINGFIELD, ILL.—Governor Frank O. Lowden is at this writing expected to veto the Jackson bill, which provides the exhibition of pictures tending to incite race hatred. The bill was aimed at "The Birth of a Nation." Attorney General Brundage submitted an opinion that this bill was open to the same objections as the one vetoed several weeks ago, that it is too broad in its provisions and under it almost any picture or show could be prohibited.

Operator Gets Letters Patent.

Waukegan, Ill.—Glen Spellman, operator at the Academy theater, has been granted a patent for an automatic cut-out device for moving picture machines.

Theaters and Exhibitors in Illinois.

Tolono, Ill.—C. D. Baker has sold the Dime theater to Basil Simmons and Carl Craemer. The new proprietors will charge ten cents for children as well as for adults.

Paxton, Ill.—E. E. Alger now controls both theaters in Paxton, having purchased the Crystal theater from Mr. and Mrs. George Cyphers and Dave Udell. This makes the fourth theater he has conducted in Paxton. He built the Crystal and designed both the Majestic and Crystal theaters. This makes fourteen theaters that he has successfully conducted.

Colfax, Ill.—H. A. Arnold will begin the construction of a new opera house.

Oak Park, Ill.—J. G. Hodgson, Jr., has leased the Oak Park theater to Luhlner & Trinz of Chicago. They will conduct it as a part of their chain. The prices have been reduced to 15 cents for adults and 10 cents for children. The orchestra will be enlarged.

Murphysboro, Ill.—Jean Dagle, who recently purchased the Tilford theater, has changed the name to the Liberty theater.

Robinson, Ill.—Roscoe Cochran, manager of the Strand theater, has taken the lease on the Grand and purchased the moving picture equipment of H. E. Otey. He will operate both houses, but the Grand will give shows only on Saturday nights except on special occasions.

Waukegan, Ill.—Meyer Newfield is reported to have taken a lease on the Schwartz theater and hotel. A new front for the theater is planned.

Good Airdome Weather Hits Louisville

Sultry Spell Takes Good Business from Indoor, Downtown Theaters—Excellent Business During Past Weeks Leaves No Cause for Complaint.
Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—The long and busy period of prosperity enjoyed by the Louisville exhibitors apparently has given away to the hot weather. The theaters have been untenable. As a rule the downtown theaters are doing practically nothing either in day or night runs for the present, but had such an excellent run of business during the long favorable period that there is not much kicking being done. The airdomes and parks are getting a big run of business for the present, and the former can certainly afford a bit of good weather, things having been against them for the past two seasons.

The Free and Easy Airdomes.

Operators of airdomes have been having some slight difficulty in keeping baby buggies out of the aisles in such amusement places. State laws prohibit buggies in aisles at regular closed houses, but there is no law on the subject in so far as the airdome is concerned. The public is in the habit of taking far greater liber-

ties in the open air house, smoking, taking off their coats, and sprawling about, and also feel that they should be allowed to distribute buggies in the aisles. Of course, there is no fire danger, in case some one falls over a go cart, buggy or similar vehicle, and is hurt, the chances are that a suit will be filed against the management. The side lights have to be kept off, especially on bright nights, but persons coming in fresh from a glare of lights are still unable to see clearly in the aisles. For some unknown reason owners of such vehicles never care to park them in the rear and stay on the rear seats, but always want to get about half way down. The result is that neighborhood airdomes are generally to be found with the aisles well obstructed with such vehicles.

Why Local Theaters Dislike Long Intervals.

Louisville, Ky.—The old days of bicycling films from one house to another and

using the same reels on two or more houses during the same evening have not been forgotten by the public, although this practice has been stopped by practically all of the exhibitors. In many of the suburban houses which were formerly addicted to this habit the first thought when a long break occurs between films is—the boy hasn't got back yet. Such talk as "get him a new bicycle," or "buy him a Ford," can generally be heard amongst the would-be wits. It is said that bicycling films is not entirely dead even yet, but it has been eliminated until it hardly constitutes an evil.

Theaters to the Fore in Patriotic Work.

Louisville, Ky.—The moving picture theaters have been a great aid to the various patriotic movements, both locally and out through the state. During the recent Red Cross war fund campaign the local theaters ran slides free of charge during the entire campaign, in which Louisville easily raised her quota of the national fund.

Louisville, Ky.—News was received last week to the effect that A. Paul Keith and E. F. Albee, of the Keith interests, had subscribed a lump sum of \$10,000 for all of the Keith interests, instead of allowing the individual houses to subscribe individual amounts to the Red Cross fund.

Lexington, Ky.—Friday, June 22, was Red Cross day at the Ben All theater, the entire receipts of the day being turned over to the Red Cross Fund. A patriotic program, starring Jack Devereaux in "America—That's All," was featured, while Gregg's symphony orchestra rendered a special musical program.

Winchester, Ky.—Military Day was observed at the Pastime theater on Thursday, June 21, and the entire proceeds of the day were donated to the use of the Second Kentucky Regimental Band. The band gave concerts at the theater. July 2 was designated as Red Cross day, receipts to go to the Red Cross fund.

Paducah's Princess Theater Opens.

Paducah, Ky.—The Princess is the name of the latest acquisition to local theatrical circles, this theater having opened its doors on June 25, with a mixed bill of vaudeville and pictures at both afternoon and evening performances. While the name is new the theater is not a new one, it having formerly been the Majestic, but has been entirely overhauled and rejuvenated from end to end. Charles Carney, late assistant manager of the Kentucky theater, is in charge of the house, and promises good pictures and better vaudeville than is commonly seen in the city.

Outside Capital Plans Theater Near Camp.

Louisville, Ky.—According to a story circulated in Louisville during the past few days a party of Chicago theatrical men, who conducted a circuit of theaters on the Mexican border while the troops were there and also near the Canadian camps, are planning to erect a theater or theaters in the vicinity of the army cantonment. Work on this camp was started recently, and the property now has the appearance of a beehive, hundreds of men being busy getting up the camp buildings.

Stolen Paradise Pleases at Alamo.

Louisville, Ky.—Ethel Clayton, in the five-reel world drama, "The Stolen Paradise," made a very good impression on the audiences at the Alamo theater, and in spite of the exceedingly hot weather a fair attendance was registered.

Special Pictures and Prices—A Discussion

Does It Pay a Theater to Raise Its Admission When a Special Attraction Is Booked? Some Exhibitors Protest Against the Requirement.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Among the many diversified problems which constantly are confronting the exchange, the producer and the exhibitor is one in particular which involves the exhibitor—that of raising prices for special productions. Should a theater establish precedence with a regular day-in and day-out scale of prices or should he charge according to what the attraction is?

Many salesmen for state right exchanges who have been through the state lately have run across exhibitors by the score who don't mind playing the pictures, either straight rental or percentage, but they do object strenuously to the clause in some of the contracts, which asks that they charge an increased admission.

"I have built up this theater at 10 and 15 cent prices and I'll play no picture at a higher scale," says the protesting exhibitor. "I don't want the big special productions if I have to charge more for them because often times my patrons get an inferior picture that is not worth the price and they never kick, so I believe in giving them the good with the bad for the same price."

basement, the installation of a mezzanine floor and the installation of a projection room.

Shift in Local Plans of Projector Companies.

Detroit, Mich.—There has been quite a shift in the representatives of leading projection machines in Detroit. The Power's will hereafter be distributed exclusively in Michigan through the Detroit and Grand Rapids offices of the United Theater Equipment Corp., while the Simplex projector will be distributed exclusively through the Gardiner Theater Equipment Co., 101 West Fort street. A. P. Lombard, former Michigan representative for Simplex, has been made special representative and for a while will work out of the Gardiner office.

A. P. Coleman Heads Grand Rapids Equipment Co.

Grand Rapids, Mich.—A. F. Coleman has been appointed manager of the Grand Rapids office of the United Theater Equipment Corporation.

Butterfield to Build Two Theaters.

Battle Creek, Mich.—Col. W. S. Butterfield announces that two new theaters will be erected in Battle Creek, Mich. Both houses will seat about 1,200 people and all the seats will be on one floor. Work will probably start by the 15th of July. What probably stimulated Col. Butterfield to build these houses is the fact that the U. S. Government is establishing a cantonment at Battle Creek that will house 20,000 people.

Pontiac, Mich.—The Howland theater, Pontiac, is undergoing alterations that will cost \$10,000 or more. Practically the entire theater is being redecorated, and complete new theater equipment installed. A. J. Kleist, proprietor of the Howland, has also placed an order for two new Style S, Simplex machines to be installed in the New Eagle theater, which he owns in addition to the Howland.

MICHIGAN NEWS NOTES.

By F. H. Madison.

New Theaters in Michigan—Notes.

Grand Rapids, Mich.—O. Rippey has sold the Apollo theater to J. S. David, who will make a number of changes including redecorating. Universal service will be used.

Muskegon Heights, Mich.—Lewis Caplan of Baldwin, Mich., is the organizer of a company which will erect a \$20,000 theater at Jefferson street and McKinney avenue. It will be a one-story brick and will be patterned after the "Robinhood" in Grand Haven.

Flint, Mich.—The Garden theater, one of the Butterfield houses, will be remodeled. John Everson, architect of Chicago, having made plans. Changes include a new seating arrangement, heating plant, redecorating, ventilation and additional exits.

Wisconsin Theater Changes—Snap Shots.

Two Rivers, Wis.—The Opera House moving picture show is under the management of Frank Rehner, effective July 1. He will give three shows a week, Sunday, Wednesday and Saturday nights. The Gloe-Naidl Orchestra, which has been managing two theaters, will continue to operate its own picture show.

Antigo, Wis.—John Hanousek has purchased the Antigo theater for \$10,000, and will remodel it for use as an armory for the National Guard.

Ira H. Cohen to Steer Toledo Universal.

Toledo, Ohio.—Ira H. Cohen has been appointed manager of the Toledo branch of the Universal to succeed Charles A. Stimson. Mr. Cohen is exceedingly fit for the job through his long association in the film business, particularly in the selling end. For a while he represented the serial department for Metro, although for the past twelve months he has been with the Universal at Detroit and has shown excellent results. We certainly wish Ira all the success to which he is entitled in his new venture.

Majestic Reduces Price for Summer.

Detroit, Mich.—The Majestic theater, Detroit, announces a slight reduction in prices for the summer, ending September 2, all seats at night being 25 cents instead of a good portion of the house at 50 cents. However, while the price has been reduced the shows are just as good as ever. It's one thing that M. W. McGee, manager, is a crank on—the very best show every week out of the year. As an example, here's the show for the week of June 24: Organ selection; overture; topical review; travelog; comedy, scenic; educational subject; vocal solos by trio; Paramount feature and exit march, a total of eleven numbers on the program. Is it any wonder that business holds up so satisfactorily even during the hot weather months at the Majestic? Credit be to you, Mac.

New Appointments at Paramount-Artaft.

Detroit, Mich.—The following slight changes and appointments are announced for the Paramount-Artaft exchange at 278 East Jefferson avenue, Detroit: H. A. Ross is general manager, with special supervision over sales, which means Michigan, sixteen counties in Ohio and six in Indiana. G. L. Allmart, who has been with the exchange for some time, is now office manager and will look after all of the office details, thus relieving Manager Ross of that work. Lew W. Foster is city sales representative. Geoffrey Jefferson, a former exhibitor, is in full charge of publicity, and G. Knox Hadow is in charge of the booking department.

Mr. Ross is planning a number of important changes in the building, such as putting the shipping department in the

Hard to Collect Sunday Show Donations

Indianapolis Exhibitors Fall Behind in Pro Rata Charity for Privilege of Keeping Open Sundays—Tax Levied by Local Picture Men's Association.

(Special to Moving Picture World, from Indiana Trade News Service.)

INDIANAPOLIS, IND.—A complaint, charging two policemen with attempting to "scare" him into contributing to the Bell charity fund, maintained by contributions from Indianapolis moving picture show owners who operate their places on Sundays, was made public last week by Frank W. Noble, proprietor of the Pleasant Hour theater, a neighborhood picture house at Roosevelt and Sheldon avenues.

Mr. Noble charges that the two patrolmen annoyed the patrons of his theater last Sunday by standing in front of the building and asking all those who entered for their names and addresses. He said he had been informed previously that he is in arrears in his payments to the charity fund, and that he is expected to settle the account or he will "be in trouble."

Mr. Noble says his allotment for this fund is \$2 a week, the money paid by theater owners being fixed according to the capacity of the theaters. He says that for a long time he had been a regular contributor to the fund, but that some time ago he decided that "charity begins at home," and instead of paying \$2 a week to the Bell charity fund he took up personal charity work in his own vicinity and gave amounts varying from \$5 to \$15 a week to persons he knew were in urgent need of assistance.

Soon afterward, according to Mr. Noble, he was informed that the charity fund managers demanded that he continue his payment to the fund, and he was advised to call at the office of Samuel V. Perrott, chief of police, to make arrangements for a settlement. He said he visited the office of the chief of police several times, but was unable to find Mr. Perrott there. A short time after his visits a sergeant told him, he says, that it would not be well for him and the police force to disagree and advised him to take the matter up again. He said he then went to the headquarters of the charity fund and was told that he owed about \$178. He announced last week that all the money taken in by the theater Friday night would be turned over to the Red Cross.

H. G. Spellman, chairman of the Bell fund committee, said he wished to make it plain that the committee had nothing whatsoever to do with the alleged actions of the police at Noble's theater. He said every reasonable effort has been made to get theater owners to contribute to the fund, and that Mr. Perrott, chief of police, had shown an effort to try to help the fund, but that anything Perrott did was done on his own responsibility.

Mr. Spellman said that A. C. Zaring, secretary of the motion picture men's organization in Indianapolis, had complained at times because more vigorous efforts were not made to make some of the delinquent theater men pay up. He said lists showing the record of payments made and due are handed every month to Mr. Zaring and the chief of police.

Mr. Spellman explained that last January he made the proposition to the picture men that all delinquents' dues be scratched off the books and a new start be made. This was done, but some of the men failed to pay the assessments, which were fixed by the motion picture men's association, he said. He said Mr. Noble is back in his dues only since January and owes \$48 instead of \$178.

The only paid employee of the fund committee is the woman who has charge of the office. Mr. Spellman said the fund was doing a worthy work, and that the books, which are open to inspection, show the exact disposition of the money. The fund was the outgrowth of a movement started by the motion picture men to contribute a part of their Sunday re-

ceipts to charity, as they cannot open legally on Sunday.

Just what right the police had in interfering with the crowd at Noble's theater could not be explained by members of the fund committee. Samuel V. Perrott, chief of police, is on trial in the Federal Court on a poll fraud conspiracy charge and could not be asked for a statement regarding the matter.

Newcastle's Southside Theater Opens.

Newcastle, Ind.—The Southside theater, Newcastle's latest addition to the motion picture field, will be opened for the first time this week. The new theater is located at the corner of Eighteenth street and C avenue, in a new building built especially for that purpose. Ralph Brayton, the manager, has spared no pains to make a clean, comfortable, up-to-date theater for the residents of that section of the city. The theater will be opened with a Mutual program of five reels.

Minneapolis News Letter

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

Clara Kimball Young in Minneapolis.

MINNEAPOLIS, MINN.—Clara Kimball Young surprised the film fans of Minneapolis on Monday morning, June 25, when with her manager, H. I. Garson, she arrived from Kansas City in a rainstorm to spend two days of her vacation here, and incidentally to assist the Red Cross campaign.

Owen Agnew Succumbs to Short Illness

Minneapolis, Minn.—Owen Agnew, for some time connected with the Lake Amusement Co., controlling a chain of four neighborhood theaters in the Twin Cities, died suddenly Sunday, June 24, following a short struggle with spinal meningitis.

Washburn and Daly at Lyric Here.

Minneapolis, Minn.—It has been rumored that Bryant Washburn and Hazel Daly may appear at the Lyric theater here July 1, when Washburn's latest, "The Man Who Was Afraid," is shown at the R. & F. theater.

Twin City Screen Club Disbands.

Minneapolis, Minn.—The Twin City Screen Club has formally disbanded and each of sixty-six members is to receive this week \$2.91 as his share of what was left in the club treasury at the time of its decision to disband.

New Majestic Discontinues Pictures.

St. Paul, Minn.—The new Majestic theater, owned by Ruben & Finkelstein, and for some time conducted as an exclusive Paramount photoplay house, has been converted into a home for a light musical comedy company. The new policy went into effect on Sunday, June 24, and it is expected that in the future all Paramount pictures will be shown at the new Princess, another R. & F. theater, several doors distant from the new Majestic.

Harry L. Hartman on Fishing Trip.

Minneapolis, Minn.—Harry L. Hartman, president of the North Dakota branch of the Exhibitors' League, is spending his annual vacation fishing at Lindstrom, Minn., and watching the Shriners in convention in Minneapolis. Mr. Hartman states that everything is fine and rosey around his home town of Mandan, and that in all probability the number of Dakota theaters to close during the summer will not amount to more than two

per cent. It is expected that conditions in the small towns of Minnesota will also be some better than last year, unless the Government begins drafting immediately. The war has had little effect upon the business of the small town exhibitor, according to opinions of several out-of-town theater managers.

L. C. Maas Joins Fox Forces.

L. O. Maas has resigned from the sales force of the Pathe exchange and joined the ranks of the Fox exchange. Mr. Maas has taken his Ford and gone into the wilds of the Dakotas in an effort to boost summer photoplay business by putting Fox features and comedies into Dakota theaters.

Business Notes from the Exchanges.

Manager Newton Davis, of the Bluebird, has booked first run features in three Twin City leading downtown theaters for the week of June 24, namely, the Strand, St. Paul, and the Strand and the Lyric, Minneapolis.

Manager George Law, of the Mutual exchange, staged a special showing of the Mutual war film, "Heroic France," at the Lyric theater, Minneapolis, Tuesday morning June 19. The film was well received, as several contracts indicate.

The Lochren laboratories turned out some speedy service June 25 on the occasion of Clara Kimball Young's visit here. Pictures of Miss Young's arrival at the station, downtown section, and at the Strand were photographed at noon, and at three thirty the same afternoon they were running at the theater, art titles, colored and all. Earl C. Sly and Arthur Lund were the spring behind the "service."

Minneapolis, Minn.—Manager E. C. Davies, of the Saxe Brothers exchange, has returned to the city after a short business trip through central and northern Minnesota. He has booked the feature "Enlighten Thy Daughter" in the Blue Mouse theater, St. Paul, Minn., for a week run.

KANSAS CITY NOTES.

Visitors in Kansas City last week were: Stanley Chambers of the Palace and Royal theaters, Wichita, Kan.; Mr. Seaman of the Royal theater, Eldorado, Kan.; Roy Heffner, Royal theater, Nowata, Okla.; Mr. Ramsey Dewey, Okla.; Charles Schnell, Schnell theater, Harrisonville, Mo.; O. H. Christian, Orpheus theater, Excelsior Springs, Mo.; J. J. Sprague, Star theater, Saracoxie, Mo.; W. S. Sevier, Bijou theater, Monette, Mo.; Mr. Munsen, New Belmont theater, Eldorado, Kan.; F. H. Cassill, Odian theater, Bartlesville, Okla.; A. Jackson, Jackson theater, Pawhuska, Okla.; E. Van Huiring, Star theater, Independence, Kan.; F. C. Williams, Princess theater, Neodesha, Kan.

G. P. Bradford, Missouri and Arkansas salesman for the Kleine-Edison-Selig-Edsanay Service, was a visitor at the Kansas City office last week.

J. H. Blawitz, salesman for the Kansas City Feature Film Company in Nebraska and western Kansas, was a visitor in the Kansas City office last week. He said that the moving picture industry is very instrumental in aiding the selling of Liberty Bonds and in recruiting.

P. L. Ryan, sales manager for the Standard Film Corporation, returned from an extensive trip over the Standard territory. Mr. Ryan returned unexpectedly as he was not expected for a week longer. He reports good business throughout the territory and says he will use a lot of new ideas he has picked up on his trip. Mr. Ryan has been in consultation with Mr. Cropper.

B. G. Weaire, auditor at the Standard's Kansas City office, went to Des Moines last week to line up the accounting system there with the one at Kansas City.

George H. Charno, general representative for the General Film Company, was a visitor at the Kansas City office.

Notes From Local Universal Office.

Kansas City, Mo.—D. O. Reese, manager of the Universal Film & Supply Company at Kansas City, made a hurry-up trip over the territory last week, visiting the exhibitors in southern Kansas and Missouri.

Jerry Abrams, assistant to the exchange manager, Goldstein, of the New York office, left Kansas City for St. Louis, Mo., June 22.

Ben Abrams, salesman for the Universal Company, left for St. Louis, Mo., June 23.



D. O. Reese.

Wichita Enthusiastic Over "Womanhood."

Wichita, Kan.—F. F. Nine, manager of the Greater Vitagraph office at Kansas City, Mo., was in Wichita, Kan., June 20, for the opening show of "Womanhood." Wichita made the showing of this picture a thing that will not soon be forgotten. At three o'clock of the opening day a parade was held which included three bands and the entire crew of seven armored trucks of the Sweeney Automobile School of Kansas City, Mo. These trucks had traveled overland from Kansas City for the occasion. After the parade a fireworks display was held in which fifty bombs were shot off. There was also a tabloid of five acts given before the show proper, which was preceded by speeches from prominent Wichita men. Wichita took an unusual interest in this picture and the soda fountains were selling "Womanhood" frapes, and the hotels announced the picture on their menus.

Standard's Exhibitors' Aid Department Meets With Wide Approval.

Kansas City, Mo.—Since the announcement made several weeks ago that the Standard Film Corporation had secured the services of L. D. Balsly as manager of a newly inaugurated department, "The Exhibitor's Aid and Promotion Department," thousands of inquiries and requests for advertising help have been pouring into Mr. Balsly's office.

The ready response which was made to the Standard's announcement of Mr. Balsly's department shows that the live exhibitor is not an extinct specimen, but on the contrary is present in every community possessing a real motion picture theater. The kind of exhibitor who believes that he is neither too wise or too old, or both, to need new ideas and friendly aid in the building up of business, or who thinks that a sacrifice of pride is necessary in taking advantage of such a service as Mr. Balsly's, is the kind of exhibitor who will let his competitor collect the profits that ought to have gone toward swelling the box office receipts of said foresight-lacking exhibitor.

Kansas City Business Notes.

Kansas City, Mo.—A. W. Goff, assistant general manager of the home office of the Greater Vitagraph at New York, was a visitor at the local exchange on June 13 and 14. Mr. Goff found the office very prosperous, as the week preceding his visit was the banner week for the Kansas City exchange. Mr. Goff is now making his regular round of visits to the exchanges.

J. T. Haggart, southern Kansas representative for Greater Vitagraph, was in Kansas City, June 23. He has just completed the management of "Womanhood" at Wichita, Kansas, where he assisted Harry Ford, of the Marple theatre. The engagement was a big success there.

Trade News from Kansas City Territory

New 1,400 Seat Theater at Junction City, Kan.—Changes in Personnel at Local Distributing Offices—Notes from Theaters and Exhibitors.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

New 1,400-Seat Junction City Theater.

JUNCTION CITY, KAN.—A company of Salina men will build a theater at Junction City, Kan., to cost \$30,000. The seating capacity will be about 1,400. The building will be of brick and reinforced concrete. This no doubt will prove a good business venture as Fort Riley, the government training camp, is only a short distance away, and Junction City is an outlet for pleasure and business for the soldiers in training.

New Men Added to Mid-West Sales Forces.

Kansas City, Mo.—S. Goldflam and W. H. Rosenbloom have been added to the sales force of the Mid-West Photo Play Corporation. They are now taking the course of training preliminary to the covering of an outside territory. The Mid-West Photo Play Corporation has received "On Trial" for distribution. This picture passed the Kansas State Board of Censors with honors. This picture makes the sixteenth of a series of big pictures that this company is handling, all of which are being heavily contracted for by exhibitors in Davenport, Iowa, Des Moines, Iowa, Omaha, Nebraska and Wichita, Kansas.

Donations to Red Cross Fund.

The Kansas City Feature Film Company and the Art Craft Pictures Corporation contributed \$250 to the Red Cross Fund last week.

Independence, Mo.—The Fox Film made a contribution to the Red Cross in the form of a gift picture. This company gave the Lewis theater of Independence, Mo., Theda Bara in "Under Two Flags." The proceeds of this show went wholly to the Red Cross.

O. M. Solinger Joins Standard Film.

Kansas City, Mo.—O. M. Solinger has been added to the sales force of the Standard Film Corporation. He was formerly captain of the Minute Men's Aero Squad here. He has not been assigned a territory yet.

M. G. McCleary Will Boost Educational Films for P. C. Feature Film.

Kansas City, Mo.—M. G. McCleary, formerly superintendent of schools at Syracuse, Kansas, will travel in the vicinity of Syracuse for the Kansas City Feature Film Company. He will specialize in the educational side of the work, attempting to place good pictures in the theaters which have been showing only the cheaper class. Mr. McCleary has had remarkable success with moving pictures at the Community Center at Syracuse and thus attracted the attention of the Paramount people.

C. G. Oliver Promoted to Be Head Booker.

Kansas City, Mo.—C. G. Oliver, formerly assistant booker at the Greater Vitagraph exchange at Kansas City, has been promoted to head booker at the St. Louis, Missouri, office. Mr. Oliver was at the Kansas City office for about seven months.

The Little American Opened at Royal July 2.

Kansas City, Mo.—The Kansas City Feature Film Co. held a private showing of

"The Little American" featuring Mary Pickford, in their new private theater at the plant. This review was attended by local exhibitors to whom invitations were sent out by the company. This picture was shown at the Royal in Kansas City the week of July 2.

Changes Among Local Theaters.

Dresden, Kan.—The Dresden picture show has been opened under new management.

Kirwin, Kan.—A. F. Trumoull has purchased the Electric theater.

Hill City, Kan.—Ira Campbell has sold his picture show here.

Kiowa, Kan.—Lew Lubin has been made manager of the Peoples theater.

Gardner, Kan.—The picture show has been moved to the airdome.

Burlington, Kan.—J. J. Newcomb has bought the Electric theater and will consolidate it with New's theater.

Parsons, Kan.—Fees Bros. have closed the Grand theater, which leaves Parsons with only one picture show, "The Best."

Durham, Kan.—Alex Becker has reopened his picture show.

Seandia, Kan.—J. R. Morris is the new manager for the Princess theater.

Garnett, Kan.—The airdome has opened for business under new management.

Sterling, Kan.—The explosion of a film, caused a small fire in the Isio theater here recently.

Nogales, Ariz.—Fred Van Mourick and J. E. McIntyre have purchased the Lyric and airdome.

Crowell, Tex.—The Bell airdome was recently opened here.

Lubbock, Tex.—The Lyric theater will soon be in new quarters.

San Antonio, Tex.—Alex. Joske has let the contract for a new theater building.

Thayer, Mo.—Fire recently destroyed Santhoff's theater.

Platt City, Mo.—Jesse Hards has purchased an interest in the Lyric theater and will take over the management.

Shelbyville, Mo.—Earl S. Collier has purchased the Park theater.

Liberty, Mo.—Thos. Reiner, of Excelesior Springs, Mo., has purchased the Lyric theater here.

Claremore, Okla.—Pete Evans, of Kansas City, has leased the Electric theater from Miss Maude Littlefield, and has taken charge.

Oklahoma City, Okla.—Frankel Bros. and Camp Theatrical agency, have incorporated with \$10,000 capital stock by Chas. H. Camp, Sol Frankel and L. E. Erwin.

Bluebird, Okla.—Prof. C. N. Patterson has purchased a half interest in the Bluebird theater.

Duncan, Okla.—Manager Burns has recently acquired the Lyric theater, which will hereafter be known as the Bungalow.

Bartlesville, Okla.—Carl Gray has opened a new theater to be known as the New Lyric.

Purcell, Okla.—Work has been begun on the new airdome.

Dilworth, Okla.—Fred Delausanne has leased the Electric theater and has taken charge.

Duncan, Okla.—The Lyric theater has been sold by Bert Isbell to J. F. Burns.

William B. Emrich Dies.

Springfield, Mo.—William B. Emrich, former manager of the Bluebird office and later representative of the Standard Film Corporation, died at Springfield, Mo., June 20. Mr. Emrich was very popular over the territory and numbered his friends among the hundreds. His death was caused by complications setting in after an operation performed last spring, from which he never fully recovered.

Montgomery, Ala., Has Fine New Theater

H. C. Farley's New Empire Motion Picture Theater Opens July 1—Comfort Is the House's Special Aim—Main Floor Has 1,000 Opera Chairs.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

MONTGOMERY, ALA.—Montgomery is to have an up-to-the-minute motion picture theater in the New Empire, which was scheduled to open on July 1. In this modern house the dream of the manager, H. C. Farley, has about been realized. The New Empire is one of the most beautiful photoplay theaters in the South and it is a pride as well as a credit to the Alabama capital. It was erected at a cost of over \$70,000 and is equipped with every appliance that will in any manner add to comfort and perfect projection of pictures. Manager Farley has planned liberally for its fitting out and expense has been secondary. The building is 75x100 feet and there are no galleries. The main floor will have 1,000 opera chairs. Personal comfort is a great asset with the pleasure-loving people in the South and it has as much of an appeal as the character of the pictures. With this in view, Manager Farley has equipped the theater with a ventilating system which represents an independent outlay of \$9,200. The air for the auditorium is washed through a spray system and then passed through a refrigerator before being forced into the theater, thus insuring perfect sanitation and comfort. A \$7,500 pipe organ has been installed as a supplemental musical provision to the eight-piece orchestra, which will be a permanent feature. The best program and independent pictures will be the policy.

C. W. Greenblatt to Manage Globe Theater.

New Orleans, La.—President E. V. Richards, Jr., of the Saenger Amusement company, southern members of the First National Exhibitors' Circuit, announces the purchase of the first feature under the policy of the organization to buy pictures outright. The production is "On Trial" and is to be shown at the Globe theater, which has been taken over by the Saenger interests and has been converted into a first-class house. The Globe has been

placed under the management of C. W. Greenblatt, an experienced motion picture theater manager of Texarkana, Texas, and it is the intention to make radical changes in the interior arrangement of the theater and give it a modernizing overhauling.

Exhibitor Also Grows Strawberries.

New Orleans, La.—Bernard Anthony combines motion picture exhibiting and other enterprises at Patchoula, La., and is making a marked success of his ventures. Upon a recent visit to New Orleans he informed the envious denizens of Exchange Row that in addition to doing a reasonably good business in his theater at Patchoula, he has shipped fifteen carloads of strawberries during the season just closed upon which he made a fine profit. In his district more than a million and a half dollars was received during the season

for strawberries and this extra money makes the picture business of the town good.

Miss Pauline Taylor Visiting Mae Murray.

New Orleans, La.—Miss Pauline Taylor, of the Southern Paramount Pictures exchange, has gone to New York, where she will be the guest of her friend, Mae Murray, one of the Paramount stars.

Promotions in Local Mutual Office.

New Orleans, La.—Manager Stephens of the New Orleans exchange has been making changes and promotions in his office. In addition to transfers of deserving employees to Memphis, which has already been noted, he has promoted Albert Pirolle to the office of assistant manager and Robert Kelly to chief clerk.

New Orleans, La.—Charles A. Meade, special representative of Pathe exchange, Inc., in New York, spent several days here recently looking over the local conditions. Mr. Meade is an old exchange man and has an intimate knowledge of the conditions in the South.

Iowa Blue Laws Wait for Supreme Court

New Cases Brought Up By Attorney Havner Dismissed By Des Moines Judge—Police Directed to Make No More Arrests Till Supreme Court Decides.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES IA.—When the violators of the Sunday closing law were brought to trial last week Prosecuting Attorney Havner was dealt a decided knockout when Municipal Judge Merston dismissed the cases on the grounds that decisions had once been granted for their acquittal, and that that was sufficient until the Supreme Court reverses the decisions already handed down in the test cases. Furthermore, Judge Merston ordered Chief of Police Jackson to ignore Attorney General Havner and to make no more arrests for Sunday closing violations.

So, until a new move comes up the Iowa exhibitors can continue their Sunday shows.

"Barrier" Ends a Record Breaking Run.

Des Moines, Ia.—"The Barrier" closed its five-day run at the Garden Friday, June 22. This splendid picture met with the greatest approval of any production ever shown at the Garden, the house of successful pictures. The last day was better than the first and "lock-outs" were the rule afternoon and evening of every day. "The Barrier" will be returned to Des Moines at an early date. It is booking great all over the territory and is now available in four states, Iowa, Kansas, Missouri and Nebraska.

Marty Williams Back at His Desk.

Des Moines, Ia.—Marty Williams, the popular manager of the local Standard office, is back on the job after a ten-day illness. Phil L. Ryan, the sales manager for the Art Dramas, took care of the office during Mr. Williams' absence.

New Paramount Office Planned Here.

Des Moines, Ia.—It is strongly rumored that the Paramount is planning to open a new Paramount office in Des Moines to be under the management of R. C. LiBeau, present manager of the Des Moines Film and Supply Company. With the new arrangement for Paramount releases, the new office is looked for some time next month.

W. C. O'Hare to Manage Majestic Theater.

Des Moines, Ia.—William C. O'Hare has succeeded Mr. Knapp in the management of the Majestic theater. Mr. Knapp has returned to New York to his beloved legitimate work. O'Hare was formerly with the Laemmle Film of this city in the capacity of salesman, and it is understood that he has purchased stock in the Majestic.

Chas. D. Wells to Conduct Isis Theater in Cedar Rapids.

Des Moines, Ia.—The Isis theater in Cedar Rapids, formerly managed by James Clark, has reverted back to its owner, W. F. Clement, and will be under the management of Chas. D. Wells, former salesman for K-E-S-E out of Minneapolis. Mr. Wells has thoroughly changed the system of the Isis and plans to run the Isis in a most up-to-date manner.

Gulfport's New Dixie Theater Changes Hands

E. N. Hirsch, Exhibitor of Hattiesburg, Takes Over Amusement Concessions at Great Seaside Resort of South—Camp Will Be Nearby.

GULFPORT, MISS.—E. N. Hirsch, who made an eminent success as a motion picture exhibitor in Hattiesburg, Miss., before he disposed of his interests there to A. J. Xydis, has now bought the New Dixie theater and airdome from Fred Abby, of Gulfport, and will proceed at once to remodel and thoroughly modernize both. This, however, is but the first step in the plans of this enterprising amusement promoter. He announces that he has secured the concession for the amusements at the Centennial Exposition grounds and is making extensive preparations to erect one of the most diversified institutions for pleasure lovers ever seen in connection with an exposition of this kind. The concessions under the Hirsch enterprise are to be known in their entire grouping as "The Dixie Reef" and every approved form of amusement is to be provided. The fact that the exposition



Edgar N. Hirsch.

at Gulfport has been postponed until 1919 would make this announcement of little consequence at this time were it not for the tentative arrangements which are expected to demand immediate operations.

The United States in all probability will make a training camp for the marine arm of the service at the Centennial grounds, where a good many of the buildings have already been completed and it is expected that about 10,000 naval recruits will be sent there for training. One of the requirements of the government in the location of a training camp is that the soldiers be provided with motion picture amusement and Manager Hirsch states that his intentions are to have a commodious theater ready for operation with the coming of the troops. This theater is to be at the head of the "Dixie Reef" and it is to be complete in every detail. The plans have been submitted to Director of Concessions and Admissions Osborne and await his approval. In conjunction with the motion picture theater, the Southern Film company has been formed and it is the intention to take moving pictures of interesting events on the camp ground and exhibit them the same day in the theater so the boys can see themselves. That Manager Hirsch has secured a valuable proposition if all of his plans work out, is the consensus of opinion of the motion picture interests.

Gathered Items From Over the State.

Lennox, Ia.—William Holben has installed a Velvetone Gold Fibre screen in his theater in Lennox.

Creston, Ia.—Henry Hoffman, who recently took over the Willard theater in Creston, is said to be making a tremendous success of his new venture. Mr. Hoffman owns the Hoffman theater in Sac City, leaving the management in the hands of Mrs. Hoffman.

Knoxville, Ia.—H. M. Sterne has opened the Opera House in Knoxville and will run first-class motion pictures. Mr. Sterne was in Des Moines last week.

Estherville, Ia.—F. H. Graaf has let the contract for the erection of a new theater building on the site of his old Grand, which burned to the ground last winter. The site has been cleared away and the new \$100,000 building will be started at once. A Minneapolis firm secured the contract.

Chariton, Ia.—Henry Leisner has opened a new airframe at Chariton and has engaged Bob Percefield to manage it.

Osceola, Ia.—Sam Adler, formerly an exchangeman in Omaha, has opened the Opera House in Osceola.

Northern California Notes.

Chico, Cal.—Anderson & Wood have sold the Majestic and Broadway theaters, and an airframe, to John Daly. Mr. Anderson will remain with the new owner until September 1. He retains his interests in the house at Redding.

Oakland, Cal.—Larry Lund, formerly of the Pickwick theater, San Diego, has purchased the Broadway theater here.

Oakland, Cal.—Rex Midley, formerly of the Franklin theater, is preparing to open the Reliance theater on San Pablo avenue.

Visalia, Cal.—The Theater Visalia has installed a fine new screen of California manufacture.

Corte Madera, Cal.—An international carnival was here in the Rainbow Film Studio on June 22 for the benefit of the Red Cross.

Boulder Creek, Cal.—Beatriz Michelena and a large company have commenced work on a series of feature productions.

Speedometers Govern Operators at Oakland Kinema.

Oakland, Cal.—The Oakland Kinema, which has been conducted for several months by the Kehrleins, is steadily increasing in favor under the present painstaking management and is meeting with the success achieved by the same interests at Fresno. Since taking over this house about \$40,000 have been spent in remodeling and refurnishing it, and it has the appearance of a new theater. The seating arrangements on the lower floor have been changed so that no posts are in the line of vision, loge chairs that are at once roomy and comfortable have been installed, a new organ embodying many original ideas has been put in, a marquee has been added and the front has been improved by the addition of a unique lighting system. Programs in this house are not put on in a haphazard manner, but every change is rehearsed two or three times with the musical accompaniment. The synchronism of music and pictures is a feature in which much pride is taken by Manager Kehrlein and one that is appreciated by discriminating patrons. To secure perfect synchronism, and to run films at speeds best suited to different subjects, automobile speedometers have been installed on the driving mechanism of the projection machines.

Harry Lustig Visits Metro.

San Francisco, Cal.—Harry Lustig, formerly branch manager for the Metro Pictures Corporation at Los Angeles, and also at Denver, but now special representative of this concern, recently spent a week visiting the local branch, coming by way of the Northwest. He will return to his Denver headquarters by way of Los Angeles.

Unprecedented Hot Wave Hits California

Theater Business Hampered by High Temperatures That Drive People to the Beaches—Theater-Going Made Uncomfortable.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—A hot spell of unprecedented intensity and duration has held California in its grip for the past ten days and the theater box-office receipts have slumped in a manner that has caused exhibitors to complain bitterly. This unfavorable weather, following a curtailment in business incident to the talk of war, drafting for military service and the floating of the Liberty Bond Loan, is affecting the amusement business to a degree experienced before by but few exhibitors. In some interior towns airframes had been opened before the hot spell commenced, but the spring had been such a cold one up to this time that fewer of these were in operation than usual.

The intensity of the heat may be judged from the Government records which indicate that for several days the temperature reached 117 in the shade at San Bernardino, Riverside and other places in Southern California, with Fresno, Sacramento, Red Bluff, San Luis Obispo and other cities in the San Francisco territory touching the 106 mark. Usually a warm wave of this kind lasts for but two or three days, but this one has been on for ten days and is still unbroken. At San Francisco temperatures have been above normal, but 84 degrees above zero has been the highest recorded this year. This has not made theater-going uncomfortable, but has made the many beaches in the vicinity so attractive that moving pictures have been somewhat neglected.

Fox Manager Off for New York.

San Francisco, Cal.—William Citron, manager of the local Fox exchange, is off this week for New York to attend the annual meeting of branch managers of the William Fox Film Corporation. He expects to be gone about two weeks and will bring exhibitors a fund of information concerning new releases, new stars and any changes that may be made in the system of distribution.

Nat Wagner Back from Buying Trip.

San Francisco, Cal.—Nat. A. Wagner, of the company bearing his name, is back from a buying trip to New York and announces that he has secured the California, Arizona, Nevada and Hawaiian Islands rights to "The Bar Sinister," a production with which he was greatly impressed. Copies of this film are expected shortly and a trade showing will then be given.

"The Planter" Soon to Be Released.

San Francisco, Cal.—Harry C. Drum, producer of "The Planter," the scenes of which were made in Guatamala and California, is in San Francisco awaiting the developing and printing of the film by the Duhem Company. The production will be presented first in Nevada and Mr. Drum will then go East to arrange for its release throughout the country.

Ben Brodsky Visits U. S. Again.

San Francisco, Cal.—Ben Brodsky, who has chosen China for his field of operations, and who brought some wonderful Chinese pictures to this country last year, is back again from the Orient and left for New York on urgent business after a short stay here.

Big Features Booked for Market St. Theater.

San Francisco, Cal.—The Market Street theater has booked "Twenty Thousand Leagues Under the Sea," "Civilization," "War Brides" and "The Whip" for early presentation. Each of these features have already been shown for three weeks at downtown houses, demonstrating the

fact that long runs are possible and profitable here.

Comedy Program Big Hit.

San Francisco, Cal.—Manager Roth, of the Portola theater, believes in giving his patrons an occasional change from the regular diet of drama and during the third week in June put on a comedy bill that kept the house packed and all patrons in good humor, despite the warm weather. The bill consisted of "The Immigrant," with Charlie Chaplin; "Her Torpedoed Love," with Ford Sterling, another Keystone comedy, and a Mutual Weekly.

Mary Pickford in Person Delights Thousands.

San Jose, Cal.—Mary Pickford, whose presence in person has been sought by so many enterprising theater managers throughout the country, but almost invariably in vain, broke one of her rules while working in the Livermore valley near here and appeared twice one evening on the stage of the T. & D. theater in a benefit entertainment for the Home of Benevolence. Manager E. V. Clover of this house worked hard to secure her consent to appear, and it was finally the thought that she might bring happiness to the children that led her to come. The film attraction for the evening was "A Romance of the Redwoods," taken a few miles from San Jose, and a number of those who have been working with Miss Pickford were on the stage with her, following the screening, including Charles Ogle, her leading man; Margery Daw, Josephine Crowell, Maym Kelso, Jane Wolfe and Helen Eddy. An admission of 25 cents was charged, the full proceeds being given over to the Home of Benevolence, and thousands were unable to gain admission to the house.

San Francisco Briefs.

The local Moving Picture Operators' Union is making plans for its annual ball to be held within the next two months.

O. V. Traggadh is making a great success with "America's Peril" and has purchased a Studebaker car with which to tour the Pacific Coast with this production.

Charles I. Luntz, representing the All-Star Feature Distributors, Inc., has returned from a trip through the Sacramento valley. Despite the heat, he succeeded in booking the Art Drama program in almost every town and also did well on the big special features of this concern.

Walter Preddey recently disposed of a projection machine to P. C. Meinhardt, of Fetter's Springs, and has also sold an outfit to the Davies Box & Lumber Company of Blairsdon, to be used in its lumber camp.

Mrs. P. T. Sherman, widow of the late owner of the Liberty theater on Haight street, has disposed of this house.

G. Cecchini has purchased the Victoria theater at Sixteenth and Mission streets, San Francisco.

C. R. Coulter, formerly a State right buyer in the Northwest, but now handling the Motoy comedies, was a recent business visitor.

Miles Bros., Inc., and the Golden Gate Film exchange have petitioned the Superior Court for dissolution. Both have been out of business for some time, their work now being carried on under different names.

The Patheoscope Company of Northern California, T. W. John, manager, has failed with debts of \$18,967 and assets of \$13,464.

East and West in Contrast

Portland, Ore., Theater Manager and President of the Oregon Exhibitors' League Returns from New York City and Tells What He Observed—Astonished at Long Eastern Shows—Tells Exhibitors to Prepare for Open Bookings.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, Ore.—C. W. Meighan, manager of the Peoples Amusement Company and president of the Motion Picture Exhibitors' League of Oregon, gathered much data valuable to the western exhibitor on his twenty-one days' visit to New York City and Washington, D. C.

What impressed Mr. Meighan perhaps more than anything else with respect to moving picture shows was the wide difference between exhibiting conditions in the East and West. In the West, particularly in the Pacific Northwest, exhibitors depend much on personal service in getting patronage. In the eastern cities that Mr. Meighan visited he was impressed with the fact that very little effort toward personal service was made, which surprised him, inasmuch as where personal service was featured, the best business was noticed.

He says he found many of the eastern theaters backward in exploitation and presentation of pictures as compared to the West, there being, of course, notable exceptions.

The long shows in New York City were another surprise to Mr. Meighan. In the Pacific Northwest, seven or eight reels as a rule constitute a program. In the thirty theaters in New York City visited by Mr. Meighan, ten to fourteen reels were found to be the length of the average show. The usual excuse for the long show was that the competing exhibitor persisted in the lengthy entertainment. The public seemed to take well to the long shows, however, said Mr. Meighan.

An important change in the industry noted by Mr. Meighan and now going on, the significance of which is not appreciated by the average Northwest exhibitor, is the adoption of the open booking system by prominent distributing concerns. From his interviews with producers, Mr. Meighan gathered the idea that in a short time there will not be much left in the regular program line and that all exhibitors had better prepare themselves to do business on the open booking plan.

Meets "Kirk" at Chicago.

At Chicago, Mr. Meighan was the guest of A. S. Kirkpatrick, formerly of Portland and now with the executive office of Mutual. "Kirk" asked to be remembered to all the boys in the Portland territory.

Walla Walla Theater Opens Soon.

Walla Walla, Wash.—A. W. Eiler expects to have his new theater completed by the latter part of July or the first of August. The name of the show house has not yet been selected. Its seating capacity is 1,000. The building is being erected by Mr. Eiler for show house purposes only and is modern in every detail. It is located opposite the Bijou Grand, Mr. Eiler's present theater.

Bandon Theater to Reopen.

Portland, Ore.—Mrs. E. A. Hartman, of this city, owner of the Orpheum theater property at Bandon, Ore., is about to reopen her show house with new equipment. G. J. Lemansky conducted this theater until recently. Mrs. Hartman formerly managed the house, leasing it out about three years ago. It seats 400.

Local Pathe Progresses.

Portland, Ore.—W. W. Kofeldt, local manager for Pathe, reports that business is increasing every month. "Each of the past three months has been better than the previous month," is the way Mr. Kofeldt expressed it, "and each month has been a record breaker."

The "Vicar of Wakefield," Pathe's first superfeature, has been booked to show at the Columbia for three days commencing July 12, incidental to the convention of the National Educational Association to be held in Portland at that time.

Mooney Pictures at the Lyric.

Portland, Ore.—Adolph Mayer, moving picture cameraman from San Francisco, and Selig Schulberg, representing the International Workers Defense League, were in Portland with their five-reel picture of the Mooney trial and booked their show at the Lyric. This theater will close to musical comedy to show the picture.

Sunday School at the Circle.

Portland, Ore.—A few months ago a Methodist congregation inaugurated church services at the Circle theater on Sunday mornings, the picture program beginning immediately upon the close of the church at 12:15. The church has been such a success that a Sunday school has been added and Manager G. T. Holtzclaw, of the theater, has cut forty-five minutes from his show time to accommodate the Sunday school.

Brief Oregon Film News Items.

Portland, Ore.—Miss Susie Scholes, popular stenographer at the local Mutual office, was married recently to F. W. McElroy, secretary at the Y. M. C. A. Her husband leaves for the front soon to serve the Red Cross.

Athens, Ore.—F. E. Alderman, who purchased the Peoples theater from Lester Martin, was formerly an operator for Guy Matlick at Pendleton, holding a record of working three years steady with only two weeks' vacation.

Gresham, Ore.—Claude Smith has sold his theater.

Rainier, Ore.—The Grand theater has reopened under new management.

Walla Walla, Wash.—Doc. C. S. Crews, owner of the Liberty, showed Mutual's "Heroic France" for three days, commencing June 17, for the benefit of the Red Cross and did an excellent business for a good cause.

Portland, Ore.—Among the recent infrequent visitors on film row were: E. B. Schultz, Rainbow theater, McMinnville, Ore.; M. G. Cooley, Gem theater, Silverton, Ore.; A. E. Bradley, Wheeler, Ore., and John Wesley, Scio, Ore.

Spokane Film Trade Letter.

By S. Clark Patchin, East 1811 11th Ave., Spokane, Wash.

Want Clemmer in New Theater Corporation.

SPOKANE, WASH.—Business men who recently formed the Columbia Theater Corporation, in Wenatchee, Wash., with the intention of building, at once, a \$60,000 modern theater in the "Apple City," are negotiating with Dr. H. S. Clemmer, manager of the Clemmer theater, of Spokane, and are urging him to accept the management and supervision of the new house in conjunction with his activities in Spokane, according to Jack Howard, representing the corporation, who was a visitor in Spokane. Dr. Clemmer would continue to operate the Clemmer and make his home in Spokane, under the plan, but would have a personal representative in Wenatchee.

"If Dr. Clemmer accepts our proposition," said Mr. Howard, "the Wenatchee theater would be called the Clemmer, and we believe the prestige of the Clemmer name in both Spokane and in Seattle will

be a distinct asset. The Clemmer connections would assure us a line of picture productions that we believe no other arrangement would give us. The new theater will play vaudeville, probably two days a week, and will also house the legitimate road show attractions as they are available. Dr. Clemmer would be given full sway in booking attractions."

The Wenatchee business interests are said to have secured the best site in the city, and already have plans prepared for the new theater to cost \$60,000, and to seat 900 people. Wenatchee men have subscribed \$30,000 to the new enterprise and expect to have their new house completed by November 1.

Dr. Clemmer has taken the Wenatchee proposition under advisement.

Northwest Pictures Corp. Plan Contest for Good Local Players.

Spokane, Wash.—Phil Harding, manager of the recently-formed Northwest Pictures Corporation, of Spokane, announces that the scenic beauties of the Northwest and the Spokane country will brighten the pictures of the company. Work is being done daily at the studios of the corporation on the north side of the city and sets are now being arranged for dramatic and comedy productions. These will be additional to industrial pictures to be shown on weekly programs.

It is announced that prizes amounting to \$600 are to be given to the women of the Inland Empire, which includes the territory to the Cascades on the west, into Oregon on the south, and into Montana on the east, with the Canadian boundary making the north line, between the ages of 14 and 40, who are selected as probable players by stockholders of the company. They are to be given at least three months' photoplay instructions under the direction of Mrs. Paul Dustan Belden, and are to be given the finishing touches in technique of photoplay acting under the tutelage of the company's producing director. Later they may possibly be given employment by the concern. The first prize of \$200 will be awarded the contestant selected as first choice. Three prizes of \$100 each are to be given second, third and fourth selections, and an additional award of \$100 will be given as a popularity prize to the contestant who leads in a voting contest.

Speaking of the work, Mr. Harding said: "The great northwest has, until now, been neglected by the motion picture camera. We can outdo the woods of Maine, dwarf the Palisades of the Hudson and eclipse the Adirondacks and the Ozarks. We have our mountain scenes that will rival the Alps.

"Freedom from static electricity, which prematurely exposes the films, is another advantage over other sections, as is the purity of the water, which does not have to be filtered or distilled for photographic purposes.

"We shall produce regularly showings of important happenings and other subjects peculiar to the Northwest."

Good Pictures in Spokane Play Houses.

Spokane, Wash.—Moving picture patrons of this city showed their appreciation of good programs during the week of June 16 to 22 by turning out in force to view Sarah Bernhardt in "Mothers of France," at the Strand; Jack Pickford and Louise Huff in "Freckles," at the Clemmer; and George M. Cohan in "Broadway Jones," at the Liberty. All of these attractions drew exceptionally well. Valeska Suratt in "The Slave," at the Casino; and Myrtle Gonzales, Val Paul and George Hernandez in "Mutiny," at the Class A, also played to good houses.

Wayne Field Buys Davenport Theater.

Davenport, Wash.—O. G. Vroman, who has run the Casino theater here for the past year, has sold it to Wayne Field, in partnership with J. A. Hurley at the Hurley theater. This theater seats 500 and will run every night, using Paramount program and Artcraft.

Stories of the Films

General Film Company, Inc.

SELIG.

SELIG WORLD LIBRARY NO. 7.

Defeating the High Cost of Living.—Poultry raising is one of the most profitable of back yard industries. A hen's egg consists of four parts, the shell, the white, the yolk, the embryo. A chick literally breaks his way into the world. Exercising the chicks.

The Shops of Siam.—Siam is a kingdom of Southern Asia, and the population is approximately ten million. The cobbler is one of Siam's most important functionaries.

The Haunts of a Leopard.—The leopard is one of the largest of the cat family species and inhabits the jungles of Africa, Persia and the East India Islands.

The Leopard Frequents the Forests.—The leopard seldom attacks man, but when a hyena intrudes upon the leopard's domain, they will fight to the death!

The Famous Milestone of Boston.—In the year 1784 Boston was eight miles away. Today this milestone stands in the heart of the Hub.

The Convict Ship.—British convict ship "Success" built in 1790 and used during the war of 1812 to transport prisoners to convict colony at Tasmania; contains almost every ancient instrument of torture. The water in this bath was seldom changed and convicts were compelled to bathe in it daily. Troublesome prisoners were chained naked to this boulder, for a sun-bath. Note bars in ceiling of dungeons below.

Armor Suit.—The armor suit, not worn for protection, but as punishment. What anguish and suffering were their's who were bound in these implements of torture!

TRIALS AND TRIBULATIONS (Two Parts).—The cast: George Reynolds (George Fawcett); Vivian, his daughter (Vivian Reed); Romeo (William Scott); Allen Baker (William Machin); Lilly Smith (Lilly Clark); Messenger (Wm. Hutchinson). Written and directed by Alfred Green.

George Reynolds, a widower, has a heart of flint, for he refuses to permit Vivian, his daughter, to keep company with her dear Romeo. The stern father selects Allen Baker, son of an old friend, as the man who is to marry Vivian.

On the sly, however, father is courting the buxom and debonaire Lilly Smith. Not for the world would he have his daughter know of his courtship. However Vivian and Romeo conclude to elope. Father also concludes to elope with the fair Lilly Smith without the knowledge of his daughter. Both couples appear simultaneously at the parsonage. There is a whole lot of explanation before affairs are finally settled.

THROUGH THE EYES OF THE WORLD (One Reel).—The cast: Rev. Arthur Mohr (Guy Oliver); Anna Hipple, his fiancée (Stella

Razeto); John Hipple, her father (Jack McDonald); Hipple's housekeeper (Eugenia Besserer). Written by Maibelle Helkes Justice. Directed by Edward J. Le Saint.

Rev. Mohr places money collected from subscribers to a church fund into the care of his fiancée's father, John Hipple. Threatened with the loss of his entire fortune, Hipple uses the church money in an endeavor to save himself from a financial crash. He confesses to Rev. Mohr that he spent the money.

The young clergyman resolves that no disgrace shall come to the name of Anna Hipple, the girl he loves and he sacrifices his own reputation for the love of her. In the eyes of the world he is a thief. He leaves his pastorate and as the years go by works for the Master in the tenement districts. On his death bed Hipple confesses to his daughter that it was her father who was the thief and not the young clergyman.

The girl searches for the man she has never forgotten. She finds him. She escorts him to his former church and before the congregation assembled, tells the story of Rev. Mohr's self-sacrifice.

RAY COMEDIES.

MUGSEY IN SOCIETY.—Poverty stricken Mugsey living with his wife and daughter Mary, receives an offer of fifty thousand dollars for his shanty from railroad officials. He accepts. Mrs. Mugsey and Mary are strong for society. They send out invitations to the upper set to call, but receive a nice stack of "regrets." Mary has an idea. With the aid of an agency she gets several titled cooks to act as her guests. They are each to receive ten dollars.

Mugsey has no use for the fads and foibles of society. He pines for the old ward. He resolves not to appear at the party, but changes his mind when he gets a glimpse of a beautiful young chicken, a bona fide guest. While he is dressing, Mary and the young lady enter, highly amused at his efforts to "dress up." During the festivities the former laborer meets with many strange and startling adventures. The music and the talk of the assembled guests almost drive him to distraction, and he steals away for a quiet nap.

He dreams that he is living again in the old shanty. Being rudely awakened by his wife, he decides to get away from "society" and pay a visit to his old friend, Flannagan, who runs a liquid refreshment parlor. Mrs. Mugsey, becoming suspicious, follows him and once more Mugsey is balked from having a "good time." As they are leaving, robbers break into the saloon, but the rough and ready Mugsey, now in his proper element, throws a box of sneeze powder in the face of the leader, and the band is rounded up by the police attracted by the ruction. Mrs. Mugsey decides to allow her husband to enjoy himself in his own peculiar way while she continues to assault the heights of "society" and the owner of the former shanty reigns as a hero among his followers in the "old ward."

A CANDY JAG.—The cast: Mugsey (Johnny Ray); Mrs. Mugsey (Emma Ray); Helen, the daughter (Helen Milholland).

Mugsey buys a new suit. The pants are too long and he asks his wife to shorten them. His wife, taken up with society plans, cannot take time for this domestic duty. Likewise Helen, the daughter, has other things to do and Mugsey finally has the colored cook shorten the trousers. The mother and Helen decide to cut the trousers too, and they each cut a generous slice from the now well cut pants. When Mugsey puts them on they are fit only for a small boy. It is a day of happenings for the unfortunate owner of the mutilated suit. A delivery boy steals his cigar, only to become sick from the effects of the weed. A policeman tries it and also falls a victim. They return the smoke to Mugsey and on puffing he finds a herring imbedded in the tobacco and he joins the "invalided."

In company with his wife and daughter they proceed to a department store to view a display of lingerie, while Mugsey wanders about the emporium seeking adventure. At the candy counter he buys some brandied drops which have a marked effect upon him. He gets into several mixups with the employees of the store. After wandering through several departments, leaving a wake of disaster after him, the inebriated one finally gets to the toy department. When he sets off a fine fireworks display the limit is reached, and the attaches of the place make a rush to eject the trouble maker. They are forestalled by Mugsey, who cuts the strings attached to many toy balloons, and he joyfully floats upward beyond the reach of the angry mob, seeking new fields of adventure.

JAXON FILM CORP.

THE REST CURE (Pokes and Jabs Comedy—One Reel).—Pokes is weary, worn and tired and goes to a doctor. The patients in the doctor's office do not add at all to Pokes' joy. The doctor is busy—not with a patient, but a sweetheart. Pokes interrupts, and for this is given a strenuous examination, and after paying the five dollars fee has to console himself with the advice that he needs a complete rest.

The first haven of rest tried by Pokes is home, but as usual when one seeks peace and quiet, the world seems in opposition. Wife is sowing on the machine. Daughter is entertaining the count in the parlor where he is showing his operative powers. Pokes tries the roof, but a summer shower drives him in. There the din continues, and Pokes rushes from the house. After much wandering he arrives at the Hideaway Inn, kept by Jabs. Here he is certain of finding rest and quiet.

Jabs and the bellboy are asleep. Pokes wakes them and finds there are no vacant rooms. As he is about to depart, Jabs tells him he can have a cot in a quiet hallway for the same price as one of his best rooms, and Pokes accepts and is conducted to the hall. He soon falls asleep, but the hotel turns out to be a sanitarium, and the insomniac patients make Pokes' existence a very Hades. Finally, in desperation, he spies a fire escape under which is a sign, "In case of fire grab ball, jump out window and bounce to safety." Pokes grabs the ball and makes the leap and sinks in the ground up to his neck. With a disgusted look at the contrivance he murmurs that he "thought the darn thing wouldn't work," and placing it under his head for a pillow, succeeds in sleeping the rest of the night in comfort on the cold ground.

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CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

BROADWAY STAR FEATURE.

THE LOVE PHILTRE OF IKEY SCHOENSTEIN (One of the "O. Henry Series"—Two Parts).—The cast: Rosy Riddle (Mildred Manning); Mr. Riddle (William Shea); Mrs. Riddle (Mrs. Nellie Anderson); Ikey Schoenstein (Bernard Siegel); Chunk McGowan (Ned Hays). Directed by Thomas H. Mills.

Ikey Schoenstein is the night clerk in the "Blue Light" drug store. He ate his breakfast and slept in the daytime at Mrs. Riddles on First avenue. She had a daughter Rosy, and she, of course, was the compound extract of all that was desirable to Ikey. But Chunk McGowan was the fly in Ikey's ointment. Ikey fixed Chunk's face up, after one of his numerous escapades, and when he was finished Chunk asked Ikey for some kind of powder that, if given to a girl, would make her love you. Ikey does not claim any knowledge of such a concoction until Chunk tells him that it is Rosy he is thinking of. He tells him that Rosy has promised to run off with him that night, but he is afraid she will renege at the crucial moment.

Ikey tells Chunk that because of his friendship he will fix him up that kind of powder. Back of the prescription case Ikey grinds up a quarter grain of morphine and tells Chunk to drop it in her coffee. Chunk thanks him and exits. Ikey thinks that Rosy will sleep so soundly that she will not keep her appointment with Chunk. Besides this Ikey calls up Mr. Riddle and tells him about the proposition, and Riddle promises to meet Chunk with a shot gun.

All night Ikey waited for news of the tragedy, and when his relief came he hurried down toward his boarding house. On the way he met Chunk, who was smiling broadly. Chunk tells the astonished Ikey that everything came off first rate, and that Rosy cooked the breakfast for him that morning, up at the flat, in a blue kimono. "But the powder," Ikey gasps. "Well, it was this way," exclaims Chunk. "At supper I looked at Rosy and I thought that if I could not win her straight it would be better not at all. So seeing another party present who has not indicated the proper affection toward his coming son-in-law, I watches my chance and dumps the powder in old man Riddle's coffee, see?"

STRICTLY BUSINESS (One of the "O. Henry Series"—Two Parts).—Bob Hart, vaudeville actor, has written a sketch called "Mice Will Play." He has looked in vain for the right woman to play the woman's part with him. One day he sees Cherry in a vaudeville turn and likes her so well that he calls at her boarding house and asks her to take the part. He reads the sketch to her and she makes many changes in it. They each have dreams of what their salaries will bring in it. No nonsense for them. On its try-out performance the sketch is a big success and manager signs it up for a long circuit. That night when Bob takes Cherry home she invites him in and makes a *strictly business* proposition which will make her \$500 a week salary go further. The sketch is a thriller in which a western girl uses a 32 calibre revolver with real cartridges to shoot her rival's photograph.

After two years successful run on circuit, Helen becomes very nervous one night and instead of shooting the picture's face, she shoots Bob in the neck. He falls—she faints and the audience is delighted. A doctor finds Bob's hurt slight, but Cherry being held by three to keep her away from him, thinks she has killed him. A mutual friend of each sees Cherry and then goes to Bob, telling him that the girl is "crying her eyes out for him," "wild about him," "in love with him," etc., etc. To all this Bob is absolutely incredulous. Cherry is "strictly business." The friend replies, "She is calling your name so loud they can't ring up the curtain," and Bob says, "It is too late, man. Why, Cherry and I have been married two years."

KALEM.

ARRAYED WITH THE ENEMY (An episode of "The Further Adventures of Stingaree"—Two Parts). The cast: "Stingaree" (True Boardman); "Howie" (Paul C. Hurst); Harry Summerfield (Barney Furcy); Mildred Summerfield (Edythe Sterling); "Black Bill" (G. A. Williams).

Summerfield, a new settler in the back country of Australia, is building a home in the bush waiting to be joined by his wife. He receives a letter from her saying she has sold their property in town for \$5,000 cash. "Black Bill," a bandit, while ransacking the cabin finds this letter and adds a few lines to it. He then captures Summerfield and takes him away. Mildred, the wife, arriving, finds this letter which demands \$5,000 ransom for Summerfield, and it is signed "Stingaree."

Just about this time "Stingaree," the gentleman outlaw, and his partner Howie, run onto the cabin. Mildred does not take him for an

outlaw and shows him the letter. He at once swears vengeance against his impersonator and takes Mildred with him in an effort to rescue her husband. The party is captured by the mounted police, who expose "Stingaree" and Howie to Mildred as bandits. However the police also set out to rescue Summerfield, giving "Stingaree" and Howie a chance to break away from their guard.

Attacking "Black Bill's" stronghold, the troopers are overcome and taken. At the pleadings of Mildred, "Stingaree" undertakes to lead a party to renew the attempt at rescue. After a thrilling encounter this is effected, and "Black Bill" and his gang arrested. In the confusion of the victory "Stingaree" and his pal slip away, and the troopers are dissuaded from following to retake him by the pleading of the grateful wife.

AN EYE FOR AN EYE (An episode of "The Further Adventures of Stingaree"—Two Parts).—The cast: "Stingaree" (True Boardman); Howie (Hal Clements); "Gypsy Prince" (Frank M. Clark); Nellie Stearns (Edythe Sterling); Tom Blanks (Jack Lott).

"Stingaree," gentleman bushranger, taking a strayed lamb to shelter, encounters "Gypsy Prince" a card shark. Playing with Gypsy, "Stingaree" loses money through the gambler's loaded dice. He discovers this after he has returned home. He vows vengeance.

Later he and his pal Howie secure it by holding up a stage coach upon which "Gypsy" is a passenger. Tom Banks is also a passenger. He is a lad returning from the gold diggings so he can marry Nellie Stearns, whose father holds a debt over his mother's home. Tom tells "Stingaree" that he has been fleeced at cards by "Gypsy" and that the latter has several thousand dollars in gold dust. As the gambler had not given up this sum when robbed, "Stingaree" in wrath goes to his cabin and takes it away from him. At about the same time he sends a telegram to Nellie to come out on the stage, and signs it "Tom."

In the meantime Tom loses his way in the bush, trying to get back to civilization. "Stingaree," with the recovered gold, discovers him asleep from exhaustion and fills his canteen with water and pins a letter to his coat giving directions for again reaching the high road. Then he intercepts the stage which is bearing Nellie to her lover, gives the package of gold to the driver to give to Tom when the latter meets the stage further ahead, and having arranged a dramatic reunion of the pair, makes off into the bush for further adventures.

ESSANAY.

A CORNER IN SMITHS (A Black Cat Feature—Two Parts).—The cast: Isobel Smith (Hazel Daly); Edward S. Jones (Rodney LaRock); J. Smith (Robert Elder).

J. Smith, a millionaire, hates his name. It is so common, he thinks. He devises a scheme whereby he will exterminate the patronymic by offering \$2,000 each to all bachelor Smiths who will agree not to marry, and to all maiden Smiths who will marry and change their name. Eddie Jones, who is "down and out," decides to pose as a Smith and reap the reward. He makes a hit with the old man and is retained as his secretary. While in this work he meets Isobel Smith, the daughter. Mutual love grows. The great scheme fails, of course. There are not enough millions in the world to pay off all the Smiths. And Eddie's plan to marry Isobel almost fails, for Smith avows his daughter shall never wed one of his name. But Eddie confesses his pseudonym and all ends happily.

WOULD YOU BELIEVE IT? (A Black Cat Feature—Two Parts).—The cast: James Cadman (Ernest Maupain); Eleanor Cadman (Grace Walsh); David Lee (Mark Ellison); Henry Neville (Rodney LaRock).

Is love blind? Henry Neville, a handsome youth, seeks to impress his fiancée, Eleanor Cadman, with his own good looks by introducing her to David Lee, an exceedingly homely man. Love has not blinded Eleanor's eyes, however. She sees Henry as a parasite while David as a man who does something worth while. Her affection begins to waver. Her father informs Neville he must have \$10,000 in the bank before he can marry Eleanor. David sells an invention for just that amount and loyally lends it to his friend, Henry. But Eleanor detects the little plot and rejects Henry. She summons David and, despite his homeliness, marries him.

Universal Film Mfg. Co.

L-KO.

BOMBS AND BANDITS (Two Parts—Rel. Week of July 2).—The cast: Mayor (Vin Moore); Chief of Police (Bill Bevan); Captain of Police (Chas. Inslee); Mayor's Secretary (Sammy Burns); The Stenog (Dolly Dimples). Directed by A. Jashekke.

The Mayor and the Chief of Police have offices in the same building, and are both enamored of the chief's stenographer. She has entangled their middle-aged hearts in her curls

and both are determined to win her. Dolly, in the meantime, gives most of her attention to young Sammy, secretary to the Mayor.

The two old chaps each wager ten thousand dollars on the winner of fair Dolly's hand. Each is sure that he is betting on a cinch. They place their money with Sammy, telling him to take it to the bank for them. The temptation is too great. Sammy calls Dolly and tells her that he has just made \$20,000 easy money, and invites her to go to Mexico with him. She agrees, and they start in his car.

It is a dull day for Ignatz Tamale and his bandits, for no one has been either killed or tortured so far, since sunrise. When Sammy and Dolly appear in their car, they fall an easy prey to the bandit chief, who decides to hold them for ransom. He sends a wire to the Mayor, telling him that he is holding the secretary and the stenographer. The Mayor and the chief remember their ten thousand dollars simultaneously. They call out the police, the railroad cops and the aerial patrol and all set out for Mexico.

Dolly and Sammy are in a room made of steel, the walls of which are gradually closing in on them. The only open wall leads to a pit of flame. They are pushed nearer and nearer the terrible death, as the hours go on, and the ransom money does not arrive. At last, just as they are about to skid over the edge, the advance guard of police arrives. The bride is saved from a fiery death, but Sammy is heartlessly left to be pushed over the edge, twenty thousand and all.

HEARTS AND FLOUR (Two Parts—July 11).—The cast: The Girl (Eva Novak); The Grocer Boy (Charles Ryckman); The Butcher Boy (Tom Delmar); The Storekeeper (Eob McKenzie). Directed by Dick Smith.

The grocer boy loved the boss's daughter. So did the butcher boy, but Eva favored the former. When she showed her preference so plainly, it started a fight, in which the stock of the store suffered severely. The boss checked the fray just as it was becoming exciting, and they went reluctantly back to work.

The minister comes in to ask for a subscription, and the boss, giving him one, drops his roll, which the grocer boy finds for him. Some gossips come into the store and stay so long that the boys let loose a mouse from the trap to drive them away. This succeeds splendidly, and the boss is pleased with the grocer boy, so the other decided to get even. When the boss carries out a bag of flour on his back, Tom cuts a hole in it, and it pours out. He then blames Ryck. The boss goes into the refrigerator, and Tom shuts him in, letting him out when he is nearly frozen and saying that Ryck did it. Both fall on Ryck and beat him up, but the girl explains the truth.

Tom is sent out to deliver the orders. Ryck fixes the wagon so that on the hill the horse breaks away from it. The wagon runs downhill and is knocked to bits by an auto. Tom returns almost dead. But a small boy has seen Ryck tampering with the wagon and tells on him. So the boss and Tom beat him up again.

Ryck and Eva have planned an elopement, and he puts a ladder up to her window for her to climb out on. Pa sees them, but Ryck ties him to the tail of a huge kite, cuts the string, and Pa falls into the field. Ryck and Eva are just getting out of the window, when Pa takes away the ladder. There is a fight, but Ryck succeeds in getting away with the girl. Tom and the boss follow them. Ryck and Eva are in a buggy and the others in a car. They are arrested for speeding. Ryck manages to exchange the buggy for a car, grabs the minister, and makes him marry them, while the disappointed Tom "beans" the boss with a flowerpot.

JOKER.

KITCHENELLA (Rel. Week of July 9).—The cast: Kitchenella (Gale Henry); Count Jasso (Milton Sims); His Confederate (Charles Haefli). Written by C. B. Hoadley. Produced by Allen Curtis.

Kitchenella has two stenisters who are preparing for the Street Sweepers' ball. She wants to go, too. Count Jasso has left a note of vital importance in the toe of one of a pair of old slippers for his confederate, Mike. The landlady throws the slippers out of the window, and Kitchenella finds them. She puts them on, takes the window curtains and makes a gown out of them, using the workbasket for a hat.

She goes to the ball. So do the count and Mike. They search the feet of every woman in the place, hunting for the slippers, but fail to find them. The next day the count puts an ad in the paper that he will marry the girl who has the mate of the slipper which he has found at the ball. Kitchenella has thrown it at her stenister. She reads the ad and rushes to meet the count. His confederate drops a brick on her head, and she collapses into the horse-trough, while the count beats it with the slipper.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 7 (June 30).

Uncle Sam Welcomes Russian Commission.—World's youngest democracy represented by group of famous citizens.

Washington, D. C.—The counterpart of the Root Commission, now in Russia, the Russian Commission to the United States is here and have been given a great welcome by this government. Problems arising out of the present unsettled political conditions will be solved, and the two nations will work in harmony in the great war. Subtitles: Secretary Lansing greets Boris Bakhmetieff, head of the commission. The Russian Mission.

World Famous Spots Thronged as Season for Bathing Opens.—East and West Coast resorts take on holiday spirit when millions seek the salt air.—Atlantic City, N. J. Subtitles: Where capital and labor take a holiday. Beach "flivers." Ever hear of the "Boardwalk?"—Venice, Cal. Annual Bathing Girl Parade is not missed by many. "Oh, Boy!" Priscilla Dean, Universal film star, in prize winning suit.

Washington Arch at Valley Forge Nation's Gift to Pennsylvania.—In patriotic speech, Champ Clark delivers famous memorial on spot where Washington's trials were greatest. Valley Forge, Pa.—On the spot where General George Washington on his knees in the snow prayed for Divine assistance, the Nation gave to Pennsylvania a memorial which will commemorate all that is historic about this hallowed place. Champ Clark delivered the memorial to the State.

Class Day Exercises Finds Many Graduates in Uncle Sam's Service.—Many Harvard students take day off from camps to fight confetti battle in great stadium.—Cambridge, Mass.

Nation Opens Heart to Italy's Sons of Visiting Commission.—American cities surrender to men from Nation that gave to America its discoverer—the Immortal Columbus. Subtitles: Pittsburgh, Pa.—No greater demonstration ever given foreign visitors. Philadelphia, Pa.—Where enthusiastic throngs swept past police barriers and overwhelmed Commission with greetings. Medal of Honor, personal gift from Italy's King, presented to Mr. and Mrs. del Gatto, whose heroic son, Luigi, was killed in action. New York City.—Arriving at the Battery, His Royal Highness, Ferdinand of Savoy, Prince Udine. Through Washington Arch to Garibaldi Monument, where a wreath was placed.

Northwestern Rose Carnival a Great Patriotic Spectacle.—School children in costume and dances inspire patriotism and set example for those who can go to France.—Portland, Ore

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 27 (July 13).

Physical Culture.—Safeguard your health. Incorrect position while at work is responsible for the numerous pains and aches suffered by girls employed in offices. Simplest exercises afford relief. Subtitles: In a chair too low, the typist assumes a crouching position, cramping the diaphragm muscles. Exercise to relieve neck pains for typists who use low chairs. When the chair is too high, the head droops forward and a backache is the result. Calisthenics to relieve pains in the upper back. The shoulder and hip at one side become higher, than the other as a result of writing with one arm on the desk. For raised hip and shoulder, this exercise will prove effective. Crossing the feet causes curvature of the spine. The correct way to sit at desk. Deformities caused by crossing the legs are corrected in this manner. For abdominal ailments. Standing properly the greatest aid to constitution. General exercise for fifteen minutes a day tones up the system.

Manufacturing.—Making a baseball. Manufacturing munitions for the greatest sport in the world in the largest complete plant of its kind in existence. Subtitles: Machines winding the four-ply yarn. Winding the white yarn. Six different operations are included in the winding process. Dipped into glue. Cutting the cover from the horse hide. Only hide on neck, forelegs and back of horse is used for covers. Adjusting and sewing on the cover. After inspection the balls are polished and the seams rolled down. Inspecting for weight and measuring three different ways for size and roundness. Stamping on the trademark.

Question Department.—Question Department. The Universal Screen Magazine has engaged an editor to answer any and all questions the public may care to ask. Subtitles: Editor Question Department, Universal Screen Magazine. Dear Sir—This morning as the clock struck "two" we were presented with twins. Don't you think I am lucky? I. M. Kidder.

Mr. I. M. Kidder. Dear Sir—You are lucky the clock wasn't here.

Science.—Chemistry's hidden forces. A few interesting facts about the properties of well-known substances. Subtitles: Only one-fifth of the air you breathe is life-giving oxygen. In pure oxygen even iron is consumed. Oxygen is inhaled as carbon dioxide, which will sup-

port neither life nor flame. This invisible gas is so heavy it pours like water. Hydrogen is the lightest substance in existence. Balloons are filled with it. Soap bubbles of hydrogen will rise in the thinnest air. Ordinary chlorate of potash contains a great deal of combined oxygen. A drop of acid releases the oxygen and the potash, when mixed with sugar, is very explosive. Hydrogen is the inflammable component of most gases, including acetylene, which burns very brilliantly.

Art.—The vegetable kingdom animated in clay by Willie Hopkins.

POWERS.

MONKEY LOVE (Rel. Week of July 9).—The flirt, a comely young lady monkey, tries to make monkeys of all the other animals in the jungle. The elephant, the leopard and all of them fall for her, but she loves another monkey. They are broken-hearted when she marries him, but their revenge is complete when they see him out walking with a whole row of little monkeys, and the cost of living going up all the time.

IN THE ROCKS OF INDIA (On Same Reel as foregoing).—Some of the wonderful rock carvings of India are shown in this educational. Temples cut from the solid rock and then adorned with sculptured elephants and lions are seen. The elephant has been a favorite subject with Indian sculptors for thousands of years. Some of the strange, many-armed gods are seen. Pilgrimages to famous shrines are caught by the camera. All Hindus love pilgrimages.

VICTOR.

KICKED OUT (Two Parts—Rel. Week of July 9).—The cast: Carter (Carter De Haven); Mr. Richly (Ed. Clark); Mrs. Richly (Margaret Whistler); Bess (Marcia Moore); Political Boss (Dan Duffy); John Dollar (Edwin Brown). Written by Harry Wulze. Produced by Carter De Haven.

Carter calls on the girl's father and asks for her hand, but the father refuses until Carter proves himself worthy. Carter is sent to get an interview with John Dollar, noted for his hatred of all things connected with newspapers. Carter is delighted and goes to tell his girl.

While there, his kodak accidentally snaps a picture of Carter and the editor's wife, and the kodak later comes into the hands of the editor, who orders the film developed and brought to his home that evening.

Carter has a hard time getting into the house of Dollar, but finally does so in a laundry basket. He is caught and ejected. Later he overhears a plot to kidnap Dollar. Carter calls the police, then single-handed he collars the crooks and their prey in a limousine and drives them into the yard of the jail, where the crooks are captured and Dollar is rescued. Dollar, out of gratitude, offers Carter anything he wants, and Carter at once demands an interview.

He gets it and then hurries to the editor's house with his scoop. The editor is pleased and Carter gets the girl, but even as they embrace, a clerk arrives with the printed kodak picture. This proves to be Carter's undoing, for before he can explain the editor grabs him and throws him outdoors and Carter finds himself alone with the "welcome" doormat under his arm.

THE PAPERHANGER'S REVENGE (Rel. Week of July 9).—The cast: Miss Prued (Margaret Whistler); Mrs. Newlywed (Eileen Sedgwick); Mr. Newlywed (Ralph McComas); The Boss (Charles Haefli). Written by W. Warren Schoene. Produced by Allen Curtis.

Miss Prued refuses the boss of the paperhangers, so he refuses to finish his job. She promised the house to Mr. Newlywed, and he determines in order to have it ready in time to do the papering himself. But the boss rushes in revenge to Mrs. Newlywed and tells her her husband is spending all his time with Miss Prued. Mrs. Newlywed rushes to the house and finds her husband just changing into overalls. He tries to hide in the cupboard, but the overalls stick in the door, and she finds him. At last she is pacified by seeing a receipt for the rent.

MEET MY WIFE (Rel. Week of July 9).—The cast: Neal (Neal Hart); Violet (Mignon Anderson); Bill (Bill Gillis); Skeeter (Bud Osborn); Pete (Pedro Leon); Jack (Jack Walters); Tom (Tom Grimes); Joe (Joe Rickson). Scenario written by Karl Coolidge. Produced by George Marshall.

While the boys of the Flying W and Circle C are fighting, Neal sits behind the desk in the hotel and reads poetry. Violet arrives with a tale of woe, and every one of the boys falls for it. She relieves them of all their money, but each thinks himself the only contributor.

Neal thinks Violet his ideal, and is inspired by reading Lochinvar to try to steal her. The boys arrange a championship fight, the loser who represents one side to stay away from Violet. Bill and Skeeter are selected. They commence to train. Violet's brother arrives and goes to her room. She tells him that she is sick of this business of cheating and lying, but he insists upon her going through with it.

He offers to train the boys for the fight. He is a real puglist, and they prevail upon him to take Skeeter's place. The big fight is staged, and while it is on Neal grabs Violet and runs away with her. He ropes the minister and makes him marry them. When the boys appear he tells them "Meet my wife!"

IMP.

HATTON OF HEADQUARTERS (Rel. Week of July 9).—The cast: Frank Hatton (Lee Hill); Big Tim (Charles Hill Mallets); Rose (Agnes Vernon); Slim (Clyde Benson).

Rose refuses to work as a tool for the gang of which Big Tim is the leader. Her father has betrothed her to Tim, but she loves Hatton. Slim tells Tim about it, and the boss goes to her room. Frank Hatton, the detective who has rescued Rose, and whom she loves, is there, and she has just time to hide him.

Tim tells her that his men are watching for Frank, and that he intends killing him. Frank pounces on him, and there is a light in which Tim is knocked senseless. Slim and the others come to the door, and Frank props the unconscious Tim in a chair and lets them see his head through the door. Rose tells them he does not want to see them. After a while they become suspicious and break down the door. There is an unequal fight, in the midst of which the police arrive.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 3—"The Warning"—Two Parts—Rel. Week of July 9).—The cast: Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); The Gray Ghost (Harry Carter); Hildreth's Secretary (Eddie Polo); Morn Light's Maid (Gypsy Hart); Ashby (Wilton Taylor); Williams (Francis MacDonald).

At the theater Hildreth sits in a box with two crooks, who were there before he arrived. He appreciates Morn Light's beauty and splendid dancing and sympathizes with her when she falls, spraining her ankle. The manager informs the people that Miss Light will appear in the next act, but will be unable to dance again. When the men leave to smoke, Hildreth follows them, and in the smoking-room is handed a program by a boy who whispers to him that there is a message inside it. The two crooks are determined not to let Hildreth return to the hotel. Morn Light becomes more anxious every moment.

The note urges Hildreth to come at once to Morn Light's dressing-room. The maid listens at the door, and realizing this, Morn Light laughs, calls Hildreth by the name of Ted, and then sends the maid to the drug store for a headache powder. Morn Light writes on a piece of paper and hands it to Hildreth; he reads, "For God's sake laugh." The situation is very strained. Writing again, she tells him he is Ted Daly; not to ask any questions, but to meet her at twelve in the private dining-

(Continued on page 290)

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Calendar of Daily Program Releases

Releases for Weeks Ending July 14 and July 21

(For extended Table of Current Releases See Pages 300, 302, 304, 306.)

Universal Film Mfg. Company

Mutual Film Corporation

SPECIAL RELEASES FOR WEEK OF JULY 9.

BUTTERFLY—The Reed Case (Five Parts—Drama).
 NESTOR—Minding the Baby (Comedy).
 L-KO—Hearts & Flour (Two Parts—Comedy).
 UNIVERSAL ANIMATED WEEKLY—Weekly No. 80 (Topical).
 VICTOR—Meet My Wife (Comedy).
 REX—Three Women of France (Two Parts—Drama).
 UNIVERSAL SCREEN MAGAZINE—Issue No. 27 (Educational).
 BISON—Double Suspicion (Two Parts—Drama).
 JOKER—Kitchenalla (Comedy).
 POWERS—Monkey Love (Cartoon Comedy) and "In the Rocks of India" (Dorsey Educational) (split reel).
 UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 3—The Warning) (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 9.

GOLD SEAL—A Limb of Satan (Three Parts—Drama).
 VICTOR—The Paper Hanger's Revenge (Comedy).
 VICTOR—Kicked Out (Two Parts—Comedy—Drama).
 IMP—Hatton of Headquarters (Drama).
 BIG U—The Punishment (Drama).

REGULAR RELEASES FOR WEEK OF JULY 16.

GOLD SEAL—Six Shooter Justice (Three Parts—Drama).
 VICTOR—One Bride Too Many (Two Parts—Comedy Drama).

SPECIAL RELEASES FOR WEEK OF JULY 16.

BUTTERFLY—High Speed (Five Parts—Drama).
 NESTOR—A Dark Deed (Comedy).
 L-KO—Surf Scandal (Two Parts—Comedy).
 UNIVERSAL ANIMATED WEEKLY—Weekly No. 81 (Topical).
 STAR FEATURETTE—The Web (Two Parts—Drama).
 UNIVERSAL SCREEN MAGAZINE—Issue No. 28 (Educational).
 JOKER—He Had 'Em Buffaloeed (Comedy).
 POWERS—Box Car Bill Falls in Luck (Comic Cartoon) and In the Heart of India (Educational) (Split Reel).
 UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 4—The Fight) (Two Parts—Drama).

MONDAY, JULY 9, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders
 (Chapter 14, "The Trap"—Two Parts—Drama). 05648-49
 MUTUAL STAR PRODUCTION—Mary Moreland
 (Powell—Five Parts—Drama)05650-51-52-53-54

TUESDAY, JULY 10, 1917.

LA SALLE—When Lulu Danced the Hula (Comedy) 05655
 GAUMONT—Tours Around the World No. 36 (Subjects on Reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues-Mortes, France (Scenic).....

WEDNESDAY, JULY 11, 1917.

MUTUAL—Mutual Weekly No. 132 (Topical)..... 05657

THURSDAY, JULY 12, 1917.

CUB—Jerry at the Waldorf (Comedy)..... 05658
 GAUMONT—Reel Life No. 63 (Subjects on Reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—"A Hasty Pudding"; "Professional Etiquette" (Mutual Film Magazine).. 05659

MONDAY, JULY 16, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders
 (Chapter No. 15, "The Railroad Raiders"—Two Parts—Drama) 05660-61
 MUTUAL STAR PRODUCTION — Betty-Be-Good
 (Horkheimer—Five Parts—Drama)05662-63-64-65-66

TUESDAY, JULY 17, 1917.

LA SALLE—The Kissing Butterfly (Comedy)..... 05667
 GAUMONT—Tours Around the World No. 37 (Subjects on Reel: The Ruined Palace of Tiberius; Avignon, France; Timbuktu, a City of the Sudan (Travel) 05668

WEDNESDAY, JULY 18, 1917.

MUTUAL—Mutual Weekly No. 133 (Topical)..... 05669

THURSDAY, JULY 19, 1917.

CUB—Jerry's Star Bout (Comedy)..... 05670
 GAUMONT—Reel Life No. 64 (Subjects on Reel: The Cocoanut; The Boy Scout Signal Corps; Incandescent Mantles; A Novel Bicycle Race; Leaves from "Life" (Mutual Film Magazine)... 05671

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(Continued from page 287)

room at Bishop's; to ask for Jacques, who will understand and show him to the room; not to go back to the theater; to say something polite about her injury and not to forget that he is Ted Daly. Just then the maid enters to say that she sent a boy for the headache powder. Hildreth leaves.

Two hours later The Gray Ghost is told by the crooks that they have again been foiled. Hildreth calls up the Arabin home and learns from the butler that Mr. Arabin has not been in New York that day, but is in Boston. Hildreth is flabbergasted, but he goes to the restaurant and asks for Jacques, who shows him a private room, with a special exit. Hildreth sits down to wait.

Morn Light is helped home by her maid, whom she sends to the drug store for a forgotten package. When the girl is gone she rushes to the phone and calls up Hildreth at Bishop's. She is just warning him not to return to his hotel when The Gray Ghost enters her room. She hears him, and changing to a light tone, she laughs and thanks "Ted Daly" for calling her up again. The Ghost says, "I hope this is not a love affair, for remember, you belong to me!" He goes toward her to take her in his arms, but she seizes a paper-knife and keeps him off.

BISON.

DOUBLE SUSPICION (Two Parts—Rel. Week of July 9).—The cast: Neal (Neal Hart); Pop (George Berrell); Joe (Joe Rickson); His Wife (Janet Eastman). Scenario by George Hively. Produced by George Marshall.

Neal, the sheriff of Red Rock County, is trapped by a gang of cattle rustlers. He is fighting desperately when his partner, Pop, comes on him. Pop manages to draw the fire of the rustlers and enables Neal to escape.

In an adjacent town, Joe is chased out of a building which he has robbed and, in the getaway, he wounds one of the men. He escapes and arrives at his nearby camp, where his wife and baby are. They leave town quickly, eluding his pursuers. Several days later Joe arrives at Red Rock. Leaving his wife, who is almost without food, Joe goes to the saloon and starts gambling with the money stolen in the other town.

Neal comes on the wife, and knowing her to be a stranger, asks if there is anything he can do. She tells him about Joe's gambling the money. Neal orders Joe out of the saloon.

Neal tells the proprietor of the store that he has a package coming on the stage that night for Pop's birthday. The storekeeper gives Neal a key to the store, telling him that he will leave the package where Neal can get it. That night Joe breaks into the store. After Pop and Neal have retired, Neal gets up and starts for the store to get the package. Pop, however, wakes and decides to follow him.

Neal gets the package and leaves, but Pop does not see him leave. Pop then goes to the front of the store to see what Neal is doing. Pop sees the figure of Joe through the window, and believes it is Neal and that he has taken this method to obtain money, which they need to develop their mine. Pop enters the store and places some of his belongings near the safe so that the blame for the robbery will be placed on him.

The next morning the robbery is discovered and Neal is sent for. He notices that Pop has not returned during the night. Going to the store he is shown the evidence against Pop and comes to the conclusion that the old man is guilty. A little later Neal finds Pop in the mountains, and he surrenders.

Arriving at the town, Neal takes off his badge and releases Pop, telling the men that he resigns on the spot. He and Pop ride away. Shortly afterward a posse from the town robbed by Joe come upon Joe's trail in the mountains. Pop and Neal cut across to head Joe off. They get into a fight, in which Joe is shot. They find on his body the package of money taken from the Red Rock store. The posse comes up and decides to take Joe to Red Rock.

Neal is again made sheriff. He learns that there is a large reward for Joe's capture. They decide to divide the reward with Joe's wife, and Neal assures her that she will be taken care of. Returning to the cabin, Pop finds the birthday package under his bunk, where Neal had placed it.

REX.

THREE WOMEN OF FRANCE (Two Parts—Rel. Week of July 9).—The cast: Sister Genevieve (Adelaide Woods); Fifi (Irene Hunt); Aimee (Virginia Lee); Lieut. Dubois (Richard Ryan); Raoul Renfret (Jack Mulhall); Doctor (Daniel Leighton). Scenario by Bess Meredyth. Produced by Ruth Ann Baldwin.

The war had turned a splendid chateau into a hospital. Sister Genevieve, a woman who knew the sorrow of suffering but not the sorrow of sin, helped to care for the wounded soldiers therein. Fifi, on the contrary, had known sin in all its ugliness, but like many another of the half-world, had given everything to the great war, even herself. Fifi was a most care-free sort of girl, and sang for the soldiers and brought them flowers. Sister Genevieve disapproved of Fifi's light-heartedness, especially after she had sung a frivolous song at the request of a dying soldier, but Fifi's answer was that she could see no real difference between a prayer and a song.

Lieutenant Dubois, of the guard, was at the time in love with Aimee Renfret, a pretty woman and a weak one, whose husband was in the trenches. She returned his admiration and made arrangements to go to Paris with him during his furlough. Fifi overheard their talk.

The enemy began a sharp attack and the stream of wounded poured into the hospitals. Among them was Raoul Renfret. When Sister Genevieve saw him, she recalled the days when he and she were sweethearts; they had quarreled and he had never returned. After three years with no word from him, she had become a nun.

While thinking of the past, Sister Genevieve was startled by Fifi, who sank to her knees by the bed of Raoul. Asked by the Sister if she knew him, too, Fifi told her that he was the first man who ever treated her as a good woman. She said that while trying to protect her from a jealous lover, he was stabbed and she had taken care of him for three months. After he had gone, she couldn't go back to the old life.

The doctors said there was no hope for Raoul, who called continually for Aimee. Fifi hastened to her cottage, and in spite of Aimee's protests forced her to come to her dying husband's bedside. The change for the better was so marked when Raoul quieted down with his arm around Aimee, that the doctor said that there was now a chance for his life.

Running to the cottage, Fifi found the lieutenant waiting for Aimee to start to Paris. She told him that Aimee had to stay with her husband, and suggested that he take her to Paris instead. At first astonished, he agreed, for she, too, was a pretty woman. Fifi had made her final sacrifice.

GOLD SEAL.

A LIMB OF SATAN (Three Parts—Rel. Week of July 9).—The cast: Naida (Ruth Stonehouse); Giovanni (Jack Dill); Hugh Converse (Chester Bennett); Mrs. Converse (Mrs. Witting); Mrs. Westlake (Mrs. Pratt); Mr. Westlake (Wadsworth Harris); Matron (Martha Maddox). Written by Elizabeth Mahoney. Produced by Ruth Stonehouse.

Naida, the terror of the orphan asylum, has been adopted three times on probation and each time returned. Unknown to the heads of the institution, Giovanni Rossi, a strolling musician, comes each day to play for Naida. Finally Naida tells him of her loathing for the asylum, and begs him to take her with him. One night Naida escapes from the orphanage, and goes to Giovanni.

Two years later Giovanni is rapidly failing in health, and one day Naida returns to find her only friend dead. Hugh Converse, overtaken by blindness just at the beginning of his career as a sculptor, is now dependent on his mother. Late one evening Mrs. Converse finds Naida on the step. Naida tells the story of her escape from the policeman and the truant officer who tried to take her into custody at the time of Giovanni's death, and, realizing her youth, these two kind people decide to take care of her until a home can be found for her.

Weeks later Naida and Hugh, having become confidential, the child questions him as to whether he would regain his sight if an operation was performed, and being answered in the affirmative, she determines to get that much-

needed money. She responds to an advertisement for a maid at the Westlake home, and some time afterward robs Mr. Westlake of five hundred dollars. Then getting a public stenographer to write a note without any address, Naida sends the money to Hugh by a messenger boy.

The loss is discovered. The detective finds a carbon copy of the note in Naida's pocket. She confesses to having stolen the money, but refuses to tell to whom she sent it. In the juvenile court the problem is taken up. In the hospital where Hugh has been operated on successfully and is now almost recovered, Mrs. Converse sees an account in the paper of the unusual case of Naida Rivers. She and Hugh hasten to the court, and Mr. Westlake takes Hugh's promise that he will repay the money as soon as possible.

With the judge's permission, Mrs. Westlake now adopts Naida and sends her away to school. At the end of a year she returns a much changed person, though it is an effort to repress her natural exuberance of spirit. The Westlakes love her devotedly, and when she goes to visit Hugh and his mother, she finds that Hugh loves her in quite a different manner.

BUTTERFLY.

THE REED CASE (Five Parts—Rel. Week of July 9).—The cast: Jerry Brennon (Allen Holubar); Bull Renfroy (Alfred Allen); Chief Grady (Fred Montague); Senator Reed (George Pearce); John Reed (Sydney Dean); Helen Reed (Louise Lovely); Mrs. John Reed (Nanine Wright); Schuyler Hastings (Ernest Shields); "Red" (Edward Brady). Written and produced by Allen Holubar.

Chief of Police Grady, of the New York Central Office, informed Jerry Brennon and "Bull" Renfroy, the two principal detectives of the force, that the Grayson gang was pulling a haul that night. Jerry caught two crooks in Senator Reed's home. The Senator was so grateful that he offered to do anything for Jerry.

After three years of active service, Brennon reached the point where he faced a nervous breakdown. The doctor and Reed persuaded Jerry to take a rest, and he is sent to the Senator's cabin in the mountains.

Helen Reed was courted by Schuyler Hastings, whom her mother favored. Helen, however, told Schuyler he would have to do something worth while before she would marry him.

Jerry found the cabin lonely enough, but was rather suspicious because of the driver saying that it was haunted. As soon as he arrived a shot was fired at him. That night he slept restlessly. When he woke in the morning, two bullets whizzed past him and lodged in the bed. Then he found a note pinned on the door which warned him to get out.

Jerry discovered a secret door and, upon forcing it, found a girl huddled on a bed, weeping bitterly. It was Helen, and though at first afraid of Jerry, she soon was telling him of her misfortune. While shopping, she had been kidnapped by getting into the wrong taxi. When the gangsters came to the cabin, Jerry climbed into a loft and listened to their planning to return at ten o'clock to remove Helen to a hut ten miles away.

Jerry went quickly to the village where he found the sheriff and with him and some other men rushed back to the cabin. Helen was taken from the room. When the gangsters arrived a fight took place. Grady was delighted with Jerry's success and the Reeds were ready to weep for joy at seeing Helen again. Jerry proudly introduced his future wife. "The Gent" spoke up and told her that Schuyler had hired him to kidnap her; they were to demand a ransom and he was to receive the glory of rescuing her. Even Renfroy had to congratulate Jerry on his success.

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GAUMONT.

TOURS AROUND THE WORLD NO. 36 (July 10).—The lovely capital of the Pearl of the Antilles, Havana, is shown here in all its tropic beauty. Rising out of the sea to give the city's first greeting to the visitor is El Morro, the grim castle that stands at the mouth of the harbor. An adequate idea of the extent of the largest city of the West Indies is next given by means of a panorama of the city from the Astronomical Observatory. Then follow pictures of many of the parks for which

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the city is noted and of the Prado, that world famous promenade down to the Malecon. Naturally there are pictures of the spot where the first mass was said by Columbus and where his bones rested before being interred in the neighboring cathedral. San Rafael and Obispo streets are down to give an idea of the shopping district.

The cities of the Nile, a second section of this reel, will prove intensely interesting. There are some which seem to be in the same state of civilization which was familiar to Moses. Among the settlements pictured are Alexandria, Heliopolis, El Badrashein, Mansura, Tanta, and Damietta.

Agues-Mortes, France, a city that still has about it the atmosphere of the Crusades, is a quaint place which has been photographed to show where romance still lingers. It owes its present fame to the mediaeval fortification which surround it. It was from this town that Louis IX embarked upon the seventh and eighth crusades, in 1248 and 1270. Canals connect the town with the Rhone and the Mediterranean.

REEL LIFE NO. 63 (July 12)—The first actual under-sea vessel built for warfare was constructed in New Orleans by an engineer named Watson. It had only been in Commission a short time when Admiral Farragut captured New Orleans. The vessel was sunk in Lake Pontchartrain to keep it from falling into his hands. It was recovered in 1885, and now is a precious relic at the Confederate Soldiers' Home on Bayou St. John.

"A Square Deal for the Baby" will be a section of this reel of widespread interest. It is a vivid portrayal of the work of settlement house nurses in showing poor mothers how to care for their infants. The pictures are in themselves an education.

The high cost of living is turning the thoughts of the nation toward foods which have never been universally used before. Just at present whale meat is one of the substitutes suggested for the juicy beefsteak. Whale meat is now sold at some Pacific coast butcher shops at 12½ cents a pound. The pictures of "Whale Meat" upon this reel shows a whaling station and a whale being hauled upon a pier.

"Camp Fire Signal Girls" is a preparedness picture. Since every one is now doing his or her bit, the Camp Fire Girls in some communities are perfecting themselves in the mysteries of heliographing, wigwagging, and other forms of signaling.

The reel also has two animated drawings from "Life." These are "A Hasty Pudding" and "Professional Etiquette."

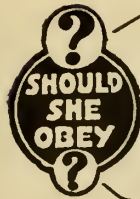
MUTUAL STAR PRODUCTION.

MARY MORELAND (Powell)—Five Parts—July 9).—The cast: Mary Moreland (Marjorie Rameau); Thomas Maughm (Robert Elliott); Mrs. Maughm (Gene LaMoth); Mrs. Moreland (Augusta Burmester); Basil Romney (Fraser Tarbutt); Cicely Torrance (Edna M. Holland). Directed by Frank Powell.

Thomas Maughm, Wall Street broker, dictates a letter to his stenographer, Mary Moreland, in which he relates his domestic unhappiness and announces his determination to separate from his wife, Daisy. Before he has finished the letter, Mary realizes that she loves him and he realizes that he loves her. She promises to join him that evening in Boston, but before she leaves, Mrs. Maughm sends for her, and when she reaches Boston Mary tells Maughm at the station that he must return to his wife.

Mary quits Maughm's office and secures a position with Basil Romney, cultured English invalid, who writes verse. Romney falls in love with Mary and asks her to marry him. She leaves Romney's employ. Maughm and his wife are partly reconciled by a mutual friend, Cicely Torrance, and by the knowledge that Mrs. Maughm is to become a mother. The wife, suspicious of her husband's relations with Mary Moreland, has her followed. Mary, as public stenographer, learns of a plan to wreck Maughm's biggest business venture. She hurries to his cottage in the Maine woods, where he has gone to minister to the stricken son of one of his guides, to tell him.

Mary is forced to leave home because of the selfishness and extravagance of her mother. Mrs. Maughm offers her money to promise never to see Maughm again. Mary refuses.



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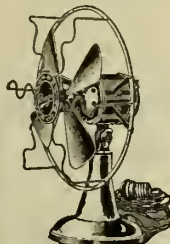
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Then she learns of the approaching domestic event, and knowing Maughm's love of children, goes to Mrs. Maughm and promises. Mary goes to Denver. She returns in six months. Mrs. Maughm has given her life for her child. Maughm's new secretary sends for Mary and in the office where she had heard Maughm's first declaration of love she promises to become his wife.

LA SALLE.

WHEN LULA DANCED THE HULA (July 10)—Billie is in debt and besieged by collectors. He faces the alternative of marrying Matie, a dancing girl, and being disinherited by uncle, or taking as his bride Lula, uncle's rich client. He consents to take Lula. They visit the concession where Matie dances. Lula is lured by the applause which Matie wins and Billie's evident admiration of the dancing girl, and secretly engages a dancing instructor. She and the teacher arrange a surprise in the form of a public appearance for the pupil, and Matie consents to give up her place for one evening to Lula. Uncle has already fallen for Matie's charms. While Lula gets vegetables instead of flowers from the spectators, uncle seeks out Matie. Matie has substituted Lula in her dressing room, and just as uncle, fooled by Lula's besmeared face, holds her in close embrace, he is confronted by Billie and Matie. Whereupon he shows himself a good sport and consents to marry Lula himself.

CUB.

JERRY AT THE WALDORF (July 12)—The cast: Jerry (George Ovey); hotel clerk (Louis FitzRoy); woman in next room (Goldie Colwell); landlady (Janet Sully). Directed by Milton Fahrney.

Jerry ducks his room rent once too often. He is ordered from the boarding house. In attempting to get away with his baggage he drops his trunk on a policeman's head and bumps into the landlady on his exit. He raises the price of a hotel room by exercising his wits in a barroom. He engages a room in a fashionable hostelry. He starts for the bathroom, attired in pajamas, and invades a room occupied by a newly married couple. He rushes to cover in a bathroom where he meets an old man who falls in a faint. He administers illuminating gas while he gets into his clothes. Escaping, via fire escape, he runs into an interesting adventure with a squad of poker playing policemen, who catch him and put him in jail.

MUTUAL SPECIAL.

THE IMMIGRANT (June 22—Two Parts—Charles Chaplin Picture)—The story of "The Immigrant" involves Charles Chaplin's activity on board an ocean liner bound for America. As may be readily understood, Charlie begins seeking adventure as soon as he sets foot on the deck of the steamer. Edna Purviance and her parents are also on board. Her father has a passion for gambling. He is robbed by professional card shaps. Charlie decides to "trim" the gamblers knowing a few card tricks himself. He lures the professionals into a game and wins all their money. Charles tries to transfer the big roll of money to Edna so that she may return it to her destitute dad when ship's officer picks him for a thief until Edna explains.

Flushed with his initial success against the card sharps Charlie decides to try his luck a second time. They pluck Charlie of his last cent.

Several months are supposed to elapse, Charlie finds a quarter and enters a restaurant and orders a meal, when he discovers a hole in the pocket where he had stowed the quarter. He now watches another man get beaten up because he was minus a dime.

In the midst of this dilemma Charlie looks round despairingly and, to his astonishment, deserts Edna. For one moment he hopes his troubles are temporarily over, but Edna is broke, too, and what can the gallant youth do but insist that the lady dine with him.

The burly waiter is six feet six inches tall and at least three and a half feet broad, and evinces a strong desire to see the color of Charlie's money before he dishes up any more food to his order.

Another guest hands the waiter a dollar which he inadvertently drops. Quick as a flash Charlie pounces on the rolling coin and hands it over in payment of his own and Edna's bill, but the big waiter bites the spurious coin in

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two. Charlie keeps ordering more cups of coffee.

At this juncture a young artist at another table, comes over and proposes that they pose for him. He also asks to pay their bill; but this Charlie refuses and doesn't press the matter. An inspiration comes to Charlie and he uses the artist's change on a tray to pay his and Edna's bill. Later he and she take refuge from the rain in a marriage license bureau.

MUTUAL.

MUTUAL WEEKLY NO. 131 (July 4).

Paris, France.—The vanguard of the American army. University students from the American Ambulance Corps at the French front.

Portland, Oregon.—Flowers and flags blend in annual rose festival. Military and patriotic note over all.

Norfolk, Virginia.—Old Jamestown Exposition site purchased by the U. S. Will be used as a training camp for new army.

New York City.—Italy's war envoys get warm welcome here. Prince of Udine and suite are welcomed by cheering crowds.

WASHINGTON, D. C.—White House suffrage pickets attacked by mob led by women. Protesting banners are torn to tatters by "Anti-Suffs."

New York City.—New Armory ready for 8th Coast Defense, N. G. N. Y. Colonel Elmer F. Austin leads his command into the biggest armory in the world.

Cambridge, Mass.—Harvard students in training. Dummies formerly used for football practice are now the target for keen bayonet blades.

Sheepshead Bay Speedway, N. Y.—Automobile fashion show for Actors' Fund. Stars of stage and screen compete for blue ribbon prizes. Subtitles: Miss Gertrude McCoy. Miss Hazel Dawn and her sister, Alice.

Blackpool, England.—American army surgeons arrive here on way to France.

Fort Totten, N. Y.—Playtime with the boys of the First Reserve Engineers. Subtitle: Bill Bell, the cowboy soldier, and Sybil Carmen, the Midnight Frolic Girl, entertain. "The End of a Perfect Day."

Rome, Italy.—Feeding the hungry. "Minestra" is distributed to starving throngs.

Miscellaneous Subjects GREATER VITAGRAPH.

CASTE (Five Parts—July 2).—The story tells of a scion of Royalty whose infatuation for a dancing girl of common origin leads to a clan-destine marriage. On the eve of the arrival of an heir he is called to the colors. His mother, a haughty Marquise, whose characteristic repugnance for common people she has tried to instill in her more democratic son, learns of his impending departure and hastens to his home. There for the first time she meets her son's wife and disreputable father-in-law and brother-in-law. She learns of her son's marriage, and in his absence attempts to gain possession of the child for a cash settlement. The girl spurns the offer, and the Marquise, broken in spirit, her pride crushed to earth, renounces her son.

The son, after being reported killed in action, arrives in England on a furlough. He hastens to his wife's home, where a touching reunion is held. The two, with their baby, then go to the Marquise's home to reassure her of her son's safety. It is here that filial love scores over class pride, for the Marquise, on seeing her son alive, capitulates and welcomes the girl and child into her heart.

K-E-S-E.

A RAG BABY (Selig—Two Parts—July 9).—The cast: Old Sport (William Fables); Tony Gay (James Harris); Christian Berriel (Edward Allen); Clara (Amy Dennis); Doctor Tooms (Tony West); Dusty Bob (Jim West). Written by Charles Hoyt. Directed by J. A. Richmond.

When Tony Gay arrived at his sister's house he saw sister's husband fleeing with the child. His sister explained that her husband became peeved because she had caught him kissing the cook and had gone away. Sister urges brother to get on the trail.

Just as Tony Gay enters the drug dispensary, the owner receives a letter that the place will be hoisted by a bomb at ten o'clock sharp that night unless ten thousand dollars are left down by the old mill. Tony Gay asks if the

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druggist desires to sell the store and receives a reply in the affirmative.

Tony Gay plots to run the place and give brother-in-law a dose that will keep him under the covers until he, Tony, collars the baby. Old Sport, the dauntless athlete, training for a battle with Dusty Bob, the Husky Hitter, is hired as drug clerk.

Before any prescriptions are filled the two try them out on the dog with ill effects to the dog. Old Sport shows his skill in dispensing soda-water, but tries to disappear when Dusty Bob, his ancient enemy, appears with blood in his eye. However, Old Sport is victorious. During the melee, a dog placed in a sweat bath is forgotten and emerges in a shrunken condition.

Searching for the lost baby, Tony Gay and Old Sport are mistaken for burglars in a girls' boarding school. In the melee, Tony Gay's sister appears, recognizes him, and is delighted when Old Sport hands over a Rag Baby, which has caused all the misunderstanding.

WHERE IS MY MOTHER? (One of the "Do Children Count?"—Series—Two Parts)—The cast: Nina Burdock (Little Mary McAlister); John Burdock (John Cossar); His Wife (Mabel Bardine); Robert Wilkins (Patrick Calhoun).

Nina Burdock, like every other child, thinks the whole world revolves about her mother. And when, suddenly, her mother disappears, Nina is broken-hearted. Burdock had returned to his home one evening and found his wife apparently in a compromising position with Robert Wilkins, a friend of the family. The couple had had a violent scene which ended in Mrs. Burdock leaving her home. Despite the pleas of his child for her mother, Burdock seeks a divorce. Nina, however, goes to the judge and pleads with him not to take her mother away from her. The judge is so impressed he makes a special investigation and finds that Mrs. Burdock is innocent of her husband's charges. He gets Burdock and his wife into his chambers and using the child as the "tie that binds," brings about a joyful reconciliation.

LIGHT IN DARKNESS (Edison—Five Parts—July 9).—The cast: Hilary Kenyon (Shirley Mason); Ramsey Latham (Frank Morgan); Deputy Sheriff Brad Milligan (William Tooker); J. Arthur Converse, alias "Gentleman Harry" (J. Frank Glendon); Governor of California (George Tremble); DeWitt Pierce (Bigelow Cooper); Sheriff Moody (William Wadsworth).

Ramsey Latham, cashier of the Traders' Bank and Trust Company, discovers the insolvency of his organization, finding that the president, DeWitt Pierce, has withdrawn huge sums for business other than that of the bank. Pierce promises restitution the next day. But, the next day sees him a suicide, and the arrest of Ramsey for the failure of the bank.

On his way to the penitentiary with a prisoner, Sheriff Brad Milligan stops at the Ingle-side jail for the night. The next day the jail whistle blows a long blast, announcing the escape of convicts. The guards set out and Moody, the warden, finds that he can spare no one to guard Ramsey during his trip to the penitentiary. Assailed by the public press for favoritism towards Ramsey, Moody feels that he can no longer delay transporting him. Thus Brad Milligan consents to take Ramsey along with his other prisoner.

The door of the prison opens and Hilary Kenyon, accompanied by a matron, steps out. Ramsey looks at her with admiration and she walks toward him. "Ten years," he answers to her question. "Good behavior will shorten your sentence. In five years you will be eligible for parole," she says.

At San Salito station they alight from the train and are transferred to the penitentiary bus. In the office the prisoners are registered. A matron comes out to receive Hilary. He realizes that she, too, is to serve a sentence.

Five years later Hilary is paroled. She makes her way to Greenbrae to take up a position as maid. In his cell Ramsey tells his mate, J. Arthur Converse, alias "Gentleman Harry," of his anticipated parole. His attorneys have written him that near Santa Paula they have purchased a ranch where he is to spend the period of his parole, inasmuch as by the rules of the State, he will not be allowed to engage in business until he shall have received a full discharge. His parole is granted, and Ramsey, trudging the highroad, comes upon Hilary Kenyon, dejected. Sadly she tells of her struggles ever since the day of her parole. The taint of the prison is ineradicable, and restraint and

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suspicion have made her position impossible. "I left this morning. It was unbearable."

Then follow confidences. She was sentenced because, in defending herself from attack, she killed the man who sought to betray her; and he, because of the bank failure, has suffered for the crime of another. Their fortunes have been cast as in a single mold; and so he leads her to his ranch in Santa Paula—his wife. Two years elapse and over the lives of Ramsey and Hilary and their little baby, falls a shadow of evil. The law of the State forbids marriage to those who are out of prison under parole.

Arthur Converse informs Sheriff Milligan Suspicious of his visitor, Milligan is forced to let Ramsey be married and broken his parole. admit that he is not the parole officer. "There's a reward for a parole violator that might be split." Milligan sees his visitor's game. "Mug that guy and send his picture to San Quentin," he orders one of his deputies. The next day word comes from the penitentiary. The man whose photograph the sheriff has sent is "Gentleman Harry," and then follows a detailed account of his prison record. Harry is cautioned to stay away from the Santa Paula district.

Sheriff Milligan visits Ramsey and Hilary and the young folks stand petrified. Slowly the horrible truth comes over them; they have broken the law. Milligan sees the terror in their eyes and his nerve fails him. With a mighty effort he hides his feelings and tells them that he has come to congratulate them and to see the baby. Hilary is convinced and promises Milligan to name the baby "Brad" after him. Ramsey walks to the gate with him. "You fooled Hilary, Sheriff, but I know the parole officer is after me." Milligan, however, takes the matter up with the Governor, and is successful in obtaining pardons for Ramsey and Hilary, thereby legitimatizing their child.

CHRISTIE FILM CO.

HE FELL ON THE BEACH (June 25).—The cast: The Girl (Margaret Gibson); The Boy (Harry Ham); The Boss (Eugene Gorey); His Wife (Ethel Lynne).

On Sunday at the beach, Harry sees a girl, he would like to wed. His advances are repulsed. He sees her from time to time but makes no progress. Harry works for a jealous man, who has sent several men to the hospital for flirting with his wife. So Harry does not confide in him—but he does write to Bernice Hardfacts of the "Wheeze." She advises him to be persistent, follow the girl, meet her in some way.

The boss tells Harry to come up to his house to dinner, so as to be there for a business meeting afterward. On his way up Harry sees the girl and puts the Advice to the Lovelorn into play. The girl doesn't fall for Harry's rush, but calls an officer. Harry gets away, losing the girl.

At the boss's house he sees a picture, with inscription leading him to believe it is the jealous employer's wife, and it is—the girl of Harry's dreams! Harry begins to say his prayers as the girl comes in and sees him. Taking him for a burglar or worse, she screams for a policeman. The boss comes running in and Harry falls at his feet as the girl denounces the masquerade. Harry thinks each moment is his last as he says, "Honestly, boss, I didn't know she was your wife!" "She isn't my wife, but my cousin," says the boss. "Here comes my wife." So it turns out that Bernice Hardfacts gave the right advice.

TRIANGLE FILM CORPORATION.

HATER OF MEN (Five Parts—Ince—June 24).—The cast: Janice Salsbury (Bessie Barriscale); Phillips Hartley (Charles K. French); Billy Williams (Jack Gilbert).

Janice Salsbury, a special writer for a newspaper, is engaged to Billy Williams, another reporter, and feels qualms for her future as she watches him listening with keen enjoyment to the testimony of a fashionable divorce trial which introduces half the chorus of a Broadway show.

A few evenings later she attends a dinner where Phillips Hartley, known as "the drawing room philosopher," is a guest. He is in love with her, but has never spoken of his affection. Janice breaks her engagement with Billy because of his jealousy and lets it be known that she is not the marrying kind.

She enters the Bohemian life, and Hartley watches her with regret, knowing that she is on

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the wrong track. He tries to show her that she is living in a land of tinsel, but she fails to notice the change in the attitude of her friends toward her. How she is finally brought to her senses and her eyes opened by the man she really loves is shown in the episodes that follow.

THE FLAME OF THE YUKON (Seven Parts—Triangle-Ince—July 1).—The cast: Ethel Evans (Dorothy Dalton); "Black Jack" Hovey (Melbourne McDowell); George Fowler (Kenneth Harlan); Dolly (Margaret Thompson); George Fowler (Carl Ullman); Mrs. George Fowler (May Palmer).

The play takes place in the period of '98, when the gold mad crowds stampede for the "diggings." "Black Jack" Hovey is the proprietor of the Mldas cafe and Ethel Evans, the "flame," is his trump card. One night The Stranger comes to the place, his belt bulging with money. Hovey picks the "flame" to trim him.

When she comes to the stranger, inviting him to join her in a dance, he is fascinated, but refuses. In spite of her calloused intentions, the stranger attracts her and wins her sympathy. Finding he is broke, she determines to find a way to help him.

She finally is able to raise the money to start him on his way, making him promise not to return unless he makes good. After his departure she feels his influence over her has been for good and decides that that night shall be her last as a dance hall harpy. During the long Arctic winter she occupies her little room, awaiting anxiously his return and the happiness that she knows will come with it.

KING BEE FILMS CORP.

THE VILLAIN (Two Parts—July 15).—Billy, a confidence man, arrives in Squashville, a lumber town. He sees Babe, the daughter of the village doctor, disporting herself on the banks of the river. Learning that her father is the richest man in the village, Billy begins to beguile the shy, simple miss with tales of life in the big city. The innocent miss falls into his snare and gives her tender heart to the black rascal. Billy, seeing spoils that far exceeds his expectations, summons Florence, his confederate, and two crooks to come to his assistance. Budd, the village boob and life-long suitor for Babe's love, is the one stumbling block in Billy's path to the successful culmination of his plans. The doctor, returning home after a professional visit, discovers Billy about to make off with all the money in the office safe. Learning from Babe that the villain has beguiled her into opening the safe, the doctor orders Billy out of the house and administers a well-deserved spanking to his too trusting daughter.

Upon the arrival of Florence and the crooks, Billy orders his woman confederate to win the love of Budd, and to keep him out of the way of the villain. Florence enraptures the country boy and succeeds in keeping him at a safe distance, leaving the villain, Billy, to work in safety. Taking the place of a man who has been shot in a gambling fight, Billy succeeds in gaining an entrance into the doctor's home and persuading Babe to elope with him. The doctor, discovering the plot, rushes to the church just in time to stop the marriage and drags Babe back to the house.

Furious at the continued failure of his evil plans, Billy resorts to violence and has his two henchmen waylay the doctor, and carry him to the sawmill. Here Budd discovers conspirators placing the doctor upon a log, and threatening to saw him into halves unless he consents to the marriage of Billy and Babe. Horrified at the sight, Budd rushes off to notify Babe and to secure aid of the local police force. Babe arrives on the scene just in time to save her father from the cruel saw and the police arriving shortly after arrest Billy and incarcerate him in the local jail. Florence and the two crooks, who managed to avoid arrest, proceed to steal the jail. Placing the jail on a commandeered wagon, the crooks drive off with the police force in pursuit. Inside the jail Billy is urging his pals to greater efforts when a wheel of the wagon breaks off, and the jail and its sole tenant is hurled into the water. Florence's devotion to her lord comes to the surface and, diving into the water, she reaches the jail, and the two drift far out of the confines of the little village, while Babe, realizing the worth of the love of her rustic sweetheart, Budd, finds contentment and peace in his arms.

SEVENTH NATIONAL CONVENTION AND EXPOSITION MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Coliseum, Chicago, July 14th-22nd

Exposition opens Saturday, July 14th—Convention opens Monday, July 16th. Delegates apply Morrison Hotel, Monday, July 16th, for credentials.

FOX FILM CORP.

TWO LITTLE IMPS (Five Parts—July 8).—The cast: Jane (Jane Lee); Katherine (Katherine Lee); Billy Parke, their uncle (Leslie Austen); Betty Murray (Edna Hunter); William Murray, her father (Edwin Holt); Boy Murray, his dissolute son (Stuart Sage); Burglar (Sidney D'Albrook); His Pal (William Harvey). Written by Mary Murillo. Directed by Kenean Buel.

Jane and Katherine are the sweetest youngsters in the world—in their mother's eyes. The family is summering at a seaside resort when mamma is called to town for a week. Not wishing to interrupt her darling's good time she has her young bachelor brother come to the hotel to take care of the children until she returns. "Billy" Parke undertakes the job. On the way to the resort he meets Betty Murray. It is a case of love at first sight. Betty and he are bound for the same hotel.

Billy would have enjoyed the bus ride from the station to the hotel with Betty if his nieces hadn't entered, recognized him and made themselves at home on his lap after being drenched when they drove an electric wheel chair into the surf. He has to neglect Betty on reaching the hotel to get the youngsters dry clothing and clean them up.

Soon after her arrival at the hotel Betty and her father enter the dining room at the same time Billy and Katherine appear. Katherine had previously met Mr. Murray and introduces Uncle Billy to Mr. Murray and Betty. They are eating when Jane, who had been left in her room asleep, appears in an exceedingly brief costume on the trail of something to eat. Billy grabs her and bundles her back up stairs.

Jane and Katherine keep the hotel in a turmoil. Every time Billy tries to advance his suit for Betty is an opportunity for a new escapade by the youngsters. On one of his trips about the resort Katherine comes upon Bob Murray, the son of Mr. Murray, who had been cast out by his father for forging a check. Bob is in a bad way when Katherine finds him. The little girl's motherly attentions awake the deadened manliness in him, and Bob promises her to go straight and get his father's forgiveness.

Meantime Mr. Murray confides in Katherine his great sorrow. Katherine asks him why he doesn't ask his prodigal son to return, to which the elderly man replies that he would if he could find the boy. Katherine promises to help him.

A few nights later two crooks with whom Bob was connected plan to rob the Murray apartment in the hotel. Bob, though not knowing his pals were planning to rob his father, tries to quit the job, but is finally prevailed upon to undertake it. The first thing the boy's flashlight hits on entering the apartment is a picture of his dead mother. He refuses to go farther and telephones to the hotel desk asking for help just as one of the crooks tells him.

The thieves flee from the room just as Mr. Murray enters and finds his son. They take refuge in Jane's room. Recognizing the men as crooks she slips from bed and hides in a bureau drawer. Uncle Billy enters, grapples with the men and is being overcome when Jane hits one of the robbers on the head with an iron. Billy soon quiets the other.

The racket attracts Mr. Murray and hotel attendants, who arrest the crooks. After the excitement subsides Mr. Murray embraces his son and restores him to his estate; Billy and Betty withdraw and decide there is no blessedness in being single, and Jane and Katherine watch with mingled pleasure and surprise the outcome of the events in which they were small but important factors.

WORLD PICTURES.

THE PRICE OF PRIDE (Peerless—Five Parts—July 2).—The cast: David and William (Carlyle Blackwell); Nan Westland (June Elvidge); Jeffrey Arnold Black (Frank Mills); Kathleen May (Evelyn Greeley); Ben Richardson (George MacQuarrie); Judge Endicott (Charles Charles); Madge Endicott Black (Pinna Nesbit). Directed by Harley Knoles.

On her son David's second birthday, Madge Black witnesses her best chum, Nan Westland, kissing Jeffrey Arnold Black, her husband, a successful lawyer. Madge orders Nan from the house. Angered, Jeffrey does not explain that it is his money which maintains the home, and not her father's as Madge believes. Jeffrey

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leaves his wife and son. On board a west-bound train, Jeffrey meets Nan. She explains that she has been compromised, and that she is going away to hide. Touched by her apparent sorrow, Jeffrey tells her that, though he doesn't love her, he will try to protect her. In love with him, Nan is willing to accept him on any terms.

A year later a son is born to Nan and Jeffrey. She pleads with him to divorce Madge and marry her, for the sake of their child, William's, name, but he will not hear of it. Ben Richardson, Jeffrey's client, is a frequent visitor at their home. Richardson's sincerity eventually wins Nan, and, goaded by Jeffrey's indifference, she leaves him and their child, to become Richardson's wife.

Twenty years later David Black has developed into a splendid specimen of manhood, while his half brother, William, has become the leader of a lawless band. David goes West to take charge of a mining plant.

Happily married, Ben Richardson and Nan have become owners of Chanceland, a gambling house in Colorado. "Rodeo," as William Arnold is known, goes to Chanceland to try his luck, but he loses all his money. He sees Nan in the music room adjoining, and eager to make an impression on her, he saunters in. When Nan asks his name, he says they call him "Rodeo—the bandit." His real name—William Arnold, son of Jeffrey Arnold, from whom he had run away at fourteen. Never knew his mother—he guesses he'd better be going or he'd get sentimental. Not revealing her identity, Nan presses a ring into his hand, and tells him to come to her if he should be in trouble. Believing that he has surely "caught" the Queen, he strolls out.

In the same town, his half brother, David Black, is working on his mining schemes. In the doorway of Chanceland, "Rodeo" passes David Black, and both are struck by the remarkable resemblance to each other. David receives a telegram from Kathleen May, his fiancée, asking him to meet her at the train which is to arrive the next morning. That night "Rodeo" and his men hold up the train. While "Rodeo" is relieving the passengers of their valuables, the conductor leaps on him, and the bandana which concealed the bandit's features, is torn away, revealing him to Kathleen. She believes him to be David. The bandit effects a getaway. When David comes to get Kathleen, the next day, she snubs him and walks past him.

Ben Richardson's servant sees "Rodeo" and his men dividing the plunder, and reports to Richardson. The latter intimates to Nan that the young fellow she was interested in is suspected of a number of crimes. She realizes that her son is in danger. Disconsolate, David tries to find solace in Chanceland, where he is arrested on the charge of robbing the mails and holding up the train.

Deciding on a bold stroke, "Rodeo" goes to see Nan. She discloses herself as his mother and pleads with him to be careful, for as soon as the prisoner proves an alibi, the sheriff will be after "Rodeo." Hearing Richardson, she pushes her son into her bedroom. Richardson, suspecting that Nan is hiding her lover, dashes into the room and fires at "Rodeo." "Rodeo" is taken to court where David is being tried for the bandit's crimes.

Nan confesses to Richardson that "Rodeo" is her son, and hastens to court. Also in the courtroom are Kathleen and Madge, David's mother. The presiding judge is Jeffrey Arnold Black, father of the prisoner. When "Rodeo" is brought in, a dramatic scene ensues, during which the two half brothers face each other. Nan embraces her wayward son, while he bewails the fact that he had found his mother only to lose her, and draws his last breath after vindicating David.

A tender reconciliation follows between Madge, Jeffrey and their son David. Richardson seeks and obtains Nan's forgiveness for his suspicions of her. David and Kathleen May embrace, and then discuss their hopes of a little cottage for two.

THE BRAND OF SATAN (Peerless—Five Parts—July 9).—The cast: Christine (Gerda Holmes); Jacques Cordet (Montagu Love); Francois Villier (Nat Gross); Jacques Despard (J. Herbert Frank); Manuel Le Grange (Albert Hart); Natalia (Evelyn Greeley); Pare Sechard (Emile Le Croix); Marie (Katherine Johnston). Directed by George Archibald.

Christine Villier is betrothed to Jacques Des-

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pard, a medical student. One evening she is assaulted by Manuel Le Grange, an escaped murderer, who strangles her father when the latter attempts to save her. Hearing of Villier's murder, Despard returns to Christine, but she does not tell him of the attack. The next morning Christine leaves her home. In Paris her son is born and christened Jacques Cordet. Twenty-nine years pass.

Jacques Cordet, now criminal prosecutor for the State, lives with his mother, who is respected as the Widow Cordet. Jacques, the victim of a strange malady, is afflicted with severe headaches. While under their torture he acquires another personality, that of Lazard—"The Strangler." As Lazard he is the leader of a band of Apaches. Their rendezvous is The Scarlet Sun Inn. Here Lazard reads of the Prosecutor's fight against the Apaches and his efforts to arrest the fiend, "The Strangler." In the personality of Lazard, he does not remember that he is Cordet, whom he hopes to outwit.

Marie Sechard objects to her father taking a stranger, Manuel, to board with them. For thirty years Manuel has been lurking in Paris. Later Manuel robs Sechard and kills him. Dragging Marie with him to the Scarlet Inn, he shows her off to his Apache friends. Lazard wins her from Manuel in a fight, in which Lazard's wrist is wounded. He falls asleep, and when he awakes, he is unconscious of what his other self passed through in the night.

At his office, Jacques, receiving "The Strangler's" letter, is amazed at the resemblance to his own handwriting. Jacques Despard, now a noted surgeon, entertains his medical colleagues and Jacques Cordet. Despard introduces Cordet to his daughter, Natalia. Cordet is seized with an attack of headache. Noting his illness, Despard and Natalia accompany him to his home. There Despard and Christine are startled at their recognition of each other. Jacques goes to his room, and Christine, believing him to be asleep, receives Despard. She tells her old lover of Manuel's assault on her and of the birth of her son, who was christened Jacques Cordet.

Meanwhile, Jacques in the personality of Lazard, has gone to Marie. She tells him that it was Manuel who killed her father. As the days pass, Jacques, in love with Natalia, spends his idle hours at the home of Dr. Despard. Marie prepares to avenge her father's death. Following Manuel, she sees him enter a residence. It is the home of Dr. Despard. Natalia has given the family jewels to the butler to put into the safe. There is a scream. Natalia and the servants rush in to find the butler dead and the jewels gone. The police pronounce it the work of "The Strangler." Manuel is followed and captured with the jewels in his possession.

Three weeks later, at the close of Manuel's trial, Cordet is seen as State Prosecutor. To hear the words that will send Manuel to his doom, Marie visits the court for the first time. She recognizes the Prosecutor as Lazard, her sweetheart. Christine visits the court on the final day. She almost swoons when she sees that he is Manuel. Condemned to die, he is led away.

Jacques asks Dr. Despard for Natalia's hand, but he refuses, saying that some day he hopes Christine will tell Jacques about the harrier between him and Natalia. Days pass. Although Jacques pleads with his mother, Christine does not tell the story of his birth.

The Apaches, though hating Manuel, vow vengeance upon Cordet. Among them is Jacques, in the personality of Lazard. He arranges to have a bomb placed under the Prosecutor's desk. Natalia is attacked. Her father responds to her call for help, and they find Jacques Cordet in the personality of Lazard. Brought back to consciousness, he is told that he is Lazard, "The Strangler," whom he has sought. Jacques realizes that he has unjustly convicted Manuel. Despard informs Jacques of the latter's dual personality. Jacques tells his mother that tomorrow he will take Manuel's place at the guillotine. She then confesses that Manuel, though he is Jacques' father, committed a far greater crime against him (Jacques) and herself. He agrees to let Manuel pay for his crime, while he, a murderer, must answer to the law. The next day Manuel is guillotined.

The Apaches have placed a bomb under Cordet's desk. Marie comes to his office. Jacques telephones police headquarters that Manuel has just been executed for a crime which he, Jacques—then the bomb explodes. The room wrecked, Jacques and Marie buried under the

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debris. Rescued, Marie tells Jacques and the others that she had witnessed the killing of the Despard butler, by Manuel and not Jacques. Jacques cleared, she dies.

At the hospital, the pressure on Jacques' brain is removed by an operation, after which he will no longer suffer the curse of a dual personality. Despard now consents to a marriage between Natalia and Jacques.

PARAMOUNT PICTURES CORP.

BIG TIMBER (Morosco—Five Parts—July 5). —Stella Benton, a young society girl who has lost her beautiful voice through the death of her father, goes to live with her brother Charles, in the lumber camp. Charles Benton is having a struggle to make both ends meet, and when his cook quits, he makes his sister do the work for the hundred men in the lumber camp. Jack Fyfe, a neighboring lumber man, meets Stella and gradually falls in love with her, but love is not reciprocated. Seeing that she is being overworked, Fyfe offers to marry her, in spite of the fact that she does not love him.

A child is born of this loveless marriage, and the couple are reasonably happy, until Walter Monahan, a wealthy lumberman, begins to make love to Stella. She gradually becomes tired of her husband, and when the child dies, decides to leave him. Her voice returns, and she makes a substantial success as a concert singer. Monahan, who has professed love for her, becomes indifferent, but she will not return to Fyfe, in spite of his pleadings.

Monahan, jealous of Fyfe's success, sets fire to his holdings and is caught in the act. Friends telephone this fact to Stella, and she immediately returns to the lumber camp, and there, at their home she finds Jack, heartbroken, as his holdings are on fire and there is nothing but a heavy rain which could save them.

She comes to him and offers to use her own money to retrieve his lost fortune, and as she goes into his arms, the heavy downpour of rain comes and they are safe.

PARAMOUNT-BRAY PICTOGRAPHS NO. 73. —This edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, deals with four very interesting subjects: "Fencing in Japan," "American Match Making," "The Oldest Railroad in the U. S.," and a very amusing cartoon entitled "Otto Luck to the Rescue."

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HEARST-PATHE NEWS NO. 51 (June 23). Philadelphia, Pa.—An enthusiastic welcome is extended to the Italian War Mission upon its arrival in the Quaker City. Subtitles: Huge multitudes acclaim the Envoys in Fairmount Park. New York greets the representatives of our Italian Ally with a glorious ovation. Prince Udine, head of the Mission (right), and Guglielmo Marconi.

San Diego, Cal.—Another use for the airplane is devised by progressive fire chiefs of this city, who start an aerial fire-fighting service. Subtitles: The machine is employed mostly for protecting the waterfront.

New York City.—The Empire State mobilizes its population for war needs, and takes a census of all between the ages of 16 and 50. Subtitle: For the first time in the history of the country women are called upon to register for military service.

New Southgate, England.—The American Medical Unit is welcomed abroad, and Sir Thomas Lipton entertains the doctors and nurses. Subtitle: Harry Lauder, the Scotch comedian, joins with Sir Lipton as host to the party.

Boston, Mass.—The German liner Ockenfels is being repaired for service by U. S. officials, and Old Glory flies from her masthead. Subtitles: Important parts of the machinery had been wrecked by the crew in an effort to place the vessel out of commission. Mounting a gun aboard the ship.

Chicago, Ill.—The annual auto derby at the Speedway is made part of a big "War Cause Day" celebration for various relief benefits. Subtitles: At times the racers speed around the track at more than 100 miles an hour. A mammoth war spectacle, reproducing the Battle of the Somme, is a feature of the day's events. Land mines and gas bombs halt the attacking forces. The "tank" drives its way through the enemy's positions.

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Nature's beautiful gardens in the Northwest, are seen at the eleventh annual Rose Festival. Subtitles: Queen Nina and King Mac rule in Roseland during the Carnival. The spirit of patriotism joins with the love for Nature in elaborate expression.

New York City.—The 22d Regiment of Reserve Engineers arrive for a visit to the Polo Grounds to see the N. Y. Giants in military drill. Subtitles: Two baseball wizards bid fair to make good soldiers. Enthusiastic root-crs.

Washington, D. C.—The diplomatic mission from Petrograd reaches the capital, bringing Frec Russia's message to the American people. Subtitle: The members of the mission, who will help to cement the bonds of liberty between the two democracies.

HEARST-PATHE NEWS NO. 52 (June 27). Mt. Kisco, N. Y.—With America's young men about to leave for the front women prepare to do their bit in keeping up the food supply. Subtitles: This is the opportunity for women to do noble service to their country and help feed the fighters for Democracy. Healthful work gives healthy appetite.

San Diego, Cal.—Two thousand school children take part in the annual field day games, which also include a historical pageant. Subtitles: An immense human flag is formed. Soldiers and sailors from the Exposition Training Grounds add color to the exercises.

Pittsburgh, Pa.—Hans Wagner is back in the baseball fold, and Smoky City celebrates the event by presenting him with a loving cup. Subtitle: Forty-three years old and twenty years on the diamond, but always on the jump—the grand old man of baseball.

Liverpool England.—King George and Queen Mary visit the North of England to decorate a number of Lancashire heroes. Subtitles: Her Majesty greets the Red Cross nurses, who have helped to save the Nation's wounded warriors. Another regiment ready for the firing line.

Mansfield, England.—Convalescent soldiers aid Britain's home industry by helping to gather the wool supply for the coming season. Subtitles: When the shearing process is over.

New York City.—The Italian Envoys journey to Staten Island on the U. S. S. Prescott to place a wreath on the Garibaldi Memorial. Subtitles: Huge crowds join in the tribute to the illustrious patriot. The Italian flag flies with the Stars and Stripes at the reception tendered the Mission at the City College Stadium.

Syracuse, N. Y.—The task of rounding the big army of recruits into shape for early service proceeds rapidly at the training camps. Subtitles: Learning the alphabet all over again. The bayonet practice forms an important part of the preparation for trench warfare.

On the Pacific Coast.—The British patrol cruiser Lancaster arrives at a western port to take on a supply of provisions and materials. Subtitles: One of the warship's launches ready to leave for shore.

Philadelphia, Pa.—The human side of the war is emphasized by a pageant of the white-clad "soldiers," for the benefit of the Red Cross. Subtitles: They succor the unfortunate and comfort the wounded—they bring the bright ray of mercy to the bloody battlefields. H. P. Davison, chairman of the Red Cross Council, calls upon the Nation to pour forth its funds to aid the noble work. Miss Katharine Stinson flies from Buffalo to Washington to spread the appeal for aid.

THE CIGARETTE GIRL (Astra—Two Parts—July 8).—The cast: The Cigarette Girl (Gladys Hulette); Money Meredith (William Parke, Jr.); Mrs. Wilson (Florence Hamilton); her husband (Warner Oland). Directed by William Parke.

Amid the noise of great revelry, night after night, graciously greeted wherever she stopped, The Cigarette Girl was easily the favorite of the New York restaurant. Carrying her tray of cigars and cigarettes, she knew nothing else, save honesty and a happy childish goodness. Among the crowd one stood out in Cigarette's eyes as being a hero, and this was Trot. Trot, being in a despondent mood, tells Cigarette that he has lost his position through resenting an insult passed about her. Pitying him, The Cigarette Girl brings him home to live with her mother.

Money Meredith, a young millionaire, was a frequent visitor at the New York restaurant, and was particularly struck by Cigarette's honesty. Meredith through his boyish inclinations falls in the clutches of Mrs. Wilson, who with her husband is scheming to secure a large sum from Meredith. Meredith's lawyer hits on an idea, which is to have him marry and sign over his money to his wife, thereby forestalling any suit for alienation of affections.

Attracted by the honesty of The Cigarette Girl, his lawyer advises Meredith to marry her for a month, and at the end of the period she

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is to receive \$5,000. Consulting Trot and influenced by his advice, she accepts. Married, a new life begins. Meredith, always needing money, comes to Cigarette for a check, which he pleads is for Mrs. Wilson. Realizing that he is being defrauded, The Cigarette Girl refuses. Securing some money that Trot had made way with Cigarette returns it to Meredith and at his request signs over his money. Mrs. Wilson, being present, secures the papers and hurries away to cash a check of Meredith's, which she had previously obtained.

THE NEGLECTED WIFE (Episode No. 9—"Deepening Degradation"—Two Parts—Balboa—July 28).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Kennedy, still weak from the blow he received from one of Doyle's gangsters, finds himself closely held in Margaret's arms. Margaret is startled at the sight of Norwood. Kennedy, realizing the situation, implores Norwood not to say anything of this.

Norwood escorts Margaret home, and arriving at the apartment he tells Margaret he wishes to speak to her. "Tell me what this means? I want to help you," he says. "There is nothing I can tell. I want you to do nothing," she answers. Pleading with Margaret, Norwood bids her good night, very much disappointed.

Hearing Kennedy speaking to Margaret over the telephone, Mary enters. Kennedy, suspecting that she has heard everything he said, remonstrates with her for listening. "I know you are untrue to me and I have a perfect right to listen. She saved our lives, but I never will give her my happiness," his wife replies. "Promise me that you will never see her again," Kennedy makes no reply.

Doyle determines to have revenge upon Kennedy, Norwood and Margaret. Thus planning their destruction, Margaret receives a note telling her that Kennedy is in great danger and if she wishes to save him she must go with the woman in a taxi that now stands in front of her apartment. Thinking of nothing else but to save the man she loves, Margaret does not hesitate, but starts in search of Kennedy. Jumping into the taxi, Margaret discovers the veiled woman, who will not reply to her questions and motions her to wait. Where is this woman leading Margaret?

THE FATAL RING (Episode No. 1—"The Violet Diamond"—Two Parts—Astra—July 8).—Pearl Standish, bored with society and longing for excitement, is held up by a masked man who demands the violet diamond of The Daroon. He tells her that her father bought the diamond from a villainous priest in Arabia who stole it from its rightful owner. The masked man, Nicholas Knox, has been given three days to recover the diamond or die at the hands of the Secret Order at the head of which is a priestess who stops at nothing to gain her end.

The only man that might know something about this diamond is Richard Carslake, her father's former secretary. In spite of the knowledge that her father and he had had a disagreement, she requests him to give her what information he has concerning the violet diamond. Just then Knox enters, Pearl points to him and says, "There is the man who has the gold setting in which the stone belongs."

Immediately Carslake moves toward the door. Locking it and drawing his revolver, he demands the setting for the diamond. Searching Knox he finds the setting and is about to escape when through the window comes the priestess, accompanied by two of her spies, who sneak behind Carslake and knock the revolver from his hand. In the struggle which follows, Knox recovers the setting.

After a struggle Carslake escapes and Pearl finds herself alone with Knox. Wishing to know the identity of the mysterious woman who helped him, Pearl asks Knox. "I can tell you nothing," is his reply.

"Well then if you can tell me nothing, I want you to hand over that apparently much valued setting for the violet diamond," Pearl assures, covering him. Assisted by her butler, Pearl secures this setting, but the spies come to Knox's assistance again and Pearl is attacked by an Arab.

In a struggle with him on the stairs, she is hurled over the rail but catches on to the chandelier and falls to the floor. Knox is finally overpowered by the butler. Standing by a window, Pearl discovers a knife stuck in the wall. Pearl pulls this knife from the wall and discovers a note on it. "Fifteen days are allotted to you to return the violet diamond or die," it reads.

"What is this mysterious diamond, the possession of which means such dangers?" is the question which will bring audiences back for the next chapter.

Classified Advertisements

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

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FOR RENT or sale, new theater, strictly modern, capacity 300. Best location. For details address K. S. Jackson, Findlay, Ohio.

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FOR SALE opera house, town 3,000, suitable for pictures. Ground floor. Price \$2,700. Cora Pratt, Hudson, Mich.

EQUIPMENT FOR SALE.

MACHINES—All overhauled by factory and guaranteed in perfect working condition. Power's 6A, hand driven, \$175.00; Power's 6A, motor driven, \$200.00; Power's No. 6, \$135.00; Edison "B," \$85.00; Edison "D," \$125.00; Power's No. 5, \$60.00; Edison Exhibition, \$60.00; Chicago Spot Lamps, \$20.00 and \$30.00; Evening Star Spot Lamp, \$15.00. Send cash with order. Satisfaction guaranteed or money refunded. Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

OPERATORS, Richardson says "Install 'Amberlux' Lens Filters." Improve projection 100%. Price, including business-bringing slide, \$3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

FOR SALE—Slightly used Simplex, guaranteed perfect. Two second-hand Power's 6A machines, motor drive, each \$125. Room 206, 1482 Broadway, N. Y. City.

OPERA CHAIRS—Slightly used, 50 cents up. Upholstered, \$1.25; all in excellent condition. Ship any quantity crated subject to inspection. Atlas Seating Co., 10 E. 43rd St., N. Y. City.

BRAND NEW projecting machine, Cole model 1917, friction motor drive, complete \$175. Guaranteed perfect condition. Laroche, Box 452, Fort Lee, N. J.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders, Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

KINOGRAPH, F:3.5 lens, \$60; Pittman, \$96; Tripods, \$20 to \$50; Home projectors, \$30; Focusing film, 10c. Ray, 326 Fifth Ave., N. Y. City.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 288.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).
A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama).
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

Much Obligated (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegroom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).
A Day Out of Jail (Ham and Bud Comedy).
Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).
The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).
The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Seaside Romeos (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comedy).

JAXON COMEDIES.

Are Actors People?
A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Edu.).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Soapweed Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).
Selig World Library No. 4 (Educational).
Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.
Muggsy in Society.
The Candy Jag.
Muggsy in Bad.

SPARKLE COMEDIES.

Where's My Nightie?
Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
Rusticating (Comedy—Myers-Theby Corp.).
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).
Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanhouser—Five parts—Drama).
The Mystery of the Double Cross No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).

The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balboa).

Police Protection (Comedy—Myers-Theby Corp.).

Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).

K. tzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy), and The Alalene Industry (Industrial) (International Split Reel).

Hearst-Pathe News No. 46 (Topical).

Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.

Blind Man's Luck (Astra—Five parts—Dr.).
Know America, the Land We Love (No. 11, Along the Rio Grande) (Combitone).

Happy Hooligan Cartoon Comedy (Around the World in Half An Hour, and Forbidden City in Peking, China) (Scenic).

Max Plays Detective (Two parts—Comedy).
Hearst-Pathe News No. 48.

Hearst-Pathe News No. 49.

The Neglected Wife (No. 5, The Crisis—Two parts—Drama—Balboa).

Mystery of the Double Cross (No. 13, "The Face of the Stranger"—Two parts).

RELEASES FOR WEEK OF JUNE 17.

Fires of Youth (Thanhouser—Five parts—Dr.).
The Mystery of the Double Cross (Episode No. 14, "The Hidden Brand"—Two parts—Drama—Astra).

The Neglected Wife (Episode No. 6, "On the Precipice—Two parts—Drama—Balboa).

Lonesome Luke Plumber (Two parts—Comedy—Rolin).

Know America No. 12—Southwestern Texas (Scenic—Combitone).

Kazenjammer Kids, "Down Where the Limberger Blows" (Cartoon Comedy), and The Kamo Gawa Canal in Japan (Scenic).

Hearst-Pathe News No. 50 (Topical).

Hearst-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 24.

When Baby Forgot (Lasalida—Five parts—Drama).

The Mystery of the Double Cross (Episode No. 15, "The Double Cross"—Two parts—Drama—Astra).

The Neglected Wife (Episode No. 7, "The Message on the Mirror"—Two parts—Drama—Balboa).

Know America No. 13—Cattle Raising—Texas (Scenic—Combitone).

Hearst-Pathe News No. 52 (Topical).

Hearst-Pathe News No. 53 (Topical).

Krazy Kat—All is not Gold that Glitters (Cartoon Comedy) and Rebuilding America's Merchant Marine (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanhouser—Six parts—Drama).

The Neglected Wife (Episode No. 8—"A Relentless Fate"—Two parts—Drama—Balboa).

Know America No. 14—"Here and There in Texas" (Scenic—Combitone).

Max, the Heart Breaker (Two parts—Comedy—Pathe).

Hearst-Pathe News No. 54 (Topical).

Hearst-Pathe News No. 55 (Topical).

Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).

The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balboa).

The Fatal Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).

Know America No. 15—"Through Central Texas" (Scenic—Combitone).

Hearst-Pathe News No. 56 (Topical).

Hearst-Pathe News No. 57 (Topical).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 288.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 13—Number 76 (Topical).
June 20—Number 77 (Topical).
June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11—Number 80 (Topical).
July 18—Number 81 (Topical).

BIG U.

May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

BISON.

May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9—Double Suspicion (Two parts—Drama).

BUTTERFLY.

May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2—The Plow Woman (Five parts—Dr.).
July 9—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).

GOLD SEAL.

June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).

IMP.

May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9—Hatton of Headquarters (Drama).

JOKER.

May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloe (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).

June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy).
July 9—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).

NESTOR.

May 14—To Ohlige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy).
July 9—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).

POWERS.

June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).
June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split Reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travel-augh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).

REX.

Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy—Dr.).
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 16—The Web (Two parts—Drama).

VICTOR.

June 18—A Pirate Bold (Comedy).
June 18—Puppy Love (Comedy).
June 18—She Married Her Husband (Two parts—Comedy—Drama).
June 25—Damaged Goodness (Comedy).
June 25—Her City Beau (Comedy—Drama).
June 25—Swede Hearts (Two parts—Comedy—Drama).
July 2—Not Too Thin to Flight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9—Meet My Wife (Comedy).
July 9—The Paper Hanger's Revenge (Comedy).
July 9—Kicked Out (Two parts—Comedy—Drama).
July 16—One Eride Too Many (Two parts—Comedy—Drama).

UNIVERSAL SCREEN MAGAZINE.

June 11—Issue No. 23 (Educational).
June 18—Issue No. 24 (Educational).
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).

UNIVERSAL SPECIAL FEATURE.

June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama).
June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).

July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15—The Gray Ghost (Episode No. 3—"The Warning"—Two parts—Drama).
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 9—Issue No. 4 (Topical).
June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical).
July 7—Issue No. 8 (Topical).
July 14—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).

Mutual Film Corp.

CUB.

May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).
July 5—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).

GAUMONT.

June 12—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, An Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).
June 19—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic).
June 26—Tours Around the World (Subjects on Reel: Naples, Italy; Buenos Aires, Argentina) (Scenic).
June 21—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilted Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Subjects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee; As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).
July 3—Tours Around the World No. 35—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5—Reel Life No. 62—Subjects on Reel: Making Jewelry at Home; Berry Pickers of the South; Toys of War-time; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine).
July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues Mortes, France (Scenic).
July 12—Reel Life No. 63 (Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).

LA SALLE.

June 4—The Flight That Failed (Two parts—Comedy).
June 12—His Cannibal Wife (Comedy).
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discards in "A" Flat (Comedy).
July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).

MUTUAL WEEKLY

June 13—Number 128 (Topical).
June 20—Number 129 (Topical).
June 27—Number 130 (Topical).
July 4—Number 131 (Topical).
July 11—Number 131 (Topical).

(Mutual Releases continued on page 304)

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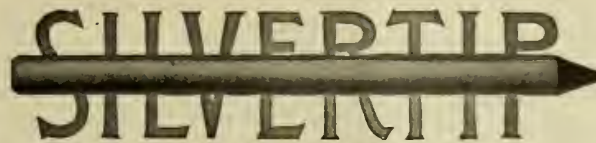
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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 288.)

(Mutual Releases continued from page 302)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Bets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias the Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias the Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6—Jimmy Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).

SIGNAL PRODUCING CO.

June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy).
May 17—Miss Trizie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversaries (Drew).
June 11—Tootste (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochondriac (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—Drama).
July 2—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).

KLEVER KOMEDY.

May 7—Invited Out.
May 21—Moving.
June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2—Oh Pop!

LASKY.

May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5—Big Timmer (Five parts—Drama—Morosco).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

May 28—A Journey Through Java (Scenic).
June 4—Surabaya—The Busy Burg of Java (Scenic).
June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2—How California Harvests Wheat (Educational).
July 9—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

June 4—Subjects on Reel—A School for White Wings; The Desert Harvest; Cartoon—Otto Luck in the Movies.
June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Triangle Film Corporation.

FINE ARTS.

May 6—Might and the Man (5 parts—Drama).
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1—The Flame of the Yukon (Five parts—Drama).
July 1—Hater of Men (Five parts—Drama).

TRIANGLE KOMEDY.

June 10—Wheels and Woe.
June 10—His Marriage Failure.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1—A Janitor's Vengeance.
July 1—Aired in Court.

TRIANGLE PRODUCTION.

May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).
June 24—Her Excellency, the Governor (Five parts—Drama).

MACK SENNETT-KEYSTONE.

May 27—Oriental Love (Two parts).
June 3—Cactus Neil (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Dangers of a Bride (Two parts).
July 8—Whose Baby (Two parts).

Feature Releases

ART DRAMAS, INC.

June 4—House of Cards U. S. Amusement Co. (Five parts—Drama).
June 11—A Mute Appeal (Van Dyke—Five Parts—Drama).
June 18—The Golden God (Apollo—Five Parts—Drama).
June 25—The Road Between (Erbograph—Five Parts—Drama).
July 2—The Peddler (U. S. Amusement Co—Five parts—Drama).

ARTCRAFT PICTURES CORP.

May 14—A Romance of the Redwoods (5 parts—Drama).
July 2—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

June 11—A Doll's House (Five parts—Drama).
June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five parts—Drama).
July 2—Fires of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Dr.).
July 16—The Greater Law (Five parts—Dr.).

CHRISTIE FILM CO.

June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.

May—Florida to Louisiana With H. T. Tinkelbottom (Scenic).
The Living Book of Nature (Transporting Wild Animals—Educational).
June 11—The Living Book of Nature (American Deer—Educational).
June 18—The Orang Apprentice.

CINEMA WAR NEWS SYNDICATE.

June 10—American War News Weekly No. 7 (Topical).
June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No. 10 (Topical).



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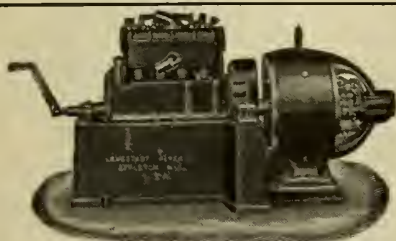
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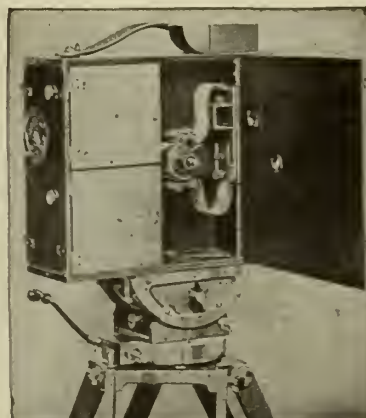
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List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 288.)

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

June 3—The Slave (Five parts—Drama).
June 10—The Broadway Sport (Five parts—Drama).
June 17—Some Boy (Five parts—Comedy-Dr.).
June 24—The Siren (Five parts—Drama).
July 1—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama).

FOXFILM COMEDIES.

May 21—His Bomb Policy (Two parts).
May 28—Suds of Love (Two parts).
June 11—Six Cylinder Love (Two parts).
June 25—His Final Blow Out (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 11—The Question (Five parts—Drama).
June 19—The Maelstrom (Five parts—Drama).
June 25—A Son of the Hills (Five parts—Dr.).
July 2—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).

IVAN FILM PRODUCTIONS.

Apr. —One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy-Drama).

KLEINE-EDISON-SELIG-ESSANAY.

June 18—Land of Long Shadows (Essanay—Five parts—Drama).
June 20—Do Children Count (No. 3—"The Wonderful Event"—Two parts—Drama).
June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoyt Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 2—The Man Who Was Afraid (Essanay—Five parts—Drama).
July 4—A Place in the Sun (One of the "Do Children Count?" Series—Two parts—Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).

SELZNICK PICTURES.

Apr. —The Silent Master (7 parts—Drama).
May —The Lone Wolf (Drama).
May —Poppy (Drama).
June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).

WORLD PICTURES.

May—Atonement (Brady-International—Five parts—Drama).
June 4—The Crimson Dove (Five parts—Dr.).
June 11—The False Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady-International—Five parts—Drama).
June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Drama).

States Right Features

AMERICAN-JAPAN PICTURES CORP.

May—The Land of the Rising Sun (Ten parts—Suits as a serial or as separate features).

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.

May—Balloonnatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM CO.

June—I Believe (Seven parts—Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June—The Fall of the Romanoffs (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Apr. 23—20,000 Fests Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).
June—Terry Human Interest Reel.

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

PETER PAN FILM CORP.

(Revised List of Mo-Toy Comedies.)
Mo-Toy Troupe (Release No. 1—"Midnight Frolic").
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

RENOVED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

UNIVERSAL (STATE RIGHTS).

April—Even as You and I (Seven parts—Dr.).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WHARTON, INC.

June—The Great White Trail (Seven parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

WHOLESOME FILMS CORP.

Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

Immediately after the Rialto Theatre trade showing of "Parentage" Frank J. Seng wired us as follows:

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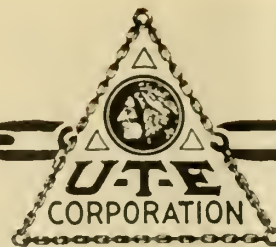
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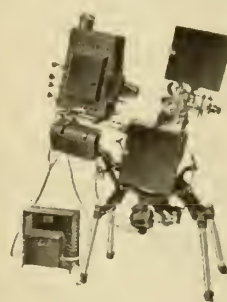
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In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

Index to Contents

A Brief History of the Theatre	Controlling Elements
Site Selection	Designing and Planning
The Stage Section	Lighting
Motion Picture Theatres	Safety
Comfort	Heating and Ventilation
Acoustics	Construction
Examples of Theatre Architecture	Appendix

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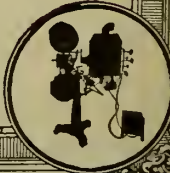
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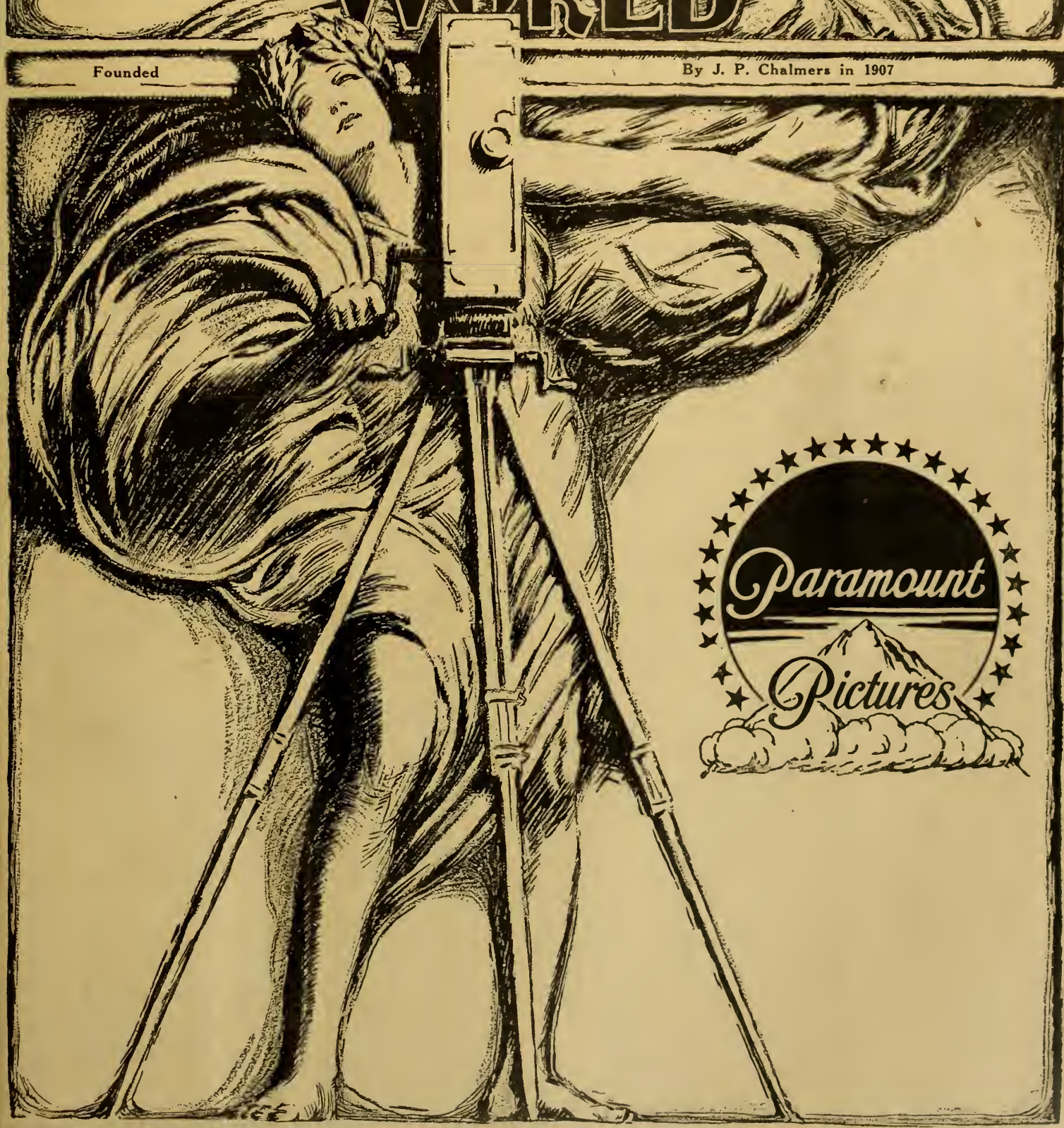
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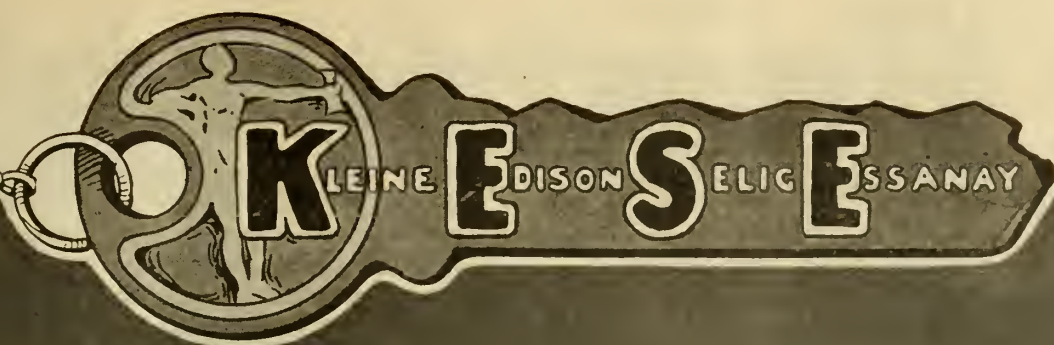
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A rich old man tells his two nephews he will leave his money

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Which do you think won the fortune? As the story unfolds it amazes and delights all, showing the vicissitudes of life that make rich men poor, and poor men rich.

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Screen time 65 minutes



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3-Reel Bison, an Unusual Western—A Metropolitan Traffic Cop Licks a Whole Town Single Handed.

HERE'S a Western with an original twist that gives Neal Hart a chance to do some of the cleverest stunts you ever saw. Neal is a traffic cop in this Three Reel Bison released week of July 30, and he gets in bad for making love to his steady while he is on duty. Besides the sergeant is a crook and he wants Casey's girl



himself. So he frames the lad, and a couple of crooks rap him over the head after he has caught them with the goods, and they have been released by the sarge. They throw Casey into a box car and he wakes up in a wild and woolly town, terrorized by bad men. What Casey, whose memory is gone, does to the town in his metropolitan uniform is a great story magnificently told. Be sure to book this. It's great.

Live Tips to Exhibitors

We just looked over the releases that they sent in from Universal City for next week, and say Bo, they are some re-

"Married by Accident"

Nestor 1-Reel Comedy Filled With Funny Situations.



Eddie loved the daughter of the house, and Lee loved the maid. Eddie had no money—Lee had lots. The girl's mother wanted Lee for a son-in-law and could not see Eddie at all. All we propose to tell

you here is that there were two weddings and in the end everyone is happy. This entertaining Nestor is released week of July 30. Book it.



POWERS

The Power's split reel for the week of July 30 is made up of a screamingly funny comic cartoon "The Good Liar," and a Ditmar Educational "In Monkey Land." The increasing number of prints necessary to supply the demand for this Power's release is proof that the fans like this sort of entertainment.

leases. Harry Carey is as fine a shoot-'em-up Harry as any Wild West desperado in "The Soul Herder," the Bison three-reeler. This is the first 101 Bison three-reeler the Universal has made in a long time. But it couldn't be helped. "The Soul Herder" was so good it could not be cut a single foot and so the Boss just took the Gold Seal by the neck and said "one week for you in the rest house, and in the meantime we will have a 101 Bison three-reeler in its place, and this will be it." That's the energetic way they do things in this company. We were all tickled to death and so will you be, too. Harry saves a little child, the daughter of a sky pilot who has just been killed by the Indians. The little girl adopts him on the spot and makes him put her father's clerical vest on. Then you can guess the rest of "The Soul Herder."

Then there's "The Love Slacker," a Nestor. That's some title, too, and a real Nestor comedy, with Eddie Lyons shirking his duty to a fair young thing. Mary Fuller will play one of her best two-reelers in "The Untamed." It's a Kentucky moonshiner story, and Mary makes a fine moonshiner. But the revenue officer gets her at last. Another star for the week is Violet MacMillan in "Like Babes in the Wood," a two-reel Victor comedy drama. Violet is a welcome addition to our ranks and she will be seen in several other pictures, as she is "working regular" at the greatest little picture city. In "Like Babes in the Wood" she is assisted by a wonderful donkey to escape from a polar bear, a lion and a tiger, the greatest collection of manufactured wild animals ever released at Universal City. The greatest animal imitator in the world, Fred Woodruff, is responsible for them. Of course, everybody has heard of Omar, the Tentmaker. Well, when we saw William Franey in the Joker comedy for this week, with one accord we called it "O-m-y the Tentmover." Of course, it is a burlesque on the rubyat, and Franey is just too funny for words. He is getting to be one of the surest bets at Universal City for comedy.

SPECIAL Universal Animated Weekly "PERSHING IN FRANCE"

"ANOTHER Scoop for the Universal Animated" is getting to be a regular war cry these days. The latest big one the Animated put over was to show the first and only pictures of the arrival in France of General Pershing and staff. The pictures were shown in Broadway theatres the evening of the same day the negative was received. Since the first announcement of this brilliant stroke of enterprise the Animated offices have been besieged with bookings and the Universal Exchanges have been hollering for more prints. All of which shows that Exhibitors know a good thing when they see it. NOW—RIGHT NOW—you should get in your order for this unusual special release of the Universal Animated Weekly.

Wm. Franey

Excruciatingly Funny in "The Battling Bell Boy."

BILL FRANEY has made millions laugh thru his humorous conception of scores upon scores of characters.



But he was never funnier than as "The Battling Bell Boy," in the Joker of that

For Further Details of the Universal Program see the Moving Picture Weekly.

Service News

The FILM
NEWS Printed
Here Will Lead
Any Exhibitor
to Sure Suc-
cess.

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

Cleo Madison Feature

Brilliant Screen Star in Strong 3-Reel Drama—"The Woman Who Would Not Pay."



SPREAD the glad tidings to all the Cleo Madison fans that here is a genuine opportunity to see some of Cleo's genuine tears trickle lingeringly down her damask cheeks. As "The Woman Who Would Not Pay," in the dramatic and emotional Cleo Madison Feature of that name, Cleo has one of her favorite roles. Married to a fine chap, she lived but for excitement, and found that in flirting with all flirtatious males within her ken. But one night hubby came home suspicious, and walked over to a tall safe and locked it. He sat thru the smoking of four cigars, and then opened the safe. What was concealed there was—enough—but your audiences will be thrilled to the core with the magnificent emotional acting of this great screen star. Book this and play to capacity.

"Where Are My Trousers?"

Two Reel Victor Gives World Famous Comedian Splendid Opportunity.

TOO much mother-in-law furnishes the basis for clever comedy plot in "Where Are My Trousers?"

a two-reel Victor that gives the famous comedian, Carter DeHaven, and his pretty and talented wife, Flora Parker DeHaven, an opportunity of which they make the most. As husband and wife they would be happy if it wasn't for Flora's mother, who says Carter neglects his wife. After a stormy scene, mamma takes daughter to the country. Wifey sends hubby's clothes to the cleaner's, and so, when Carter falls in the mud and has to send his only pair late at night to be cleaned, thru a chain of events he finds himself wandering about with only a raincoat to hide his nether extremities. How he finally lands in jail, and is rescued at the finish makes sparkling comedy entertainment. This is released July 30, and can be booked thru any Universal Exchange.



title, released week of July 30. He is managed by the hotel clerk, and he does some highly original shadow boxing in the hotel office. All goes well until a masked marvel offers \$50 to anyone who can stand up for four rounds. The fact that Bill has been flirting with the marvel's wife doesn't soften any blows and the fight is positively the funniest thing ever screened. You will miss a corker if you don't book this. When you get it boost it.

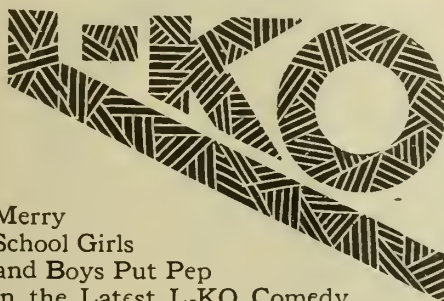
UNIVERSAL CURRENT EVENTS

CAN you think of any subjects more talked about today than the progress of the war? Of course not. That's the reason why the Universal Current Events is so popular thruout the country. Every week the real movie fans, the kind who are keen for animated or news weeklies, are creating a greater and growing demand for Universal Cur-



"Old Glory in France"

rent Events. The subjects shown are such as you see nowhere else. Activities of the army and navy at home; the training camps; latest inventions and devices applicable to war; prominent people in the work of preparedness; the work of the Red Cross. If you can get "Current Events," beat your competitor to it.



Merry
School Girls
and Boys Put Pep
in the Latest L-KO Comedy

TWO full reels of the cleverest sort of comedy stunts that tickle the fans to death mark the two-reel L-Ko "Blackboard and Blackmail," released the week of July 30. There is more of a plot than you usually find in an uproarious comedy, and Phil Dunham, Myrta Sterling and Lucille Hutton furnish oodles of fun from start to finish. A pretty school teacher is the cause of all the trouble, also \$50,000 that is in the safe of the school superintendent. It is quick, hurry-up comedy such as the fans like and was produced under the personal supervision of J. G. Blystone, director-general of the L-Ko Comedy Company. Try this on your next comedy night and give the fans a good laugh.

Gales of Laughter

Gale Henry a Scream in "The Stinger Stung"—One-Reel Joker.

GALE loved a farmer boy, that's why she wasn't interested in the judge when he tried to make love to her. Her lover tried to chase the judge away, but didn't succeed until he let a hive of bees loose where the judge would get the full benefit. He was tried for assault, and part of the evidence was a hive of bees. When they were brought into court, the hive was overturned, and the jury promptly said "Guilty." And you can't blame them. Released July 30.

UNIVERSAL SCREEN MAGAZINE:

IN the latest, the current, issue of the Universal Screen Magazine, are some of the most fascinating subjects ever shown by this popular release. Among them is one of the most interesting, as well as one of the longest subjects ever shown in the Screen Magazine. This is a moving picture of all the stages of aeroplane manufacture. You see the shaping of the body, of the planes; the making of the propeller; the installation of the engine; the final assembling; the inspection by Government officials, and the trial flight. It is like visiting the great works where aeroplanes are built and watching each process on the



Building an Aeroplane

ground. Another subject of great interest is the work of a great state institution for the blind where these unfortunates are taught useful trades, and many examples of the truly marvelous results obtained are shown. As usual, the famous "Miracles in Mud," animated sculpture by the famous Willie Hopkins, are shown. Altogether, with subjects to please everyone, the Universal Screen Magazine has the very best of reasons for the generous bookings accorded it from week to week. Get it now while you can. Released week of July 30.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

The Gray

UNIVERSAL
SERIAL
Extraordinary
..... "The

THE Bookings on the Universal's mighty Summer Box Office serial "THE GRAY GHOST" are flooding 73 Universal Exchanges, and there's a mighty reason. "THE GRAY GHOST" is the *first* and *only* SATURDAY EVENING POST serial ever filmed.

Based on Arthur Somers Roche's thrilling story "LOOT," known to more than 10,000,000 people.

"THE GRAY GHOST" is new, fascinating, and exactly that kind of serial entertainment that makes 'em come back week after week for more.

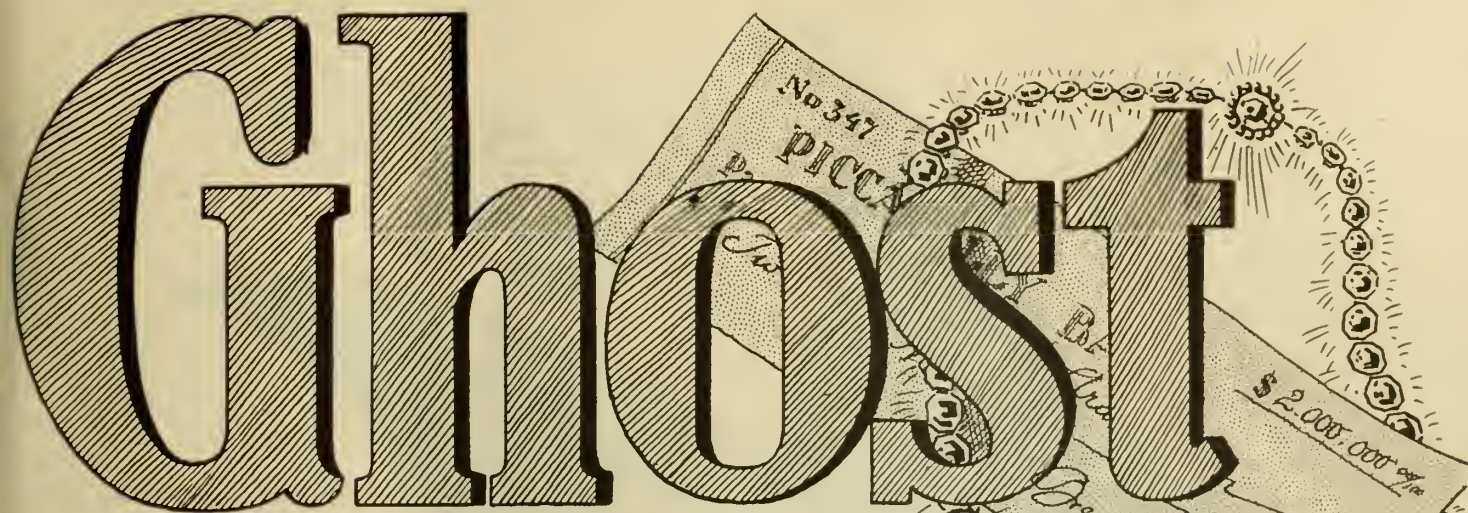
TREMENDOUS ready made audiences await each episode of "THE GRAY GHOST," thus you have already established for you in your territory patrons who will flock to see this great serial and who will bring the crowds with them.

*The
First
SATURDAY
EVENING POST
SERIAL
Ever Filmed*

*Directed by
Stuart
Paton*

FOUR big brilliant, popular Universal Stars of dominating personality and power are the magnets to draw the crowds every episode. Priscilla Dean, Emory Johnson, Harry Carter, and Eddie Polo, backed by a great cast of Universal Players.

Ghost



**Priscilla Dean
Emory Johnson
Harry Carter
Eddie
Polo**

Read These Two Letters

Letters that MEAN SOMETHING. Letters that give actual facts. Letters that carry steel-bound, convincing proof of the Box Office power of this thrilling serial. Read every word.

I have just finished the first day's showing of Episode 1 of "THE GRAY GHOST" and am mighty pleased to tell you that in spite of the torrid day and a crippled advertising campaign, it has started bigger than any of its predecessors, and you know that is saying a lot. I have spent a lot of money and turned the town upside down in starting several serials before, but when "THE GRAY GHOST" starts off bigger without any effort, I think it is speaking mighty well for the Universal's latest serial production.

ARTHUR M. FORD, Manager Maple Theater, Wichita, Kan.

I ran the first episode of the great Saturday Evening Post serial "THE GRAY GHOST" yesterday, the first one I have had the pleasure of running in my theater, at the 10c admission price. It is also the first Universal serial I have ever run and I can truthfully say that the first episode surprised me, and this serial is, in my estimation, the best that I have ever run or seen in my life. It is my honest opinion that it will make more money for exhibitors than any serial they can book and will be the means of many exhibitors keeping open during the summer months.

W. D. SCOVILLE, Manager Idle Hour Theater, Kansas City, Mo.

We have scores of more letters like this and scores coming in daily from every part of the country. THAT'S THE KIND OF EVIDENCE THAT safeguards you in booking serials. The words and expressions from Exhibitors in business the same as you are who MUST have results. Write to any Universal Exchange for the BIG FREE Ad Campaign Book that tells you how to get the big money with "THE GRAY GHOST," and book immediately thru any of our 73 Universal Exchanges.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

1600 BROADWAY

"The Largest Film Manufacturing Concern in the Universe"

NEW YORK



Butterfly
PICTURES PRESENT

"A WIFE ON TRIAL"

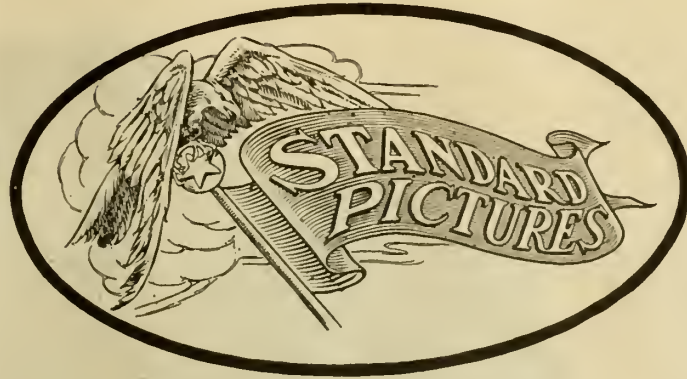
FROM THE NOVEL "The ROSE GARDEN
HUSBAND" BY MARGARET WIDDEMAR
WITH AN EXCEPTIONAL CAST HEADED BY

**MIGNON ANDERSON
AND LEO PIERSON**

DIRECTED BY RUTH ANN BALDWIN
PRODUCED BY THE UNIVERSAL FILM MFG CO.
X X X CARL LAEMMLE, PRES. X X X

BOOK THROUGH ANY BUTTERFLY
EXCHANGE OR WRITE DIRECT TO
UNIVERSAL FILM MANUFACTURING CO
1600 BROADWAY, N.Y.C.

J. H.



7 Wonders in the 20th Century Are:

WIRELESS TELEGRAPHY
THE TELEPHONE
THE AEROPLANE
THE SUBMARINE
RADIUM
THE X-RAY
and

STANDARD PICTURES

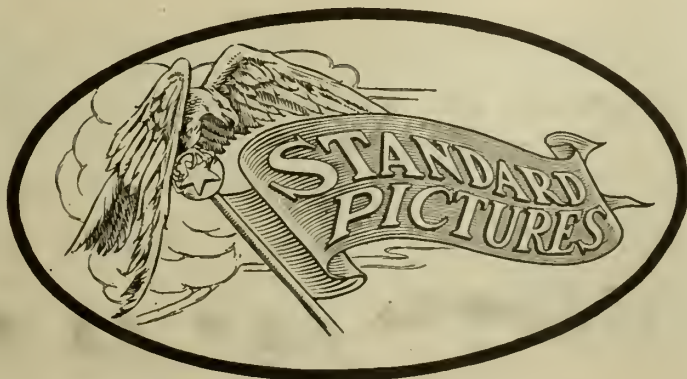
Exhibitors make note that **STANDARD PICTURES** have ready for trade shows in every city in the United States and Canada—

25 Special de Luxe Pictures from 7 to 10 Reels

Unusual advertising punch—First release in September

In the next issue of Moving Picture World will be announced with all details—

**STARS — PLAYS — DIRECTORS — DISTRIBUTOR
— PRODUCER — RENTAL POLICY, Etc.**





WORLD PICTURES BRADY-MADE



WILLIAM A. BRADY,
Director-General
WORLD-PICTURES
present

All Star Cast
MONTAGU LOVE
EVELYN GREELEY
ALBERT HART
GERDA HOLMES

"The Brand of Satan"

Directed by GEORGE ARCHAINBAUD Story by JERE F. LOONEY

*A Stupendous Production.
"The Brand of Satan" will pack
your house. Plan to increase
the length of your run now.
It's a knockout William A. Brady.*



Clara Kimball Young

Franklyn Farnum and Brownie Vernon in "The Clean Up"

BLUEBIRD PHOTO PLAY

A HIGH speed drama that will give your patrons the best hour-and-a-quarter entertainment they have had in months. Book thru your local Bluebird Exchange or

BLUEBIRD PHOTO PLAYS (Inc.)
1608 Broadway, New York





George Beban

ONE of the *greatest* character actors to-day is George Beban. His character delineations on both stage and screen are famous. Comedy and pathos are intermingled in such pleasing proportions as to make his pictures marvels of dramatic skill. Beban's next picture will be "*Lost in Transit*," a human interest story of love and sacrifice. Directed by Donald Crisp.



Paramount Pictures Corporation
FOUR FIFTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

Mme Petrova



MME. PETROVA'S many screen successes, in which sheer dramatic power and histrionic force have carried her forward to *personal* triumphs, have created for her a host of followers. Mme. Petrova's first Paramount picture was by long odds her greatest photoplay. Her next production, "*The Law of the Land*," from the great stage success by George Broadhurst, directed by Maurice Tourneur, will increase the large patronage that her pictures have won.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ROBERT H. ROSS, Pres. JAMES H. HANCOCK, Secy. JAMES B. THOMAS, Treas.

Pauline Frederick



NO one who witnessed it will forget Pauline Frederick's last appearance on the stage in "Joseph and His Brethren." This was the climax of a successful stage career which gave her the *enviable* position of the leading emotional actress of the day. At the height of her career she deserted the stage for the screen and from the beginning she became one of the *biggest* drawing cards in Paramount Pictures. Her next picture, "The Show Down," will rank with the greatest screen creations.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DEMILLE, Director General



Marguerite Clark

LONG will "Miss George Washington" and "Snow White" live in the minds of exhibitors as direct return *boosters*. Each of Miss Clark's pictures seems to "out-draw" her last. Her next picture, "*The Amazons*," Sir Arthur Wing Pinero's great play, which met with such unusual success on Broadway, is without doubt, her greatest triumph up to now.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE 40 FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres.; JESSE L. LASKY, Vice-Pres.; CECIL B. DE MILLE, Director General



The Proof

NEW YORK EVENING JOURNAL THURSDAY, JUNE 28, 1917

'GOD'S MAN' IS SURE TO PLEASE AND CHARM

By "ZIT."

"Is this 945 Bryant?"

"Yes."

"Is 'Zit' in?"

"On the phone. Who is thist?"

"This is William L. Sherrill."

"Hello, William L. What can I do for you?"

"Zit, I wish you would do me a personal favor."

"Go to it."

"My new feature picture, 'God's Man,' featuring H. B. Warner, directed by George Irving, is playing on the Loew Circuit. Would you mind running over and seeing the picture, and giving me a review on it? I would appreciate it greatly. You know my office is in the Times Building, and I wish you would come down and see me some time."

"I'll do that."

Well, when a big man like William L. Sherrill takes the pains to ask a poor "think-he-is" critic to go and review his latest effort, as Lillian Lorraine sings at the Palace this week, "Says I to Myself, Says I, I Will." So to Loew's midnight aerial roof garden, with movies "as you like them," I took myself all alone.

The only seat I could find in that vast roof garden was one little chair by the music, the place was so crowded. At 8:18 appeared the sign, "William L. Sherrill presents 'God's Man,' with H. B. Warner," and the "God's Man" picture was on. It's seven reels, 15 minutes to a reel, and 15 times 7 are 105 minutes, or one 1 hour and 45 minutes.

What Mr. Sherrill wants me to criticize in this picture I don't know, for there is nothing to criticize. All you can do is to shout its praises. I was held spellbound. It scared me, it pleased me, thrilled me; made me sad, made me glad; and if it did that to me, it's going to do twice as much for anyone else, for surely I am compelled to see probably more pictures than the average picture fan. My only regret was that the picture wasn't three hours and forty-five minutes.

Marcus Loew charges his etaple price for admission, and if he had doubled the price, as he does when he plays a pinochle hand in spades, no one would be sorry for what he paid after witnessing "God's Man." It is a moral lesson beyond a doubt. It takes you from the church to race track and gambling, wine, women and song. It shows you the good side of character, the bad side, all the tricks in the underworld, and the good things in the overworld. It shows you what craving for money will do. It is full of love, hate, death, sacrifice. It brings you right back home.

There is only one thing in the picture I did not like. The author, George Bronson Howard, has made New York City the city of vice, the city that corrupts, the city that ruins men and women. George Bronson Howard is a great author, and has probably travelled all over the world, and why he should land on New York as being the only place where a man or woman can be ruined is quite beyond me. Every little town has its Broadway, and if the musical director, Mr. Lutz, who forms the orchestrations for the pictures that play the Loew theatres, had been really smart and had any kind of wit after the slide appeared followed by Broadway and its white lights, the orchestra would have played George M. Cohan's famous song, "Don't Blame It All on Broadway." That would have been a "get back" at the picture, which would have caused a storm of applause. If orchestrators would sometimes select an appropriate melody to accompany a slide or picture, they could cause as much of a laugh as some of the title slides.

The slides in "God's Man" are exceptionally good, witty and up-to-date. It has always been, and I have said many and many a time before, that it is the policy of this department not to divulge the story of a picture.

H. B. Warner, "God's Man," goes through heaven and hell to try to do what's right, and when his entire ordeal is over he really gives himself to God, the Great Judge and Jury of us all.

Don't fail to see "God's Man." The acting is superb, the cast is remarkable, the story intense. It will make a better man of you and give you food for thought when it's all over.

Thank you, Mr. Sherrill, for asking me to go to see it.

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Note: "God's Man" begins a run July 8th at Jones Linick & Schaffer's State Street Theatre, Chicago.

German Bomb Plotter

months for illegally transporting dynamite on a passenger train from New York to Van

FOR TERRITORIAL BOOKING PRIVILEGES ADDRESS

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President
TIMES BUILDING
NEW YORK

Note: Marcus Loew booked "God's Man" for 62 days solid in New York City alone.

While At The
CHICAGO CONVENTION

See

PARENTAGE
A MESSAGE

At The
COLONIAL THEATRE

FRANK J. SENG
Times Bldg.
New York

La Badie Fans are Everywhere!

*And, as you
see, they
write letters
from
Japan in
German!*



*Mrs. Florence La Badie
c/o Thanhouser Film Corp.
New Rochelle, N. Y.*

BUT to get down to hard facts, Florence La Badie has admirers all over the world, and so have Frederick Warde and Jeanne Eagels and Gladys Leslie. In America, of course, they are best loved of all. La Badie, Warde, Eagels or Leslie are names that get business whenever an American exhibitor posts them over his theatre door.

DID YOU EVER SEE SUCH NOTICES—

as the press gives the Thanhouser-Pathe Gold Rooster plays in which these favorites appear? If any other producer got 'em he'd fall into the studio tank in amazement. If you don't believe it, read 'em!

"THE WOMAN IN WHITE"—A gripping drama throughout, capably directed and ably acted, and reaches a high-water mark in Thanhouser productions."—**Exhibitors' Trade Review.**

"FIRES OF YOUTH"—A typical Thanhouser effort and one that will win on any program, having a special interest for every age."—**Sunday Telegraph.**

"AN AMATEUR ORPHAN"—The success of "The Candy Girl" and its predecessors will be repeated by "An Amateur Orphan."—**Moving Picture World.**

"THE CANDY GIRL"—Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."—**Motion Picture News.**

"VICAR OF WAKEFIELD" (Special Release)—This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel."—**Moving Picture World.**

"WHEN LOVE IS BLIND"—The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the "sex problem" there is in the story has been handled with great delicacy."—**Sunday Telegraph.**

"POTS-AND-PANS PEGGY"—Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."—**Exhibitors' Trade Review.**



Famous wherever a Flag of our Allies Flies

Pathé

Mollie King

star of
**Mystery of the
Double Cross**



"Patrons more than satisfied"
is what the exhibitors say who are showing

MYSTERY OF THE DOUBLE CROSS

Pathé serials are in the feature
class as to quality. They are better
than most serials in drawing power.

OUR BEST ADVERTISEMENT IS THE
SATISFIED CUSTOMER.

"Several months ago I booked your
serial 'Mystery of the Double Cross' to
run two days a week in connection with
my vaudeville. Up to that time I had
never run a mystery serial because I
was afraid my business would be hurt
by using a two reel non-completed story
each week. Now after *nine weeks of
success* I can readily say that this serial
is a money maker for the box office—

*my patrons are more
than satisfied."*

EMIL DEICHES, Manager,
Albany Majestic Theatre Co.
Albany, 'N. Y.

Produced by Astra
Directed by Wm. Parke



Pathé



The summer season will be a
successful season if you book
THE FATAL RING
with
PEARL WHITE

Some exhibitors dread the so called "off season". They are the ones who have not played Pearl White, champion box office attraction, in a Pathé serial. Ask the exhibitors who in 1914 played "The Perils of Pauline"; those who in 1915 played "The Exploits of Elaine"; or those who had "The Iron Claw" in their houses in the summer of 1916. They will tell you that Miss White in a Pathé feature-quality serial can fill your house in the hottest dog days!

It is to give you good summer
business that Pathé has decid-
ed to advance the release date to
July 8



Produced by Astra
Directed by Geo. B. Seitz

Adapted from an original story
by Fred Jackson.

Pathé



**PEARL
WHITE**



Pathé

Two days or more
is the average length run on

The Neglected Wife

The many leading exhibitors who
have booked this serial thus show
their confidence in its quality and
drawing power.

Some of the recent bookings follow:

The Strand	Buffalo	2 Days	The Sheridan Square	Pittsburgh	3 Days
The Strand	Milwaukee	2 "	The Iris	Denver	1 "
The New Grand	Minneapolis	3 "	The Muse	Omaha	3 "
Hippodrome	San Diego	4 "	The Plaza	Sioux City	2 "
Orpheum	Memphis	3 "	The Liberty	Detroit	7 "
The Strand	Syracuse	2 "			

Remember - Successful exhibitors show Pathé
Serials and thus become more successful.



Produced by Balboa
Written by Mabel Herbert Orner

**Ruth
Roland**
star of
**The Neglected
Wife**

Pathé



Pathé



Coming
Gladys Leslie
in the five part Gold Rooster Play
It Happened to Adele

Produced by Thanhouser

What they say of Miss Leslie:

"The novelty of the plot of the 'Amateur Orphan', the good supporting cast and Miss Leslie's winsome prettiness take the picture out of the ordinary class."—*Motion Picture News*.

"The success achieved by the 'Candy Girl' and its predecessors will be repeated by the 'Amateur Orphan.' Gladys Leslie merits the honor of being a Gold Rooster star. She is an engaging young person with an irresistible smile."—*Moving Picture World*.

Gladys Hulette

the irresistible and talented star is announced in the five part Gold Rooster Play

The Last of the Carnabys

Produced by Astra
Directed by Wm. Parke

Everybody praises Miss Hulette—exhibitors, reviewers and public;

"Miss Hulette is a dainty and charming star."—*S. Barret McCormick, The Circle Theatre, Indianapolis.*

"Gladys Hulette gets better with every picture. Her pictures are as charming as herself."—*Philadelphia North American.*

"Gladys Hulette gives her characters something more than mere acting. She gives them soul."—*Los Angeles Herald.*



Pathé

America means much to everybody in these days. Never was there so much interest in the land we love. Very few of us really know our own country. That's why the

Pathé-Combitone Series **Know America**

is a one reel attraction exceeded by none, an attraction that every class of audience likes to see.

The best in every state beautifully photographed and toned by the F.W. Hochstetter process.

One Reel Three Times a Month



The trials of a couple of honeymooners are humorously portrayed in the

Myers-Theby Comedies

featuring the favorites

**Harry Myers and
Rosemary Theby**

No slapstick - just legitimate comedy, suitable for any house.

See one at the nearest Pathé office.

One Reel Once a Week



Pathé



Animated cartoons are a part of every well balanced program. The best known and most generally followed cartoonists in the country are undoubtedly those of the great Hearst organization. Syndicated in newspapers throughout the United States cartoons by these men are enjoyed by millions. That makes

The International Animated Cartoons

a real box office attraction. Split with a first class scenic, one reel every week.

Cartoonist
No. 3
George
McManus



With American forces now fighting for democracy, with thousands of our young men enlisting and with hundreds of thousands who will be called upon in the future

Our Fighting Forces

the two reel Pathé special, is easily one of the most interesting and timely films of the day. Every man will want to see the army and navy that soon he may be part of. Every woman will want to see the conditions under which her son, husband or brother may soon be living.

Book it





Mary Pickford

K NOWN as "The World's Sweetheart," Mary Pickford has been a more *potent* power for increasing patronage than any other single agency in motion pictures. Her "Little American," of which the N. Y. Sun says, "Cecil B. De Mille has never done a finer picture, not even excluding his 'Joan the Woman,' and no producer has excelled his war scenes," shows that her pictures are more vital to the success of a motion picture theatre than the seats to sit in. Mary Pickford's next production will be a picture version of the most successful play of girlhood in a generation, "*Rebecca of Sunnybrook Farm*."

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUCKOR, Pres. JESSE L. LASKY, Exec. Pres. CECIL B. DE MILLE, Director General



Goldwyn Pictures

Goldwyn Announces Its First Four Releases

IN the news columns of the motion picture trade papers of this issue Goldwyn *makes known the titles and release dates of its first four productions, beginning September 9.*

Goldwyn's period of talking and promising is ended. *Pictures* are taking the place of promises.

Beginning next week, in the trade press and in every section of the North American continent, we shall begin the exploitation and promotion of these remarkable Goldwyn productions *by name* on a scale never before attempted in this industry.

For eight months we have established a favorable and friendly atmosphere for Goldwyn Pictures. We have been fortunate enough to be *believed* both by the public and the exhibitors.

A world-wide audience is now ready to fill the theatres of this and other lands *when Goldwyn Pictures are the featured attractions in your theatres.*

ADVISORY BOARD:

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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures



Marshall Field's Maxim Applied to Pictures

GOLDWYN, in the motion picture industry, is willing to abide by the maxim of the greatest merchant the world has ever known that "*the customer is always right.*"

Throughout the United States and Canada Goldwyn's representatives are under instruction to keep faith with exhibitors; to live up to every promise; to sell Goldwyn Pictures squarely and honorably and to avoid attacking a competitor's pictures as a means of selling our own productions.

We *know* it is possible to build a great and enduring business in the motion picture industry, by introducing the high principles and practices of other industries—and we are proceeding on the assumption that *great productions* linked with *exhibitor friendships* are the most desirable assets a producer can possess.

Proof of the soundness of these policies is found in the fact that Goldwyn Pictures are being booked under contract—without argument or debate—by the most cautious and alert exhibitors in every part of the nation.

**Goldwyn Pictures
Corporation**



16 East 42nd Street, New York City

Telephone: Vanderbilt 11

TRIANGLE

This Much Is Certain Concerning Triangle

THE future of TRIANGLE was never more assured than at present. A complete reorganization of producing plants has placed the production of pictures on an accurately scientific business basis. All waste will be eliminated—the entire cost of a production going into the picture itself—a plan not heretofore followed. **High quality, however, will not be sacrificed.**

FIRST—TRIANGLE productions will be made by the best directors that can be secured.

SECOND—Every completed picture will be passed upon by expert critics. Any picture not meeting the TRIANGLE standard will not be released on the TRIANGLE PROGRAM. This plan assures exhibitors of consistently high quality.

THIRD—There will be stars in future TRIANGLE productions as in the past. Every exhibitor knows that TRIANGLE has made more stars than any other motion picture company.

FOURTH—TRIANGLE will offer a most efficient service to exhibitors in helping them to advertise and promote TRIANGLE productions. Exhibitors will have three valuable assets in every TRIANGLE production—the star, the production and the service.

FIFTH—The TRIANGLE PROGRAM will be sold at equitable prices—each picture to be a valuable asset to any house.

WE submit this proposition to every fair minded exhibitor in the country. Our success lies in the hands of exhibitors and with their cooperation we have no fears.

MR. EXHIBITOR, if our plan of doing business in a real business like way appeals to you, we want to hear from you.

TRIANGLE

Releases of July 15

BESSIE LOVE

in

"The Sawdust Ring"

by L. V. JEFFERSON

As the little barefoot circus queen who has run away from home to be a bareback rider, Bessie Love will bring smiles, a tear or two and joyful recollections of youth.



ENID BENNETT

in

"The Mother Instinct"

by MAUDE PETTUS

Picturized by LAMBERT HILLYER

A French peasant girl, inspired by maternal instinct, braves public scorn to save the name of another.



"A CLEVER DUMMY"

WITH AN ALL-STAR KEYSTONE CAST

SELZNICK PICTURES

THE STAR OF
UNBROKEN
SUCCESS

NORMA TALMADGE

Whose "POPPY" is the
rage throughout
America • • •

NEXT RELEASE

THE MOTH

Direction Edward Jose
Presented by Joseph M. Schenck



THE SCREEN'S
GREATEST FIND

CONSTANCE TALMADGE

(The Mountain Girl in
Griffith's "Intolerance")

In "**THE LESSON**"

By Virginia Terhune
Van de Water • •

Direction
**CHARLES
GIBLYN**



MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 21, 1917

MUTUAL EXCHANGES STOCKED WITH SUMMER BUSINESS BUILDERS

SUMMER is here. Mutual Exchanges are stocked with vast libraries of just the sort of film subjects that are sought by open air theatres, airdomes, and other houses seeking summer business builders. Among them may be mentioned series of five reels starring such celebrities as Mary Miles Minter, Nance O'Neil, Marjorie Rambeau, William Russell and others of equal note. Shorter subjects featuring other popular favorites are also available.

Splendid Variety Offered.

Variety of the widest sort is offered by the film obtainable at any Mutual Exchange. One can obtain five reel feature subjects in series—the subjects all featuring some famous and popular star. Among this class of offerings are the Mary Miles Minter Series, the William Russell Series, the Marjorie Rambeau Series, etc. For the exhibitor desiring a shorter series Mutual Exchanges offer a two-subject series of Nance O'Neil Mutual Pictures. One can obtain two reel comedies of snap, action and ginger like the series of Strand Comedies starring Billie Rhodes and Jay Belasco. Still another ideal summer attraction is "The Great Stanley Secret," a continued feature in two four-reel chapters. This production stars William Russell, Charlotte Burton, William Tedmarsh and Rhea Mitchell. Edward Slomar directed it.

Look Over the List.

A visit to the nearest Mutual Exchange will enable any exhibitor to look over a list of available attractions that in quality and drawing power are second to none. He is sure to find a great number of subjects that will enable him to win and hold business no matter what the weather. To insure securing the attractions he wants when he wants them, the wise exhibitor will make his reservations without delay.

Coming Empire Pictures

Very soon the first releases of the Empire All Star Corporation studios will be announced. These are the subjects chosen from the Charles Frohman stage successes—all of them proven attractions of real drawing power. In each a famous Frohman star is featured. Among those appearing in Empire Pictures already completed may be mentioned Ann Murdock, Julia Sanderson and Olive Tell. Other stars made famous by Charles Frohman are Maude Adams, William Gillette and Billie Burke. See your nearest Mutual Exchange for further particulars, and reservations.

Star Productions for July

Write or visit your nearest Mutual
Exchange for release dates.

Title.	Lead.
The Masked Heart.	William Russell
Mary Moreland.	Marjorie Rambeau
Betty Be Good....	Jackie Saunders
Melissa of the Hills.....	Mary Miles Minter
Pride and the Man.....	William Russell

First Juliette Day Subject Is Unique

The vehicle in which Juliette Day will make her debut in Mutual Pictures is a subject of the most unique kind. Its title is "Betty and the Buccaneers." J. Edward Hungerford wrote the story, which is a tale of pirates bold, thrilling adventure and romance. Rollin Sturgeon, the director responsible for the first Gail Kane pictures made at the American Studios in Santa Barbara, California, is in charge of production. Every exhibitor knows Sturgeon's attention to detail and the polished, quality atmosphere that pervade all his pictures. "Betty and the Buccaneers" is no exception to the rule, and in some respects outdoes any previous offerings directed by Sturgeon. In the cast supporting Miss Day appear such favorites as Joe King, Charles Marriott, Tote Du Crow, William Kyle, Gordon Russell and Harold Wilson. Reservations for the entire series of Juliette Day pictures can be made now at your nearest Mutual Exchange.

Stunning Frocks Worn by Gail Kane

In her next Mutual Picture Gail Kane will wear some unusually stunning frocks—gowns that will make every feminine patron "sit up and take notice." The story of Miss Kane's next vehicle is a thrilling and sensational one from the pen of Julius Grinnell Furthmann, who has supplied several of the most popular William Russell stories. The picture is peculiarly timely since it has to do with the secret service of several foreign governments now at war. It reveals in detail the workings, plots and counterplots by which the spies of one government learn the most carefully guarded secrets of another kingdom. Miss Kane is supported by Douglas MacLean, Ashton Dearholt and others who have appeared in previous subjects of the Gail Kane series.

JACKIE SAUNDERS IN "BETTY BE GOOD" HAS TOM-BOY ROLE

JACKIE SAUNDERS is the star of the Mutual five reel feature released the week of July 16th. "Betty Be Good" is the title of the attraction. Will M. Ritchey wrote the story. Sherwood MacDonald directed it. William Beckway is responsible for the photography. It affords Miss Saunders another opportunity to play the tom-boy—to romp about in the manner which has endeared her to photoplay patrons the country over.

A Notable Cast.

A notable cast supports Miss Saunders throughout the production. Included in it are such favorites as Arthur Shirley and Captain Leslie T. Peacocke. This is Captain Peacocke's first screen appearance in a long time, though he is known everywhere as a short story writer, poet and playwright of note. He interprets the role of Jackie's millionaire father, who is always cautioning her to "be good!"

Betty in this instance is the daughter of one of the city's wealthiest families—a hoydenish, petted little rich girl possessed with a peculiar mania for getting into trouble no matter what she does. At the time the story opens the food question is playing an important part in the lives of both rich and poor, and bread riots are a not uncommon occurrence. The poor people hold Betty's father responsible for the high cost of living, since he heads one of the largest food products concerns in the city. Betty determines to do her part in relieving the sufferings of the poor, but when she raids a corner grocery and distributes its stock among the clamoring populace she is soundly scolded by her father and warned to "be good!" One adventure follows another, till Betty at length capitulates to the little god of love and promises a strapping big husband to not only "love, honor and obey," but to also "be good."

Directed By Sherwood MacDonald.

"Betty Be Good" was directed by Sherwood MacDonald, the same man who produced previous offerings starring Miss Saunders. Bookings on the entire Jackie Saunders Series can now be made at any Mutual Exchange.

Next Minter Subject

"Melissa of the Hills," a story of a mountain feud, will be the next Mary Miles Minter picture released through Mutual Exchanges. It was written by Malbelle Helkes Justice, who is known to film fans everywhere as one of the most successful scenario writers of the day—an author responsible for the stories of many current film successes.



E. D. HORKHEIMER, Presents

JACKIE SAUNDERS

IN

"BETTY BE GOOD"

A five act drama by Wm. M. Ritchey. Directed by Sherwood MacDonald. Photographed by William Beckway. Released the week of July 16th.

"Photography and settings are good throughout. The offering is a wholesome, enjoyable one which will go well in any neighborhood house and will be liked by the whole family" says *Motography* in reviewing "A Bit of Kindling," a recent *Jackie Saunders-Mutual Picture*.

The breezy, wholesome, tom-boy personality of Jackie Saunders inspires a liking in everyone who witnesses her antics on the screen. The productions in which she appears, exhibitors concede, are the kind that appeal to the most exacting type of audiences. For bigger, better business at YOUR theatre, book the entire series of Saunders pictures. Make application at your nearest Mutual Exchange.

Now Booking:—"Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling" and "Betty Be Good." **Coming:**—"Bab, the Fixer."

Produced by
E. D. HORKHEIMER

Distributed by
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John R. Freuler, President

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CHARLES SUCCESSSES *in*

Frohman Stars

THE most celebrated stars in all the world—*Charles Frohman Stars*—will soon be coming to you in motion pictures. Charles Frohman made famous such stars as Maude Adams, Ann Murdock, William Gillette, Olive Tell, Billie Burke and Julia Sanderson. His reputation is world wide. Now, by special arrangement, the Empire All Star Corporation will present the Charles Frohman successes in motion pictures.

Several companies of Frohman Players have been engaged for several months in the production of Empire Pictures. We are now ready to announce the forthcoming presentation of these renowned Frohman Stars:

Ann Murdock Julia Sanderson Olive Tell

These famous stars will be presented, beginning next September, in series of Charles Frohman Successes in motion pictures. Other Frohman stars and plays will be announced later.

All of the unlimited resources of the well known Frohman organization, including plays, players, properties, costumes, etc., are being employed in the making of Empire Pictures. The direction of these productions is in the hands of such notable artists as Albert Capellani and Dell Henderson.

Produced by
Empire All Star Corporation



ANN MURDOCK



CHARLES FROHMAN



FROHMAN

Motion Pictures

Frohman Plays

THE pick of the Frohman plays—the same plays that have been successful on Broadway stages—*the same plays that have run for forty weeks to houses of \$12,000.00, \$15,000.00 and \$20,000.00 A WEEK*—these same Frohman Successes will be presented in motion pictures beginning next September. These Empire Pictures will offer exhibitors an opportunity for bigger box-office receipts. They will present a new high standard in picture quality. Among the first Charles Frohman successes to be presented in Empire Pictures are:

Ann Murdock in

"OUTCAST"—"THE IMPOSTER"—"THE BEAUTIFUL ADVENTURE"

Julia Sanderson in

"THE RUNAWAYS"

Olive Tell in

"HER SISTER"

The same standard that made these Frohman successes so popular as speaking stage attractions will be found in Empire Pictures. Each play is being carefully produced. Plenty of time is being taken for production. Thousands of dollars are being expended. Exhibitors will see the results in the pictures themselves. Empire Pictures will be distributed through the exchanges of the Mutual Film Corporation. Don't wait and be disappointed. Get your reservation in for these new, super-de luxe pictures NOW! Write or wire your application at once for these Frohman successes.

Distributed by

Mutual Film Corporation

JOHN R. FREULER, President
Exchanges Everywhere



JULIA SANDERSON



OLIVE TELL



WILLIAM FOX
PRESENTS

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LADY OF
CINEMALAND**

THE SENSATION OF NEW YORK
**GLADYS
BROCKWELL**
IN

"TO HONOR AND OBEY"

BY OLGA TRINTZLAU

SCENARIO BY F. MCGREW WILLIS
DIRECTED BY OTIS TURNER

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**WOMEN WILL REVEL IN THIS PICTURE
MEN WILL STUDY IT CLOSELY**

**THE POPULARITY OF MISS BROCKWELL
ALONE MAKES IT A GREAT
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BRENON'S

Screen Story of

THE LONE WOLF

"As General Joffre might say of 'THE LONE WOLF' at the Broadway Theatre 'Ca Marche'. In other words it travels some"

NEW YORK SUN

"Herbert Brenon has achieved wonders. There is never a dull moment from start to finish. Things happen in such rapid succession that it leaves one breathless. Nothing quite so exciting has appeared on the screen -"

NEW YORK TRIBUNE

Playing in New York (BROADWAY THEATRE)
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Indefinite Runs

A FOREWORD

My next production, which will be completed, early in August, bears the title of "THE FALL OF THE ROMANOFFS."

It is a story dealing with the incidents which led up to the abdication of Nicholas, Czar of Russia. Primarily, however, it shows the power of one individual over the destiny of a nation, proving once more that genius directed toward evil will, in the end, bring forth but evil.

Rasputin, the peasant power behind the throne, was directly responsible by his misdeeds for his own death and the fall of the Romanoff Dynasty.

Iliodor, a Priest of the Greek Catholic Church, has recited to the world his version of the intrigues of the Russian court in which Rasputin played the principal role.

This strange young Priest set himself up against Rasputin in an effort to overthrow him and gain for himself the high place at court which the peasant held. Rasputin, however, was far the greater genius of the two, and Iliodor found himself entangled in a web of circumstances which ended in his being unfrocked by the Greek Catholic Church and exiled to America. Iliodor will play himself in this actual reproduction of recent Russian history.

It is hard to believe that such a disgraceful condition of affairs as we are picturing could exist in any government of today; but that the main facts in "THE FALL OF THE ROMANOFFS" are true can be verified by reading the recent books of the historians, who have set down the incidents leading up to the Russian Revolution and the formation of the present Republic.

Austin Strong and George Edwardes Hall have dramatized this remarkable story into a photoplay and, following the example of Alexander Dumas and Sir Walter Scott, blended fact with fiction. As a result I am now producing the most extraordinary photodrama of my career.

Herbert Brenon

Mr. Brenon is personally directing this production by special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation.



RASPUTIN

The Religious Charlatan who was responsible for the downfall of the Romanoff Dynasty.

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FUNNIEST MAN ON THE CONTINENT

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DOUGH NUTS

CUPID'S RIVAL

THE VILLAIN

DIRECTION
ARVID E.
GILLSTROM

THE MILLIONAIRE

THE GENIUS

EXHIBITORS

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WILL TELL YOU WHERE YOU MAY BOOK KING-BEE
BILLY WEST COMEDIES - THE FUNNIEST PICTURES MADE.*

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THIS
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There has been completed
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between Paralta Plays Inc. and
Triangle Distributing Corporation

whereby no less than eight

PARALTA BARRISCALE PLAYS
starring Bessie Barriscale
and no less than eight

PARALTA KERRIGAN PLAYS
starring J. Warren Kerrigan
will be Sold under

THE PARALTA PLAN
by Triangle Distributing Corporation

Under this Booking Arrangement, Triangle — the Distributor — and
Paralta — the Producer — remain Two Separate Organizations,
Independent of each other, yet working together toward
a Single Purpose; Doing Away with Waste.
Thereby will they attain Successful Results for the EXHIBITOR

PARALTA PLAYERS

*The Highest Attainment in the Production
of Romantic Photo-Drama*

J. Warren Kerrigan

*As John Stuart Webster, the Mining Engineer, who Fights
a Great Fight and Wins a Great Victory, in*

"A Man's Man"

Peter B. Kyne's Famous Story

*Produced under the Direction
of Oscar Apfel*

Robert Bruntton, Art Director

L. Guy Wilky, Photographer

Adapted to the Screen by Thomas Geraghty

*"The Much Loved Star—Dramatic Artiste Supreme—
The Delight of Ten Million Hearts"*

Bessie Barriscale

*As "Junie" Singleton in Grace Miller White's
Wonderful Emotional Love Story*

"Rose O' Paradise"

*Greater than her former Big Screen Success
"TESS OF THE STORM COUNTRY"*

*Produced under the Direction
of James Young*

Robert Bruntton, Art Director

Clyde De Vinna, Photographer

Adapted to the Screen by James Young

PARALTA PLAYS, INC.

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5 Reels

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Everybody's Lonesome

And gain a better concept of your relations with others from Miss Laughlin's

The Penny Philanthropist

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A Most Enthralling Photodrama of Today

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"though it be a good one, is not
"THE feature, and this is the case at
"TALLY'S Broadway Theatre this
"week. To my mind THE feature
"of the program there this week is a
"short scenic film called the Film
"Hunters," etc., etc., etc.

Writes the celebrated critic, Mr. Maitland Davis, in
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Curator at New York's Zoological Park:

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A Photo-Drama of
Life depicted with relentless truth—



GEORGE LOANE TUCKER'S GREATEST PHOTO-PLAY The Daddy of Them All

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Drama registering tremend-
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impresses."

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"I BELIEVE" is to the
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BILLY SUNDAY
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Your patrons will
greet this Mammoth
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YOUR
PROBLEM

FALL ANNOUNCEMENT

METRO's
LIVE AND LET
LIVE POLICY

COMING NEXT WEEK

**Metro
appreciates**

*The \$35,000 Cash offer of the New Apollo
feature Company for the New York State rights to*

The Slacker

*The \$25,000 Cash offer of Joseph M. Gaites
for Pennsylvania, New Jersey, Dist. of Columbia, Maryland,
Delaware, Virginia, West Virginia and North Carolina rights to*

The Slacker

*The \$16,000 Cash offer of Marion H. Kohn of
the Consolidated Film Corporation of California for
the California, Arizona and Nevada rights to*

The Slacker

*The \$14,000 Cash offer of Morris Epstein
for the Oregon, Washington, Idaho and Montana rights to*

The Slacker

*The \$12,000 Cash offer of A. Dregner for
District of Columbia, Maryland, Delaware and Virginia
rights to*

The Slacker

but

METRO declines these offers for Wm Christy
Cabanne's master production in which

Emily Stevens

surpasses her greatest successes on screen and stage

METRO will release

The Slacker

through METRO EXCHANGES
and the Exhibitors will get the benefits.

The amount of their profits is limited
only by the manner in which they exploit
this special production.

AMERICAN PATRIOTISM!

Wm. N. SELIG'S

"THE CRISIS"

WRITTEN BY WINSTON CHURCHILL

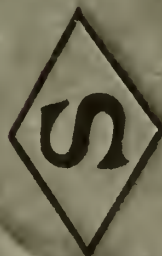
OUR FATHERS MET AMERICA'S GREAT CRISIS FAIRLY
AND SQUARELY! TODAY, WE STAND UNITED - ONE COUNTRY!
ONE FLAG!

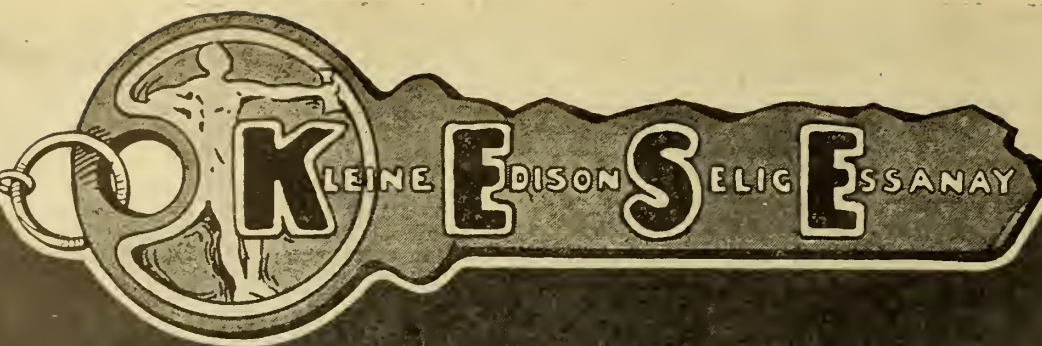
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Kathlyn Williams, "In the African Jungle"

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The Rays are ideal in their roles. Johnny Ray is the natural comedian—he does not have to strain—he has the personality that is distinctive—and which “gets over.”

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The Beloved Characters of "O. Henry"



Alice Rodier as Ada in "NO STORY"

ADA LOWERY

The girl from Wolfville was faint and hungry. She had struck town one morning via the Liberty street ferry with 25 cents, which was promptly spent for gum drops. These—even the pink ones—are not much in a way of nourishment.

It was her first visit to New York. And after stepping from the boat Ada found herself utterly bewildered. On the old West Side she wandered about, searching. She looked into men's faces. She beheld them either cynical, surprised or savage. To them this strange girl with the rich glint of the orchard sun in her hair and with the yearning eyes and with the new, ill-fitting gown complacently fashioned by some village dress-maker, presented something outside of their philosophy. A simpleton-at-large was the verdict of most. Others were not so generous in thought. She looked into the faces of all of

them—too timid to speak—in her quest for George Brown, sweetheart of her school days.

A seedy fellow lurched along, stopped, and regarded her fixedly. He noted her clear-red cheeks and every mark of the rural about her—every high note of the unaccustomed, from her hat of weird straw to the loose buttoned shoes she wore—even the tawdry broken dime carried on her neck chain as her sole talisman in this city of harsh destinies.

And when he walked up to her, she trusted him.

* * * *

O. Henry didn't write it in just these words. They are the beginning of a description of the way "NO STORY"—his story—is interpreted on the film. Talk about Atmosphere—the real "O. Henry" atmosphere—well, there are twenty of these O. Henry stories available for every exhibitor, and each one so throbs with atmosphere it's no wonder the country has gone wild over them already.

EACH IS A BROADWAY STAR FEATURE

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The Further Adventures of *Stingaree*



After a year of clamorous demand for more of "Stingaree," these lovable bushrangers have returned to the screen in fifteen new stories by E. W. Hornung, the creator of "Raffles" and "Stingaree." Two-part dramas, featuring True Boardman in his original role.

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Moving Picture World

MOTION PICTURE ART NUMBER

Progress of Art in Pictures ✓

A Symposium Upon the Various Phases of Motion Picture Production Contributed by Screen Writers, Directors and Players Concerning the Details of Their Day's Work and Their Hopes for Betterment—A Record of the Wonderful Strides Made in Methods by Men of Thought and Action

FOREWORD BY JAMES L. HOFF.

SHALL art in motion pictures become a reality or is it just a pretty phrase to roll under the tongue? It is a subject much written about but practiced indifferently by a great many enthusiastic producers. By calling this issue of the MOVING PICTURE WORLD the "Motion Picture Art Number" it may be that we are commandeering the term "Art" for our own uses; but our intentions were of the best, for the purpose in so naming it was to differentiate between what might be artistic even if it is not, and all that pertains to pure money-getting business.

Believing that motion pictures and art may be and, in some particulars, are very closely associated, the MOVING PICTURE WORLD has invited many of the men and women engaged in the work of production to tell what they are doing to further the cause of art in pictures, and why and how. The response has been most liberal. Much that has been written has met the requirements and is herewith published in the following pages. Almost every branch of the work of production has been covered by competent writers who are doing the things they write about or are careful students thereof. Those of our readers who are constrained to read these articles carefully will surely be benefited thereby.

Primarily the making of pictures is an art, but in the making of motion pictures for amusement purposes the demands of business enter so largely into that making that art is, at times, lost sight of—quite effectually buried under monetary exactions. From player and director down through the manufacturer and exchange to the exhibitor the clamor is for the money-getting picture.

Recent years have seen a turn for the better. In the early days—the good old days, when the one-reelers were turned out as grist from the mill—art had little function in a picture studio. The demand was for quantity to meet the requirements of the overworked program serving picture shows changing pictures every day. Then the feature came along, and someone discovered that a good feature could be shown several days in the same theater to a profit. That changed conditions and gave art a look-in.

Features offered to the player opportunities for character work, and there have been screen creations not to be excelled on the speaking stage. The director and the

cameramen saw their opportunity, too. Then we discovered the art director, and pictures have been developing along lines of art ever since.

For all this improvement there are yet serious obstacles to the progress of art in motion pictures. Too many stories are being written to emphasize the star, oftentimes with utter disregard to the logic of the story and in favor of the questionable drawing power of the alleged star.

Then, too, there is the so-called "punch," which becomes quite inanimate when dragged in by the heels for the purpose of bolstering up an impossible story. It serves, then, but one purpose—the destruction of whatever artistic effort that may happen to be associated with it upon the film.

There is also the miscasting of players, too frequently done to place some favorite not calculated by ability or physical make-up to carry the part assigned.

All these are matters easy of correction when they come to be properly recognized as detrimental to the perfection of artistic portrayal in screen drama.

In the following pages considerable attention is given to the "Story." All of our contributors writing on that subject agree that "the story is the thing," and some of them tell what sort of a "thing" they believe it should be. It is unfortunate that, in many cases, the story is subordinated to the star, whereupon the story might as well be written around a piece of furniture or a suite of scenery when artistic portrayal is sought. And this is the burden of the story writer's complaint.

Attention of our readers will be arrested by the clarity of the description of the work of Hugo Ballin and Everitt Shinn, written by Vivian M. Moses. This is, we believe, the first time that the inner workings of the newer art movement in pictures has been adequately portrayed. How great an influence the work of these two skilled artists may exert upon the future of the motion picture cannot yet be estimated, but there is promise of wonderful results from the painstaking care and excellent taste they are bringing to their work. It may be that they herald a new era in the making of pictures.

There is also an interesting story told of the development of the animated cartoon, which, by the way, is one of the most important steps of progress in motion pictures

Paris. June 11, 1917
 Editor.
 Moving Picture World
 New York.
 Dear Sir:
 I ask the Moving
 Picture World
 columns to ex-
 press my regret
 at my inability to
 be present at
 their exposition.
 I look forward
 with pleasure to
 my adventure upon
 the screen.
 Very Sincerely
 Mary Garden

MARY GARDEN'S GREETING TO THE MOTION PICTURE MEN AND WOMEN OF AMERICA

When it became certain that Mary Garden would be unable to return to America to keep an engagement to meet the members of the trade at the Chicago Exposition and Convention it was planned that she should express her regrets through the columns of the MOVING PICTURE WORLD. After considerable difficulty, through the activities of the U-boats, the diva was reached in Paris and the letter reproduced above was received in time for publication in this number. The MOVING PICTURE WORLD is pleased to be the medium of communication between so great a prospective motion picture star and joins the craft in wishing her an early and safe return to America and pleasurable excursion into Screenland.

during the recent years. Many readers of the MOVING PICTURE WORLD will recall the first animated cartoon, "Little Nemo in Slumberland," made at the old Vitagraph studio by Winsor McCay, creator of "Little Nemo." It was said of that picture that over 11,000 drawings had to be made and photographed one at a time and that nearly three months was spent in the process. This laborious task has been simplified by the inventions of John Randolph Bray so that the animated cartoons of today are made with a minimum of labor and time. Our readers cannot fail to be interested in Mr. Bray's story of the cartoon.

Another development of these later picture days is noted in the story of the animated news reel, which is the term given to the motion picture newspaper. Probably no one feature of motion picture development is more popular than the "news reel"; surely none has a wider circulation.

There is also an exhaustive article on the "Better Films Movement" written by Orrin G. Cocks of the National

Board of Review. Mr. Cocks goes into the subject at length and offers suggestions for the betterment of motion pictures that should serve as a guide to all producers.

Sidney Drew offers a number of suggestions concerning comedy pictures, defining what real comedy is and why. As the Drew comedies are probably the best example of true comedy made today his observations should be a real message to writers who would strive for the lighter effects.

Frank E. Woods, better known to the trade as "Spec" contributes a highly instructive article on the subject "Editing a Motion Picture." Mr. Woods' long association with the motion picture business as a critic, a scenario writer, a director and supervisor of productions under David W. Griffith, puts him in a distinct class as an authority on matters pertaining to pictures.

But enough of this; it is sufficient that we commend the efforts of our gracious contributors to our readers and we do so believing that they will find much that will entertain and instruct.

The Better Films Movement

By ORRIN C. COCKS

WHAT are better films? Everyone from producers and actors to exhibitors and audiences is asking this question throughout the country. If some cut-and-dried definition could be prepared, many wrinkles would disappear from troubled brows. The answer, however, is so elusive that many will remain dissatisfied. It is always easier to talk about the ideal than to attain it.

A few statements may be ventured as a partial description of the unattainable. Certainly the movement aims toward the production of a greater number of pleasing and artistic motion pictures which shall not offend against the fundamental truths of life. Better motion pictures are created with wholesome action and the essence of adventure in God's out-of-doors. They glorify nothing unseemly. They make evil unattractive. They are kindly, happy and inspiring or serious, thoughtful and tragic. They convey the saving qualities of human nature without which no story or drama is healthy or truthful. They help boys and girls to admire the heroic, laugh heartily and love goodness. They tell the clean and fine stories of romance without the intrusion of the sins that so easily beset us. They add to the joy of living and send people away glad that motion pictures have arrived to touch the heartstrings of life. A fine spirit breathes through them which captures the imagination of everyone, even grandfather. Through the years these pictures have been given to us with sufficient frequency to make us feel that the motion picture as a whole has something fine and worthy to confer on humanity.

No Lack of Themes.

There is no want of themes which may be used in infinite combinations for better motion pictures. In their present development the writers and directors charged with creating them have overworked a small number of dramatic ideas for the entertainment of the American people. A number of them have centered around the relationships of men and women before and after marriage. These conventional themes have been worn threadbare, especially when they have illustrated the frailty of human nature when brought into contact with the allurements and temptations of sex. A dash or a hogshead full of crime has often been added to illustrate the triumph of virtue.

The American people, however, attend motion picture entertainments partly because they desire action, movement and adventure, something which will counteract the deadly routine of the machine, the office desk and the cook stove. It does not matter whether the action is physical, as in the case of the heroic cowboy chased by a band of Indians, intellectual, as in the matching of wits of Sherlock Holmes and some criminal, or emotional, as when *Oliver Twist* causes the whole audience to hunt their handkerchiefs. Half the world loves a hero and the other half is quite as fond of the heroine if only they will make clear in their action the fact that they are deserving of the title. That director or actor has achieved the pinnacle when he awakens in his audiences

fine thoughts and aspirations or contentment and purifying emotions.

All these things are achieved in the drama. But some films, while they carry an interesting story, are lifted out of the common run of pictures by their beauty or by the accuracy of the photoplay. Indeed, their values are enhanced or minimized by the settings, backgrounds, distances, color values and tints. Show dog sleds on snow fields, the majesty of the redwoods, a sparkling river with drooping trees, a log drive on an icy river, a lovely set of spring scenes in a fertile countryside, or the movements of the ocean on the shores of Bermuda, New England or Catalina, and the applause is both immediate and spontaneous. These atmospheric aids to drama hold the attention spellbound, they thrill the emotional nature and linger in the mind after the story has faded away.

Mistakes Made in Casting.

There have been many mistakes made in preparing dramatic motion pictures by the poor selection of actors and actresses who take the principal parts. Since pictures are entirely dependent upon action both of face and figure it is increasingly necessary to make careful selections of types who shall carry out the theme without the introduction of gestures, expressions, movements, etc., which are distasteful. It is almost commonplace to remark that two persons can act the same part and the effect on the audiences be absolutely different. Don't be misled! The themes mentioned below are full of "snap," "go" and "punch" if they combine capable direction, good acting and dramatic quality.

These facts demonstrate that fine pictures are the result of an emphasis on theme, actors and surroundings. Many a motion picture would stand out clearly as a gem if more were left to the imagination of the audiences. Others would be hailed with enthusiasm if directors made more sparing use of certain kinds of realistic detail, and still others would rise to the first class if the artistic and appealing theme were not abandoned to wander far afield in side issues which appear to have "punch."

While the following is not in any sense a complete list of the ideas which may be used successfully for inspiring, wholesome and entertaining pictures, they are at least suggestive of types. Needless to say, most stories require the introduction of the love interest as at least a secondary theme.

Subjects Worth While.

"Heroism" has always had its appeal whether it referred to those who effected rescues or those who had performed the far more courageous work of meeting the hard problems of life through a series of years. Not only are Charlotte Corday, Father Damien, Joan of Arc, Florence Nightingale, David Livingstone, Father Marquette and William Tell to be included among this number, but untold numbers of simple people who touch the heartstrings of humanity by their courage in the midst of the disasters of life.

"Devotion" is another theme worthy of consideration, whether it be devotion to family, to duty, to right or to the needy. O. Henry has a pathetic story of a shop girl who goes through a mental struggle in her hall bedroom and finally decides to follow the path of honor and right. Savanarola and John Huss would thrill audiences who attend motion pictures quite as thoroughly as they have captured the imagination of the world for centuries. The love of people manifested by St. Francis of Assisi, the Earl of Shaftsbury, and Jane Addams may not be as exciting as the affairs of Baron Chevrier, but they thrill the imagination of quite as many people. Those who have caught the spirit of the principal character in the film "Christus" may be sure of awakening the same emotions as he.

The subject of "Love" also can be treated in a vast variety of ways. Witness the stories of David and Jonathan, Jean Valjean and Cosette, Ruth and Naomi. In its highest forms suggestions can be found on which to base stories in Henry Drummond's "The Greatest Thing in the World" or the thirteenth chapter of First Corinthians. Many of the stories of Ian MacLaren are full of this spirit in the shape of the doctor who was devoted to his poor patients in the Highlands of Scotland. Some of the stories of Barrie like "Margaret Ogilvy" may be cited. There are many other tales which show the affection of parents for children or brother for sister which are entirely different from the more or less sensual love described in many modern motion pictures.

Some of the great stories of the world have been written around persons who were ill and have to do with their courage, their influence on society, and the fine traits of character which are brought out in those who have ministered to them. It is impossible to find many stories like "Little Dorrit," "The Life of Stevenson," "The Man Who Laughs" and the "Life of Milton" in modern homes, in the hospitals and among the poor. Somewhat similar are tales which deal with incomparable optimism and cheerfulness in the midst of succeeding disasters which overwhelm and embitter those who are not made of the finest stuff. The classic illustration is Job. In these days when life is so complex, many persons are attacked by forces entirely beyond their own control.

The many personal applications of "War" which has recurred through history offer themes which are inspiring and invigorating. These may be intimate stories of frontier life, of attacks by the Indians such as that of Jane McCrea, or incidents in the "Leatherstocking Tales," stories dealing with individuals in the wars of our own country or tales which have been made dramatic in connection with the Crusades, the Free Companies of Italy, the French Revolution, the Sepoy Rebellion or '61-'65.

A theme of ever-present interest is that of "Adventure." The whole world is open and all the time at the disposal of the person who desires to use this theme. G. A. Henty wrote books which have captured the imagination of young people and which run through time from ancient Egypt to the wars of the Crimea. Who can fail to love John Paul Jones, Paul du Chailleau, Davy Crockett, or David Livingstone? In "Puck of Pook's Hill" Rudyard Kipling tells us many a tale of English history which hold adults as well as children spellbound.

The simple "Life in the Country" has also many themes which will prove of interest. Gene Stratton Porter has given us some of these stories, J. T. Trowbridge still others, and John Fox has made the Cumberland hills attractive to people of all ages.

Intimate "Stories of the Poor," their pathetic sacrifices, their struggle against odds, their success in the

midst of almost overwhelming difficulties and their heroic self-sacrifice for family are themes which are far more real than those which show young people suddenly snatched out of such an environment or succumbing to personal temptations because of need. Dickens discovered scores of such humble people in England, from Little Nell to Peggotty, Barrie has charmed us with the dour peasants of Scotland, Balzac has performed the same service for France, and Lincoln has portrayed the charms of the Cape Cod folk.

"Work" has sometimes been regarded as a prosaic theme, but those who dig a little bit beneath the surface will find in this common denominator for society a vast number of intimate, homely and yet inspiring stories of sterling characters able to resist the temptations of life. Charles Reade's "Put Yourself in His Place" and Morrison's "Tales of Mean Streets" are but two of many illustrations.

Another theme worth considering is that which emphasizes "Successful Struggle Against Odds" and difficulties. This is a common experience of the vast majority of mankind. While their lives may appear to be commonplace to them, at least there is a constant fight, and for this reason pictures which will give encouragement and inspiration will touch a common chord, especially in America, where the miracle is being performed daily of transformation of persons from one group or class to another because of their ability to grapple with and overcome obstacles.

Another class of pictures which will meet with appreciation from the mass of people are those which will show in a dramatic form the ability of mankind to make mistakes, fall into error, commit sin, break the law, and win their way back to character and success. It is well worth while making clear in intimate and homely ways or in large and dramatic ways the possibility of another chance. If it were possible to look into the lives of most people, it would be found that somewhere in their careers they have made such mistakes, but have refused to be thrown into the discard or left at the wayside of life because of them.

Many illustrations could be cited of the dramatic possibilities of themes dealing with such ethical subjects as "honesty," "justice," "mercy," "forgiveness" and "magnanimity." These are not dry ethical terms, but are full of life for those who would use them. The stories of Mark Twain and Sir Walter Scott have many modern parallels which lend themselves to the motion picture.

There are many suggestions also from the lives of individuals which will arouse the sentiment of "patriotism" in these days when it is needed. These have been by no means exhausted. In the case of such great men as Lafayette, Lincoln, Gordon, Nathan Hale, Andreas Hofer and Arnold von Winkelried we have classic illustrations.

There is something stimulating in the experiences of pioneers and explorers which interest and inspire readers and audiences. One needs only to call the roll of a few of these to make clear their dramatic possibilities—Sir Walter Raleigh, Daniel Boone, David Livingstone, Sven Hedin, Peary, and Marco Polo.

Sports Offer Wide Field.

The world of "sports" has scarcely been touched. There are fine heroic characters to be found among hunters, trappers, football and baseball players, yachtsmen and the many other activities which develop fair play, the element of suspense, success against competing teams and fine sportsmanship.

Kipling has given us some fine stories and poems of the sea. The whaling industry is painted in interesting

fashion by Frank Bullen. Connolly's tales are attractive and the experiences of fishermen on the Newfoundland banks and in the North Sea offer suggestions for splendid sea tales. Many stories also have been written about the South Sea Islands and the far away places of the earth, as well as more peaceable ones dealing with the details of commerce on the high seas which have stimulated persons to love the open places and the freedom of action of the seven seas.

Dramatic "stories of the railroads" also have not been exhausted. Those which have been given us dealing with the stories of the extension of the transcontinental lines including those of Canada and the incidents of the life of railroad men illustrate clearly that this is a field full of possibilities.

Few motion pictures have been made dealing with the thoroughly dramatic phases of missions and the life of missionaries. One has only to read a well-written account of the lives of such men as Taylor, Duff, Paton, and their confreres to see that this theme will command immediate response throughout the country. The stories of modern missionaries and Y. M. C. A. secretaries do not need to be handled with poetic license to make them full of charm and interest.

There remain a vast number of simple stories of heart interest dealing with simple people which will always appeal to the emotions of audiences. The stories of the countryside, of shop girls, of fishing folk, of doctors, mothers, laboring men, negroes, foreigners and children have been made beautiful and lovable by such writers as Ralph Connor, Kate Douglas Wiggin, O. Henry, Joseph Lincoln, Weir Mitchell, Mrs. Porter, Harriet Beecher Stowe, and Dickens.

These and many other themes teaching life as the mass of people know it with the emphasis placed on character rather than the love interest will undoubtedly open up a vast field for the writers of modern motion pictures.

Many such writers or dramatic directors who have handled the themes have seemed to think that it was necessary to illustrate in detail many of the situations which are in themselves offensive in order to be sure that their audiences understood the strength of the temptation and the reasons for disaster. It would be

wise if they learned their lesson more thoroughly from the writers of literature. Many of these have discovered that the imagination of their readers depicts with sufficient fullness the details of tragic or evil situations if they are presented only in a phrase or a paragraph. There is a vast difference between the indication of such situations and their illustrations. Many motion pictures have been ruined from the dramatic standpoint by turning aside from the main theme of the story to illustrate situations in disgusting fullness.

"Vampire" Themes Not Desired.

While no two persons will agree about the subjects to be excluded from better motion pictures, there are certain themes which either should disappear or should be treated by indication rather than illustration. Among them are the disruption of the family by the introduction of the tempter or temptress, scenes which reek with sensuality, the realistic presentation of the details of crime, situations in comedy or drama where there is a free or common handling of persons of the opposite sex, the detailed exhibition of events before or after the betrayal of innocence or the fall of virtue, situations which make light of religion whatever that religion may be, or introduce individuals connected with religion in scenes that are degrading or lacking in fundamental respect. The great mass of the American people are thoroughly wholesome and desire to perpetuate those ideals which center around the integrity of the individual, of the family, of the state, and of religion.

The themes of many motion pictures have been devoid of a thoroughgoing respect for things which are intimate, sacred and holy. It might well be the aim of those who desire to make better motion pictures to realize that there are many things in life which the majority honor and respect. It may be difficult to surround pictures with an atmosphere of thoroughgoing reverence when such ideas are introduced, but it will be immensely attractive to people who, beside being patrons of the theater, are also persons with fundamentally religious natures. This will apply equally to the portrayal of personal earnestness of character, of respect and consideration for others as well as of the details of family life and worship.

Study Production to Improve By Epes Winthrop Sargent

Production Heads Must Know Not Alone the Work of Their Own but of Other Companies to Improve the Product.

LATELY we were not a little astonished to hear one of the leading lights of filmdom declare that all British pictures were poor. Coming from a majority of the makers, this would not have been a surprising statement, but the man in question owes his success to a close study of the drama and a quick appreciation of its needs, and we looked to see him become conversant with his subject when he turned his attention to photoplay. Certainly most of the early film productions of Great Britain were cheaply made. They had to be. There was no world market then for British films and investors were not spending more than their probable takings on the making of film. The result was consist-

ently bad; bad enough to establish the general impression that the entire output was bad. But there have been some remarkably good pictures turned out, notably by Hepworth and London Film, and to brand the entire product as poor was to admit, as this producer did, that he was not familiar with the product, but merely accepted the general and established opinion.

Five years ago another, and more experienced film man, admitted that he saw practically nothing beyond the films of his own production. He knew his were the best because everyone told him so. He did not have to worry. He did not have to compare his results with the work of others. Today that man is trailing in the ruck, and very probably he still sees only the work of his own company.

There can be no real or permanent advance so long as there are film makers with such narrow views. It is probable that few of the actual responsible heads of companies ever see the work of their competitors, and in some cases they do not even see all of their own product. They are

too busy making selling plans to overlook their own product and compare it with the results obtained by others. This, of course, applies to the executive heads and not to directors or production managers. Such a condition is scarcely understandable in these days of business efficiency. Success is only possible when neither one's own nor rival products are either over or under estimated. Advancement is only to be made with a thorough understanding of the field.

This is particularly true of photoplays. These are not like a standard manufactured product. A constant watch must be kept upon the output. The oil manufactured by the Standard Oil Company is not personally passed upon by Mr. Rockefeller, but the product is kept standardized by expert chemists, whose reports are passed along to reach the chief executives eventually, but there is the ever-present check. A manufacturer of film may not see 25 per cent. of his own output and nothing at all of other makes, and yet he feels that he is keeping in touch with his business. Under such conditions it is not surprising that film is made and sold by yardstick measure. The superior is interested only in the balance sheet.

Read the news in the trade and you will find that this company has been formed to make two-reel comedies. That other is formed to make super-features for state rights disposal. Talk with the promoters of these companies and you will invariably be told that there is little more expense in making two reels of comedy or eight instead of five-reel dramas, and a much larger return. That seems to be all the promoters have in mind. It is not quality, but quantity of product. Film sells at so much per foot. It is made by the foot.

If manufacturers saw more of their own work, and compared it more closely with the work of other companies, there would be a general improvement in production. Self-satisfaction and contempt of rivals are deadly disastrous in any business connection and the makers of film suffer from both. It is manifestly impossible for

chief executives to keep in close touch with the entire output of all concerns, but an executive should at least possess a fair first-hand working knowledge of the general trend of film production, and certainly should know his own product intimately. The making of film is not like manufacturing shoes or grinding flour. It is, or should be, an artistic endeavor and not a manufacturing business, and the utmost care alone will yield a good product.

The film business is peculiar in many ways. It has been of mushroom growth and there has been no time to establish systematic effort, and in those isolated instances in which such endeavor has been made, the change has been too sudden and too drastic. Efficiency experts have sought to put into practice rules and regulations intended for the government of mechanics. There is a happy medium between chaos and the time clock that must be attained, and business efficiency should start at the top.

The responsible heads should know what is being done by their own companies and by others, and comparison should be made without prejudice either way. Some men can see no good in their own work and others find nothing of value in the work of their opponents. The best leader learns from the merit of others and the faults of himself, adopting one and correcting the other, but he knows what is being done. It is probable that a poll of the responsible heads of all the film companies will show that fully half do not see all of their own product, and not more than one-tenth see the work of other companies save by chance, and that but seldom. Under the circumstances, it is not to be wondered at that the productions so slowly improve. There is no particular incentive to better work until a trade name so completely loses its value that it begins to show in the balance sheets, and by then it is generally easier to take another trade name than to attempt to rebuild the value of the broken name.

In general knowledge alone can advancement be made, and knowledge must be first-hand and not hearsay.

A Plea for the Art World By Vachel Lindsay

THE first practical reason for making motion pictures that have the qualities of good painting is that this is the main chance to overcome the machine-like effects of the photoplays. This is a hard and fast commercial reason. Mechanical pictures are unpleasant pictures. Harsh edges, angular furniture, raw, unrelated light effects can spoil the best acting and directing in the world. Most companies of standing feel the need of fairly harmonious photography, lighting, and relation in the blacks, whites and grays and textures. But none of them seem to realize the possibilities of special development in this direction. This is because the previous training of the scenario writer has been literary and of the director and actors has been dramatic. They are not people who associate with painters, sculptors or architects. They travel in literary circles and circles of actors. The world-tradition of painting, sculpture and architecture is still closed to them, or they view it only in a nominal way.

There is a great deal of pioneer work to be done by any motion picture company that will call into permanent consultation the leading architects, sculptors and painters of America. I do not mean that these men will furnish better settings. I mean that they will furnish new plots

and motives. A photoplay could have for its climax and leading motive a study of light, just as light was the final motive and propaganda and work of the impressionist painters' revolution of the middle of the last century. It could have for its motive the elimination of all trappings and the achievement of complete pearly simplicity, as in the paintings of Whistler. The public was certainly interested in Whistler and the impressionists. Such movements can go on in the films, *in combination with good short stories*. Talk to the greatest and most accredited artists, take them to your films. They will pick out as the chief beauties things you have thought secondary. They will utterly condemn some lavish mess you thought highly decorative.

Follow the inner thought of the inner conclaves of the live sculptors, painters and architects. Find the real secret of the most revolutionary works that have fought their way to the museums, and the secret of the most world-loved classics as well. Consider how to identify their moods with the innermost texture of your work and thought, and put in vibrant motion what in the museums is in vibrant rest.

Put the art thought of the world in motion instead of the entire decorative instinct of our more expensive department stores.

What Is Photoplay?

By EPES WINTHROP SARGENT

SUPPOSE that by some means you could advance Time a quarter century and could look into the photoplay theater of 1942. What do you suppose you would see on the screen? Surely not the play of today, though many may, with some reason, argue that there is no hope of better. There must be better, or there will be no photoplay.



Epes W. Sargent.

It must be something different; something better, but who can say what that will be?

It is seriously to be questioned if the first photoplay has yet been produced. We have screened stories of the stage, novels, short stories and original fiction plots, and we have screened innumerable affairs with no plots to speak of, but we have held too closely to the technique of the drama and of fiction to obtain unusual results. We have made the motion camera a mimic instead of a creator, and, at times,

a poor mimic indeed. The picture has merely been the reflection of the mind of its maker, and most of the makers of photoplay have been drawn from the stage, with the result that the photoplay is merely an imperfect reflection of the stage drama, minus the magic of voice, with nothing other than cold and often improper leaders to replace this lack.

To some extent the cutback replaces speech, since the cutback can often visualize words, but the cutback has not solved the problem because the cutback has been imperfectly and often incorrectly used. Each new device, as it has been invented, has been seized upon, abused and has lost its value. Each has been used as a visual effect by the unthinking producer rather than as a means to an end by the careful and far-sighted director. If it looks pretty (!) it is used, abused and used again, but its values are not studied; indeed it is not often regarded as something to be worthy of study. We have learned so much in the past ten years that we know nothing at all.

Take the cutback, for example. This, it would appear, was first used by the Biograph long before the days of D. W. Griffith, but it was first used regularly by him, and he was probably the first to realize its manifold advantages. It gave to the Biograph pictures a clarity of expression that other pictures lacked. Those were the days when Griffith was earnestly working to turn out the one-reel masterpieces, upon some of which his fame will rest long after "Intolerance" and "The Birth of a Nation" have been forgotten.

Biograph stories were better than other stories of that time. Other directors were watching the Biograph stories just as a little earlier they were copying the Pathé product. They perceived the cutback. They saw some of its uses. The cutback must be the secret of success, and so the cutback was used unintelligently and often without the slightest show of excuse. Sometimes two entirely unrelated scenes would be cut into each other with no greater an excuse than a desire to have cutbacks. Five years ago one company had a strict rule that no story should be made with fewer than 120 scenes to the reel, and the management depended upon this, and this alone, to bring success. Even Griffith caught the craze and produced "The Sands o' Dee" with 125 scenes, some less than a foot in length, and with the action so intermittent that it seemed as though something must be the matter with the projection instead of the producer. Today the cutback, which Hugo Munsterberg has so lavishly praised as one of the real individualities of photoplay, is used to greater excess than in the days of its discovery, and with far less intelligence.

"Cutback" in Future Photoplay.

Undoubtedly the cutback, with its annihilation of time and space, will figure in the photoplay of the future, but it is a question whether or not it will be used as it is being employed today. It is capable of far more valuable uses than those to which it has yet been put, but no new use has been discovered in the past five years.

The close-up picture, too, is an individual and valued factor, but the close-up is so lavishly used as to injure rather than add to the effect. It is used where close-ups are uncalled for and confusing. The close-up has one definite and logical use. It centers attention at the moment upon the action of importance. It cuts from the mind all extraneous thoughts. That is the function of the close-up, but in the hands of the incompetents who seek to cloak faulty technique—or even lack of knowledge—in a mass of effects, the close-up has become so commonized that it has lost its significance. It is so overworked that it has ceased to be a means of emphasis, just as printed matter all set in italic type no longer is emphasized save through the use of Roman letters. The unusual has become usual, and the usual gains distinction because of its unusualness.

The same may be said of the vignette, the fade and kindred devices. Properly used, they would help. Improperly employed, they injure, and sometimes vitally, the general effect.

New Generation of Producers.

There must arise a new generation of producers. They must be chosen neither from the studio nor the stage. They must come, free from all tradition, to make new use of the materials at hand. The present-day directors are too badly hampered by tradition and usage to find new means of expression, no matter how plentiful the material at hand. Others with fresh, unbiased minds, able to perceive the abuses of the present system, must be looked to to reconstruct the technique of photoplay.

They must find new—and proper uses—for old devices. They must determine the value and disadvantages of the component elements of photoplay and must find new moves of thought and new thoughts to be expressed in this form.

Following Other Forms.

That is the real situation. For fifteen years and more we have been following other forms. Stage plays and copyright novels were stolen until the copyright holders awoke to a realization of the value of these copyrights, and then the same material was purchased at fanciful prices. Book and play titles have a certain value as standard. Offer an exhibitor a play produced on Broadway last season and he will pay a large price for the story because he feels that he has a title already advertised to his patrons through the stage production or the published book. He has only to announce what he has to offer and people will come. That is very true, but when they have responded to the appeal a few times and find that the play or book on the screen does not agree with their preconceived notions, then they stop coming, nor can the most attractive titles be used as bait. Others may come, perhaps, and still more, and the fans are faithful to the stars, but it is of little real use to draw patrons to a house for a little time and lose them, disgusted forever with the motion picture. Plays would be of real value only when the plays cemented patronage and made new friendships.

It is very true that some plays and books are better on the screen than on the stage or printed pages, but this is not because they have been acted or printed, but because they lend themselves to visualization. They may be better photoplays than books or novels because they are better suited to this form.

Such presentations are accidents and not the result of design. They happen to suit the medium just as a scene painted in oils might yield better results if done in water colors or in dry point, but the water colorist or the etcher is not given credit for creation, and it should be the same with photoplays.

A Business Worthy of Best Writers.

Hall Caine lately said that the writing of photoplays was a business well worthy the best writers. He believes that photoplay has a place among its sister arts of expression and that it is a medium worthy the study of the competent creative writer, but evidently Mr. Caine does not know the present market. Most creative writers these days do not get beyond an interview with some editor, or perhaps two or three editors. They naturally resent the editorial attitude of superiority, the more or less plain inference that they, and they alone, can understand photoplay and construct continuities. They resent the suggestion that they merely make a synopsis from which the editor and his staff will "fix up" the material, and the few who last long enough to be so "fixed up," pass the word to others. At the present time there is no company offering to the writer either the financial return or the opportunity for artistic expression. Some few are willing to give a fair price for material, but this is not sufficient for the real writer. He does not want merely to tout an idea. He seeks a reasonably competent expression of himself upon the screen. That he must have as a part of the price, and that is something he cannot get. In England, during the life of the London Film Company, Bannister Merwin did take upon the floor some of the leading dramatists of what might be denominated the Charles Frohman group, and these men are still studying and still interested. Here in America the effort seems to be to keep all real writers as far from the studios as possible; to hold down individuality of

thought, originality of treatment and daring of idea. The play of today must be the same as that of yesterday and tomorrow. There must be no change.

Better Plays Five Years Ago.

This is all wrong. We are not making as acceptable plays as we were five years ago, because then more attention was paid the story. Most of the current offerings are those old one-reel stories padded out to five reels, with action and spectacle rather than with more plot. And as time has gone on, more and more effort has been given to effects instead of to the expansion of the photoplay toward its natural ultimate form.

It is scarcely possible to tell precisely what this ultimate form will be, but it is interesting to speculate. So far as this writer can see, the ultimate photoplay will be unmeasured, but will be nearer two reels than five for dramas and around the thousand feet for comedies. Some means will be found, through the gradual growth of the illustrated leader, to merge the leader into the action to avoid the abrupt transition from the action to the caption. Perhaps the field of idea will be more limited; most assuredly not anything and everything will be given production merely because it is a stage hit or best seller. The story will be fitted to its medium, and since there will be fewer such available, there will be fewer stories made, but these will be better. The cutback, the close-up, the dissolve, the vision and all old and some new tricks will be used, but they will be used intelligently to further advance the story.

Productions Will Improve.

Doubtless some new form of time leader will be discovered, and assuredly some new means of telling the story.

Some of the productions will be not unlike some of the best of the past productions, but no single model will be closely followed. We shall have our futurists and our cubists; perhaps even a photoplay form of verse libre, but above all things, we shall have productions that shall not insult the intelligence of the person of average mental growth. We shall not seek to please China and Connecticut and Chili with the self-same film stories. The business today is like the child grown tall so suddenly that vitality is sapped. We have grown too fast, and growth and not strength and vitality have been sought. Now we must put some flesh upon the bones, and strength into the flesh, and in the process we shall probably discover what photoplay really is and find it to be vastly different from what we have and what we think it should be. It is probably true that the first real photoplay has yet to be written. Who will write the first?

ARE WESTERN PICTURES COMING BACK?

That there is much activity in Los Angeles in making pictures dealing with life on the far side of the Rockies is demonstrated by the significant fact that an unusual number of motion picture cowboys, who have been more or less inactive for some time past, are appearing daily on the streets in their picturesque regalia of chaps, Stetson hats, spurs and silk handkerchiefs.

Pictures of the Western type are now in progress at the Lasky, Fox, Universal, Triangle and Metro studios. Whether this is merely a coincidence and these companies happen to be making but a single Western subject at this time or whether more pictures of this kind will follow cannot be determined, but at any rate the old days of making typical Westerns are re-lived in the back-stage conversations, in which early adventures of the romantic days of picture making in the West are recounted in all their glory and glamor.

Editing a Motion Picture

By FRANK E. WOODS

THE motion picture is a form of publication. It might well be called the celluloid press. It has its reporters, its authors and its editors. It also has its illustrators, its printers, its pressmen, its proofreaders and its newsdealers.

The material to be published is first put into manuscript form. It is revised and edited and then handed to the



Frank E. Woods.

illustrators and composers, who in this case are the director, the scenic and technical staff and the actors. They, with the cameraman, proceed to make, on a celluloid film, a record of the thoughts described in the manuscript. We call it the negative film, and from it we make in a printing machine what we call a sample print. It is, in fact, a proof sheet, which is read, revised and corrected by re-takes if necessary, and then cut and assembled in-

to a dummy—in other words the assembled sample print. At some point in this process the head writer or title writer has inserted the sub-titles, and we have the first completed proof, which is again read for errors and corrections, before it goes to the make-up man, who cuts the negative and assembles it for the final printing in the celluloid press. Here again a press proof or advance copy is carefully scanned, after which the first edition of the composition is run off for distribution. Finally, the printed copies go to the newsdealers or exchanges and are distributed by the carriers or exhibitors to the public, who sit in their easy chairs and read the story.

All this is as it should be—not as it always is, in this still imperfect day in motion picture publishing.

Some of the Shortcomings.

Much too frequently the original manuscript is written by one who is unskilled in this peculiar kind of authorship, and it is badly edited or gets no editing at all. The directors and actors may fail to produce the right effect by reason of inexperience or inability. There may be little or no proofreading and the cutting and titling may be done by cheap and incompetent help, and not by experienced editors. I do not speak here of photography and printing, because in these branches of the new art there is less cause for criticism than in any other.

The finishing of a picture—the cutting and titling, has been, until quite lately, the most neglected branch of motion picture production. Nobody, with one or two conspicuous exceptions, paid any attention to it. It was a case of let Jakey cut the picture and Lizzie, the type-

writer, title it. Sure, Jakey could handle a pair of shears as well as a high priced director or editor, and Lizzie knew how to spell—she learned at a business college. Many an author and director have shed bitter tears over Jakey's slaughterhouse work with his deadly shears, while Lizzie's English has furnished many a laugh to the public.

But things are not now nearly so bad as they used to be. Jakey and Lizzie are employed now only by the newcomers in the business. The more experienced producers, during the past year or two, have been making earnest efforts to cultivate the English language. One big company, that I could name, has even laid off the country sign painter it used to employ.

Where Title Writing Can Be Improved.

Nevertheless there is plenty of room yet for improvement. Mush and gush never got any writer into the hall of fame and there is far too much mush and gush in present day titles. When the "drab dawn ushers in another blue day" and when the heroine "puts her finger on the husks of the eagle's heart and the doors open and she walks in," I submit that some drab editor with a blue lead pencil ought to get busy.

I don't mean to say that titles are the most important things in pictures—they are merely one of the many important things. I remember hearing a title writer one time say: "The picture was rotten. I saved it by cutting and titling." What he should have said was that he had helped make a good picture. Nobody ever saved a "rotten" picture with titles or cutting. You can't make a piece of limburger cheese into a bouquet by painting a violet.

Purposes of the Subtitle.

The function of the sub-title is to supplement and correct the action of the picture, to cover lapses in the continuity and to supply the finer shades of meaning which the actor has been unable to express.

The sub-title should never be obtrusive. It should be there only because it belongs there. Therefore all sub-titles should be in language that harmonizes with the story. Every word should be weighed. Nothing should even shock the spectator out of his interest in the picture by its incongruity, extravagance or inanity. Too much in a sub-title is as bad as too little—like seasoning in a pudding.

Many a picture has been ruined by inadequate titles. The makers of the picture have assumed that because they understood the meaning of every action, the spectators should also understand, forgetting that the spectators will view the picture for the first time. The moment a spectator becomes confused and loses the sense of what he is seeing on the screen, his interest is gone. While he is wondering "what are they talking about now?" or "who is the chap in the long coat?" or "how did he get from the house into the woods?" the film is being reeled along its merry way and the spectator has lost the thread of the story.

Subtitles Should Harmonize.

Going to the other extreme and inserting explanations where the meaning is perfectly obvious or telling in titles

that which is to be pictured immediately after, should also be avoided, although pictures are sometimes criticised for too many titles where in fact the quick-eyed critic is the only one who finds them too many. The average spectator is none too alert.

I repeat: The sub-title should be in complete harmony with the story and should never divert interest from the story. It is a question, therefore, if the recent practice of embellishing sub-titles with ornate illustrations supposed to be artistic and more or less in harmony with the subject, are not, on the contrary, destructive of the very thing they are intended to accomplish. Sub-titles are obviously put into a picture to be read and understood in connection with the story. Now, the eye can look at only one thing at a time, and if the sub-title be ornamental with an illustration, the eye is apt to center on the picture and not on the words, and the value of the sub-title is impaired. The more attractive the illustration, the greater must be the danger that the words will not be read at all. In that case we might as well have no sub-title. A happy medium would seem to be a style of ornamentation that is purely impressionistic and without striking detail.

It scarcely seems necessary to insist that due care should

be paid to punctuation, capitalization and the ordinary rules of proper English. It may have been noted by observers that one prominent company, whose sub-titles are otherwise quite excellent, purposely omits the use of quotation marks when inserting a speech supposed to be uttered by any of the characters. It is said that the producers argue that the motion picture play is merely a stage play without the sound of the voice. Therefore they follow the style of composition used in writing speeches in stage manuscripts. But they omit using the name of the character in connection with the quoted speech and thereby rob it of any indication whatever that it is a speech they are quoting. The result is often confusing, and anything that is confusing in a sub-title cannot fail to be harmful.

Why Not Be Careful?

In closing, permit me to ask: If producers are justified in spending, as they often do, hundreds or even thousands of dollars to get one laugh or one punch into a motion picture, why should they not spend a few more dollars and a few hours of time in getting a laugh or a punch into a sub-title, when sometimes a single word rightly chosen will accomplish that result?

The All-Important Still



By Colin C. Solomon

Necessity of Good Photographic Views of Scenes for Advertising Purposes.

THE motion picture studio has been devoting so much time and energy to improving its motion photography that, in my feeling, the "still" work has been badly neglected. I think that when the reader has finished this short article he will be convinced that "still" photography is as important as any other branch of motion picture studio work.

It is true that a film must be as good photographically as in a story, acting or production sense, and I can understand why most of the photographic effort on the part of studio workers is applied to the photography in the film. The point that is overlooked is that the best picture must be advertised, and that without striking "still" photographs, such advertising is often a waste.

Studio workers, therefore, should concentrate on improvement of their "still" photography — there isn't a motion picture advertising department in the country

largement that cannot fail to attract attention, and to attract attention is a prime purpose of motion picture advertising. To get the desired class of "stills," a special man should be permitted to devote his time to the making of them. He should be a man who has a good idea of advertising values. He should not necessarily work under the director, but *with the advertising department*. He should have the director's privilege of an advance reading of the story, so that he can get a line on the scenes that he feels will afford him his best chances for striking material.

The writer does not believe in "snapping" the advertising "still" while the scene is being taken. It should be especially posed, with the posters or the newspapers in view, and that may mean making a slight change in the action to suit the special advertising need.

The best director's judgment is often wrong on a "still" for the reason that the splendor of a stage setting or the prominence of the star in the foreground may appeal to him over a bit of action that has unusual publicity possibilities. However, I do feel that "still" views should be so taken that they will give, upon publication, an idea of the story.

✓ Screencraft Titles

By C. EDDY ECKELS.

LITTLE progress seems to be the popular step of the production hour. And justly so, for the neglect of the explanatory angle of pictures in the past—from both editing and artistic viewpoints—is a thing at which to shudder, now that progress is prevalent.

Titles are, after all, just "word pictures"; and no one can deny that ultra care should be taken in editing the "word" part of the above synonym. Editing, from the standpoint of entertaining Mr. and Mrs. Public, does not only mean purifying, tersifying and phonetifying a la Webster and later improvements; modern explanation of photothemes call for the installation of all possible "pep," spontaneous thoughts, classic touches and "punch" phrases that leap large gaps.

Anita Loos should be credited with the honor of



Colin C. Solomon.

that won't tell you its particular studio turns in poor "stills."

What is a good advertising "still?" The only answer is: A high quality photo showing striking action and good lighting. Such a "still" will reproduce into a cut or en-



Examples of Illustrative Screencraft Titles

starting the good work in this channel. Her title classics have brought her at least photoplay-world renown and won her a life long berth commercially and sentimentally. George Cohan, himself, is purported to have titled his "Broadway Jones." If that be true then George gets second honors.

And now for the "picture part" of word-pictures. Pictures, in the language of the photoplay, mean scenes and scenes mean sets.

Hence and therefore, relative to all titles, it is but reasonable from the practical side of deduction to apply the rule that:

The words should be Artcraft;
The scenes should be Stagecraft;
And the combination should be Screencraft.

The process of stage setting a title was first introduced by the writer approximately a year ago and later patented after hundreds of practical tests and applications had been made. The first introduction of these titles on the film market in a general way, however, was through the American Bioscope Company of Chicago, which has adopted their use in all pictures and productions.

Simplicity of Process.

The simplicity of the process is an extraordinary factor. A small stage with a 12 x 6 inches opening discloses front and back drops, wings, flies, foots, and set pieces, all of which repose in eight grooves. This state is noticeably shallow, which, coupled with its proper proportions, permits of perfect focus and perspective.

What a stage-set title most prominently does is to bring out the shadows, highlights, depth, tones and untold other touches which are lamentably lacking in the flat drawing. Its subsidiary features are the lighting possibilities from within and without from any angle; mask effects permissible by "shooting through the sets"; great economy in art work, once a large catalog of sets and pieces has been assembled; general speed of "pocketing" the title proper and not having to await a special drawing by an artist.

All scenery used in screencraft titles is in neutral tones of grey and gold which, when properly set, permits of any shade or effect and brings out all undertones according to the desire of the setting prominence. The universally best results, however, have been proven by tests to be stop 5.6 slow straight turning with two Cooper Hewitts on negative and stop 3.5 medium fast trick turning with one C-H on positive stock.

One of the most remarkable tests for practicability, up to which the screencraft title-stage has stood, is pro-

duction work in the field. Multiple exposure and mask methods, to say nothing of dissolving, fading and iris-ing, so much in vogue with the better class of direction, invariably call for the titles in the field. Often, too, in conjunction with this situation, a change of some sort in the location, script or adaptation may cause a drastic change in the title and setting, apropos. Here is where the title-stage will permit of any alterations and quickly proves its acclimative value.

Careful and perfection-aspiring producers have not purposely avoided the artistic title on account of its cost. They have at all times realized that the cost of title footage was even worthy of one to two dollars a foot, if the desired result could but be obtained. A few of them have experimented from most every angle with the "flat drawing" style of art, but somehow something somewhere in all cases seemed palpably shy, far-fetched or overdone.

Artistic Effects Inexpensive.

The cost of screencraft or stage-set titles is exceedingly low—and becomes lower as the catalog of sets is increased. For the producing concern, which averages one five-reel feature a week, the cost will approximately run eighteen cents per foot. The investment for the catalog governs this item, of course, and throws the majority of the expenses in building the foundation of the system.

Plain titles are fetid from the production angle of films today. The few producers who still adhere to this old school policy of picture explanation put forth as their only argument, "Artistry detracts from the story." It is true that the artistic touches of titles may be too severe, but to the seasoned photographer it is mighty easy for him to govern his exposure to the extent of getting any desired or undesired result.

The decorative title can easily be overdone and the still photos reproduced herewith may have a tendency to imply that possibility strongly. In the actual motion picture film, however, the background is always kept subdued, the writer's belief being that the reading matter should be supremely prominent and the background "felt" more than seen.

Ofttimes a poor picture is "carried over" with cleverly worded titles. Couple these with stagecraft settings and you have the screencraft titles, which will cover a multitude of production sins. Let us hope, however, that few directors will ever have to use this channel of resource in an excuse for their adoption. But let it not be said that the progress of titles is not now on a par with that of production itself.

✓ Photodrama a New Art

By CECIL B. DeMILLE

I REALLY believe that throughout the country the general public is beginning to awaken to the fact that in the photodrama they are witnessing the birth of a new art. Daily I hear people say, "I have just been to a motion picture theater and marveled at what I saw."

A number of them saw the moving pictures of four or five years ago and stopped attending theaters, in disgust, and are just beginning to again take an interest in our efforts.

The new art of the photodrama is still in its nebulous state, but it is gradually hardening and shaping itself into its proper form. We all admit that there are still soft spots, which must of necessity be strengthened, but daily the number of these spots is less. The new art is developing its own technique and symbols, and will soon be as distinct and separate as the spoken drama and the opera.

In the early days of writing for the stage, players used to indulge in long "asides," explaining their thoughts and what they contemplated doing. In the silent drama, sub-titles answered this purpose, but the writers of the photodrama are so developing their stories that these screen "asides" are gradually being eliminated by being expressed in action.

When we first went to well-known and popular writers and asked them to write for the screen, they promptly presented us with their rejected manuscripts, or retired for an hour or two and dashed off a scenario. Now these writers are beginning to appreciate the fact that plays for the screen must be as well and carefully written as plays for the stage, and must be given the same care as to construction, dramatic value and technique. They are beginning to give us their serious efforts and no longer look down upon photodramatic writing.

One author told me recently that he had to work harder for the demands of the screen, as their stories were more exacting than that of many magazines for which he is constantly writing.

In regard to settings and lightings, there is a great movement towards improvement. No longer does every detail in the set where action takes place have to be absolutely distinct. Much is being done in following out the Rinehart idea of suggestive settings. The audience is made to feel the background rather than to see it, and this is as it should be, but, of course, the idea cannot be used promiscuously.

Another thing—we are beginning to place and regulate

the action and movements of the incidents with consideration for their picture value. To be more explicit, we are beginning to pose our people in the settings as a painter would pose them in his painting, with consideration for the perfect balance of the scene, with more thought given to lighting. And as I happen to be the pioneer in this particular branch of the photodrama, I have watched the progress closely and notice that many directors are now giving more thought to beautiful photography. Not only do we seek waterfalls or far distant hills for their beauty, but try to get the same effect in our small settings and interiors.

More thought is being given to detail. No more are unfamiliar incidents guessed at. Consequently when we see a court scene, we can be quite positive that it will pass the inspection of anyone familiar with court formalities.



Cecil B. De Mille Directing.

All throughout I have noticed that the other companies are trying to elevate the standard and accuracy of their work and rejoice that they are so doing, for it raises the tone of the entire photodramatic art.

This not only helps us, but helps the others as well, for while the many people understand and appreciate the value of the Paramount and Artcraft trade marks, there are others who do not, but judge one producer by the work of another.

✓ The Scenic Side of the Photodrama

BY WILFRID BUCKLAND,

Art Director of the Jesse L. Lasky Feature Play Co.

AS THE technique of the photodramatic art is developing from the writing and directing sides, so is it developing from the scenic. The development of the artistic side is not as noticeable as the development from the other two sides, and this is as it should be. Gradually but surely, the settings are becoming more imaginative and suggestive rather than realistic and filled with detail. This change has to be made gradually, for, I believe, the public would not accept a photodrama with only suggestive settings.

The present obvious method of photographing nature is lacking in the higher class of artistic expression and is not the ultimate end of motion picture possibilities. Motion pictures are, or should be, pictorial art, so we cannot disregard the judgment of painters, the makers of real pictures, who, as yet, do not recognize them as allied art, and tell us why. Their reasons are these: In all art the academic or photographically faithful reproduction of nature is only the student's preparatory training. It gives him the technique which will later enable him to express feeling, mood and sentiment. For art expresses the sentiment an object inspires and is not the reproduction of the object itself.

For example, Corot, when a student, painted a tree as faithfully as he could reproduce it. Corot, when a master, painted the same tree so it expressed the mood and sentiment of nature, but his tree was no longer photographic, so in art "photographic" is a term of reproach, and painters consider that moving pictures at present are only in an uninteresting academic stage, but they believe, and photographs taken by Whistler and Wm. M. Chase prove, that it is possible to paint with the camera as these men painted on the canvas, as backgrounds, figures, groupings and action are treated according to the



Wilfrid Buckland.

natural scenery does not help except as it is combined with painted drops. One does not need plains and mountains or the sun from which nothing escapes, for in any suggestive art more depends on what is left out than what is put in.

Cecil B. deMille, Director-General of the Lasky Company, and several of us, are working along these lines, as to suggesting backgrounds and scenes rather than showing them in photographic detail. We have been working on these lines for some time and are gradually using them more and more frequently, and I think that eventually organizations which are really proud of the photodrama will use them entirely, but the change has to come gradually and be done so subtly that it will not confront the critical motion picture audience as a sudden radical change.

laws which govern a painter's composition and *chiaroscuro*.

The old picture methods were to build little stage scenes and at broad daylight photograph actors moving in them. The method which we are gradually introducing substitutes imaginative for realistic scenery, and depends for its effects on art lighting, which probably was the method Rinehardt so successfully applied to stage productions.

In this method natural

The Development of the Screen By Douglas Fairbanks

THE film industry is in a somewhat serious condition. We must continue to advance with the progress of the times. We must develop those authors who are now students in the profession, that sleep, eat and live films. They are the ones who, when visualizing a situation, will discount its dialogue possibilities, and only see a situation from an absolutely screen perspective. Some day we will have a screen language. This is, of course, a matter of time. Look how many years it took the various forms of art to develop.

Not long ago we thought that no subjects but those which lent themselves to the most vivid kind of pictorial exploitation could be used for screen purposes. Now we find as we develop the screen language, that we are bringing the high comedy into use, previously tabooed because of the importance of dialogue.



Douglas Fairbanks.

In one of my recent pictures we have a scene where I sit at a table opposite another man for five minutes, and we did nothing but talk by gestures—the turning of a hand, the lifting of an eyebrow, the tense gaze, the act of half rising from a table in a threatening way, the clenching of a fist, the pointing to a door, or looking toward the window, and taking out a watch to denote expectancy.

In fact we are employing more and more the same gestures and grimaces practiced on the speaking stage to accompany and emphasize spoken words. The kind of pantomime that the frequenter of the top gallery sees and understands, when he can't hear the voice.

In films, I think the day will come when they will eliminate spectacular effects, and elaborate emotional acting, and instead give the public stories that are human spectacles containing a laugh, a tear, a thrill—in fact, a page "from real life."

It seems that in film circles, at the present time, almost everyone is striving for elaboration. I think instead, it should be elimination. The simple things in life have proven to be the great success. This applies to all forms of art. For example, look at the success of "The Boomerang," produced last season by David Belasco. Its success is a favorable evidence of stage progress along elementary lines. To me "The Boomerang" is the pinnacle of dramatic art: a splendid idea admirably developed and what was the result—a sensational New York hit.

I think soon the film profession will realize the advantages of eliminating big effects and extravagant screen

acting. The players on the screen will act as they would in real life, and they are then bound to be more attractive to the audience.

Motion pictures serve to develop the dramatic sense of the small town individual comparatively as the child from his infancy is taught to appreciate music in Italy. It would be almost impossible from a financial standpoint for a group of actors such as we find in the ordinary film productions to play in some of our small towns. Motion pictures make it possible for these people to see the best of Broadway talent in small parts, not including costly stage settings and vivid photographic effects. They are given stories of the choice dramatic and light comedy variety prepared by screen experts, travelogues and topical films, including all the big events of the week.

I like to portray comedy—dramatic characters—and do not favor playing tragic parts. Some one said that we really can't express an emotion until we have experienced it. I think this is absolutely true, and is one of my reasons for feeling that I am unadaptable to very serious charac-

terizations. In all my life I have never had cause to be anything but extremely cheerful.

Motion pictures appeal to me because of my sophomoric wanderlust—we travel great distances for the proper exterior settings, and then the wide variety of types one meets in a film studio. We scour the pages of Tolstoy, Gautier, Strindberg, D'Annunzio and Valdez, seeking a new kind of interesting character. In a film studio it is the distinctive and compelling people you have for associates.

Recently in a Los Angeles cafeteria where we all lunched, at our table was curly Baldwin, who explained he had robbed four trains touring through Mexico, and showed me five notches on his gun—which in the Western vernacular means five murders. Next to him sat a half-breed of the primitive variety, who suggested the typical Bret Harte character you find in "The Carquinez Wood."

I can only compare my film enthusiasm to that of a baby with a new toy. Its practically all new to me, and I am compelled to admit that I have learned a great deal.

✓ Make Pictures Just "Heart High" By Henry King

Master Minds Backed by Millions of Money Offer Many Solutions of Picture Problem—American Director says "Heart Interest in Story"

RECENTLY a shrewd moving picture producer said that P. T. Barnum was lucky in dying when he did. Then to his rather startled group of listeners the producer explained: "Barnum, with all his wisdom and experience in toying with the whimsical public, realized every new venture was based on dynamite. The mind of the dear public was then as is now—as capricious

and as fallacious as some fragmentary dream. And Barnum had but few competitors.

"Here is where Barnum was lucky: Had he lived it is not improbable that he would have joined the moving picture industry. Then he would have 'enjoyed' the strain the present day producers are suffering in general. Keen competition is exacting the master-generalship of master-minds. Millions in coin are needed to back new ventures

financial reward for the effort. Then follow the failures and the rocks of defeat. But still the game goes on. Other gigantic corporations are formed; new combinations of master-minds are unified, and once more the industry thrives. Then comes the aftermath of awaiting the verdict of public whim. And always in the background there is somewhere available capital, talent and brains that listen to Fortune's tempting cry; and when there is a vacant seat in the game, there awaits another to take the place of one who has failed.

Master Minds Have Solutions.

Each master-mind believes he has solved the secret, and he has the faith to battle for the monetary reward he believes awaits him. After all is said and done, success, aside from the proper commercial handling, is merely to please the public demand.

Some believe in titanic productions, spectacular and costly. Is the financial reward commensurate with the effort? Some try out the public with thrills and action. Has thrill lost its drawing power? Another tempts with story of foreign setting, where time and journey and money are necessary for faithfulness and production. And then on throughout the gamut of theme and plot.

Each man has his own opinion, otherwise he would not be in a creative game. Were it not for variance in opinion the industry would die of inanition. Therefore, I do not presume to state that I alone hold the secret that goes to the success of a picture. It is merely my own sincere belief based on personal experience and observation. So, if my statement elicits objection or criticism, my only defense is sincerity of utterance.

Story with Heart Interest.

To me the absolute basis of a successful production is "A Story." Admittedly, at first glance, this simple statement sounds trite and hackneyed. What constitutes a story opens up a vast field for profound debate. And I do not pretend to define what constitutes a dramatic story. I leave that wholly to scholars and technicians. I do, however, believe that there is one essential vitally important to a story. It is hard to create, yet simple to explain; it is Heart Interest.

I have forgotten the origin of this statement, but someone has said, "A successful story should be written to reach no higher than the heart." My interpretation of this is, broadly speaking, and viewed from a commercial



Henry King.

and strengthen the old. The proper exploitation of present day feature pictures likewise call for gigantic expenditures in the ever-changing demands of advertising. And all this is based on effort of grouping to please public fancy with its corresponding commercial revenue, which in reality is the goal desired."

A few are successful; and Fortune is careless with its rewarding flow of gold. Many are mediocre productions because they fail to invite; somewhere there is a lack of appeal to the public and Fortune is less kind in

standpoint, that it means "high-brow" stories will not appeal to the mass. Admittedly, this is open to debate, nevertheless, when revenue is gained through appeal to the mass, the medium must be that which will appeal to the mass.

Types and Settings Must Conform.

Once the director is given such a story, then all the talent of the studio is at his command in its perfection and production. The cast should be made up of types to this particular story. The sets and exteriors should be created and selected to conform. If the story calls for details, then it is a commercial crime to neglect their crying need for existence. Camera masters have their voice through expression of the beauties of shade and shadow. The silent toilers of the dark room and cutting

room lend their talent and knowledge. Countless imperfections that creep in despite the wary eye of shrewd observers must be eliminated. Then, if the final projection has caught the heart-interest theme for which all have labored, I believe it minimizes the risk of not pleasing the whim of public fancy.

In conclusion, the term of "heart-interest" is broad. We strive to call forth an occasional tear, yet fain would we produce naught but tragedy. Somewhere within us the tear and the laugh dwell in close sincerity. Someone has said, "Perfect contentment is that condition where mayhap we may laugh when we wish to cry, or cry when we wish to laugh." So, if our story be the means of awakening tender thoughts within us, maybe, after all, that is "heart-interest." Who knows?

Glaring Flaws in Careless Direction By Edward Sloman

American Director Cites His Observation of Night Scenes Taken in Sunlight and Tinted

THERE is no denying the fact that moving pictures of today are more highly developed than those of two years ago—in fact, of even a year ago—but there are some phases of the industry which have not kept a corresponding pace of advancement.

A great deal of time, money and thought has been expended on effectiveness of detail, but there are still a few things which are incorrect and so glaringly obvious that it seems incredible that these mistakes are still made in this day of almost perfect picture production.



Edward Sloman.

Many instances of this character have been brought to my mind in the past year. I have seen pictures that have been almost faultless in production and detail that for me have fallen flat because of one glaring mistake. We see a beautiful interior set, in which is depicted a certain night scene, splendidly acted and beautifully handled, but the whole

illusion spoiled for the audience by a shaft of amber sunlight streaming through a window in the scene—this at night.

I have noticed mistakes of this nature made in high class productions by high priced directors with great reputations. Why do they do it? Is it because they wish to get the effect of moonlight through the window and yet overlook the fact that when the film is tinted it is tinted amber for the general effect of a lighted room and not for the windows only—or why?

Comes now another mistake—one which is so common that 80 per cent. of the motion picture directors make it. Why, when there are exterior night scenes to be filmed, do they shoot them in daylight, and then tint them blue or green? Mistakes of this kind have been made ever since the origin of the motion picture. Surely

the public knows better; surely they have been fooled long enough, as have the directors themselves. In this day of advanced electricity for the making of motion pictures there is no excuse for this sort of thing.

I have spent many nights in the open, both in the city and in the country, and though my eyesight is supposed to be perfect, I have never been able to pick up detail a mile away as I have seen it in picture productions showing so-called night scenes. I'll admit that such a thing is possible on bright moonlight nights in the Far West, or in the Land of the Midnight Sun, but those things are exceptions and not the general rule.

Again I have seen what was supposed to be a night scene on the screen, in which men were shown running at least two hundred yards from the camera against a background of dense underbrush, and the photography was so perfect that one could almost see the button-holes in their vests. As the English say, "It cawn't be done"—at night.



Edward Sloman Directing.

I have had occasions to make night scenes in the desert, far from any lighting plant or electric connections, but we have made them at night. With our own generating plant and all the lamps needed we procured night effects that certainly could not have been obtained in daylight. Desert land is a long way from most studios and all their facilities, but still it can be done if one really determines to do it.

The director who appears to know it all has a lot to learn, and if he but knew it even a property man might make a suggestion that is worth while.

The Artistry of Motion Pictures

By MAURICE TOURNEUR

AT THE very head of the list of directors who have the present and future of the artistic development of the motion picture very much at heart is Maurice Tournéur, who four years ago came to us from France. Since then he has directed the greatest cinema stars, among them Mary Pickford, Mme. Petrova, Clara Kimball Young, Marguerite Clark, Robert Warwick, Emma Dunn and many others.

Every film creation of Mr. Tournéur's is new evidence

that art in the movies is an actuality and not a thing of the imagination only. This young Frenchman, whose paintings have been hung in the salons of Paris, gave up being an "intimate" artist because, as he says, he can have a greater range for his artistic expression as a motion picture director.

Those who have watched Mr. Tournéur at work in his studio will agree that not only is he a great artist, but a great actor as well. And that is not strange,



Maurice Tournéur.

for he has studied histrionics under M. Andre Antoine, the Belasco of France. In addition to taking leading parts in a great many plays, he has to his credit a record of having staged over 400 legitimate dramas in seven years, in co-operation with M. Antoine.

In the capacity of motion picture director, Mr. Tournéur conceives each character in the photodrama. He interprets and outlines each part, and the actors follow him religiously. He selects the costumes and settings, and even suggests how the players wear their hair. When he is directing a company he dominates it, because the actors bow to his superior knowledge and training. But any one who gives him a good suggestion is a friend of his for life. Tournéur has been dubbed "the artist who paints with human pigments." and surely any canvas an artist painted could not more truly be his than the thousands of feet of film after Mr. Tournéur has directed a picture.

Every Picture as a Painter's Canvas.

"I regard every film I direct," said Mr. Tournéur, "as a painter does his canvas. Every actor is a human pigment, and he must harmonize with the film creation as I conceive it before I select him. It is true that I dictate the smallest detail of the action to the players, but it is not because that is my ideal of working. I have to use these methods of necessity, because there are very few

cinema actors who have a sufficient grasp and understanding of their work to use their own initiative. This, no doubt, is due to the relative newness of the art of the screen. However, there are stars, notably Mary Pickford, who are so clever and ingenious that I very seldom have to 'create' for them. But they are few.

Great Strides in Development.

"There have been great strides in the development of the photographic and other technical phases of the cinema. But I still bemoan, as I did four years ago, the lack of original scenario writers. Those who write for the camera have not yet acquired the 'film mind.' They do not naturally and instinctively get the film angle. The great, original scenario, like the great American novel, has still to be written. Perhaps it is too early in the development of the 'movie' for many people to have acquired the film mind. But until the faculty of visualizing and creating for the screen is developed to its maximum by writers the artistic progress of the cinema will be retarded. In order to acquire this faculty men must devote their lives to the work. I have no patience with those writers who grind out a number of scenarios when they have 'nothing better to do.'"

As when he came here four years ago, Mr. Tournéur adheres to his principle that the most artistic effects are gotten in pictures which are taken in the studio. With his intimate knowledge of the mechanism of the stage it is not unnatural that he should prefer artificial sets to out-of-door locations.

"Many actors simply won't act in the open," he maintains. "It is all very well to display the beauties of nature, but the story and the movements and the expressions that tell the story in a photoplay are more important. Of course, in saddle pictures and things of that sort, the out of doors, with its natural scenery, is fine. But for close-ups, upon which the interest of a photoplay attaches itself, outdoor lights are uncertain and cannot be depended upon. In a studio with carefully built sets and well regulated lighting the slightest move and the most subtle expression registers accurately."

Sincerity Is Chief Requisite.

Asked what he considered essential for success in motion picture acting, Mr. Tournéur said:

"The chief requisite of a motion picture actress, in addition to beauty and natural charm, is sincerity. All the little tricks which enable an actress to 'get away with it' on the legitimate stage are absolutely useless on the screen. All the illusions of the footlights are dispelled in the hard circle of the lenslight.

"Next to a fundamental knowledge of histrionics and especially of pantomime, the qualities which will most help a film actress are quick understanding and great sympathy. And I can never sufficiently emphasize the need for brains, *brains*, BRAINS in every phase of the motion picture field. The film actress who uses her head as well as her charms need never fear for the loss of her popularity."



Maurice Tourneur Directing a Big Scene.

In summing up his aims and ideas in the realm of the cinema, Mr. Tourneur said:

"I submit that action does not mean melodrama; that movement does not mean speed; that there is as much drama in the glance of an eye as in the burning of a city; and that mental conflict is superior to physical. I believe that the motion picture has a splendid artistic future, and that that future will be hastened just as soon as the serious American dramatist realizes that here is a field rich in material and opportunity and worthy of the highest traditions and honor."

"BUSINESS" COUNTS, SAYS PICTURE PRODUCER.

It is the "business" that counts in pictures even more than the big things, according to William Parke, under whose direction Pathe's "Mystery of the Double Cross" was produced by the Astra Film Corporation.

"In a picture it is the business that counts," says Mr. Parke. "Also in a play a bit of business will get a better laugh than any line you can speak. I remember in particular one play I produced. It had been sent around to many managers, but they had no faith in it. However, I saw its possibilities and it turned out to be a big success."

"The first act showed a scene behind the stage. The leading woman was in love with a young fellow. The young fellow's mother didn't want him to marry the girl. The girl was a leading woman in the show and

the boy's mother didn't think they would be happy. Kate Ryan, I remember, played the part of the mother. The girl's maid met her and asked her to be seated for a moment. When we were rehearsing that scene I saw a chance for a laugh. Miss Ryan was not by any means a lightweight. I put in a little bit of business that got that scene over in fine style. When the mother called, the maid looked dubiously at a frail-looking chair, asking the mother to be seated. This always got a good laugh."

Mr. Parke delights in filling his pictures with charming little touches that are true to life and which add immeasurably to their beauty.

Essanay's series, "Do Children Count?" has been adopted in many cities and towns as an official aid in obtaining recruits for the army. Presenting strong appeals for the welfare of children, these photoplays are being offered as one of the many big reasons why men should answer their country's call, and they are proving most effective as recruiting propaganda.

Pretty Violet MacMillan is playing the leading part in a five-reel feature entitled "Nancy's Baby" at Universal City. The director is Eugene Moore. Miss MacMillan impersonates a ragged newsboy. The story was written by Judge Willis Brown, a former juvenile court Judge. Miss MacMillan is supported by Charles H. Mailes and Gertrude Aster.

Simplicity and Impressionability

By ERNEST MAUPAIN

IT IS with great pleasure that I have read your letter in which you do me the honor of asking me for a few of the impressions which have been given me in my numerous years of work on the legitimate stage and then in the motion pictures.

Permit me before to take advantage of the occasion which is offered to me, to thank you for your pleasant critiques given me in your most valuable magazine, and to excuse me for not having done so before. I beg of you

also to be my interpreter, amongst those of your associates who have had the kindness to notice my work, and to make known their impressions to their readers, thanks to all.

Born in France, I have accomplished my three years' military service in Africa. In 1896, after studying painting for a number of years and without abandoning same altogether, I accepted an engagement in Paris at the Theater Grand Guignol under the direction of O. Metenier.

The enumeration of the 250 dramas, comedies or operettas which



Ernest Maupain.

I have played since that date in France, Germany and Belgium, would be too long and no doubt without interest to your magazine.

It is also my duty to tell you that having worked in Paris under the direction of Morss F. Gémier, P. Frank, A. Deval and Maurice Bernhardt, I have had the chance to remember the teachings of those masters of the Dramatic Art.

It was while playing in Paris at the "Athénée" Theater in 1908 that I was called upon for the first time to play a part in a scenario by the Gaumont Company. Since that day I have never stopped working for the motion pictures.

In June, 1912, I joined the Pathé Company in New York. I am at the present time and for the past twenty-nine months a member of the Essanay Company in Chicago.

Now, as to what I have seen, think and look for, here is my "Credo."

I think that the majority of the best motion picture productions have been made in America, and that is during the past four years.

To make great things, it requires big capital. Before the war, capital was very scarce in Europe, it will be more so after the war.

I think also that some of our camera men have furnished us the best photographic effects possible to expect

until the day we will be able to apply to the motion picture industry the colored photography.

I believe that with the public expecting and demanding better productions, the time when motion picture producers, in comparatively short time, were making large fortunes is passed. The large salaries given certain stars will be cut down and distributed among the other members of the companies.

I am positive that very shortly the best artists of both sexes on the American stage will join us between theatrical engagements; we have seen some of the most renowned, and others will follow.

Stage Experience Not Essential.

I do not pretend that it is absolutely necessary to have passed through the theater to be able to appear on the screen; some great talent has been discovered by your foremost producers. I, nevertheless, think and say that all those who have had the honor to work under the masters of the stage, those who have sometimes repeated the same piece during weeks and months, must have acquired the science of pose and stage requirements, and have in hand the trumps necessary to interpret the thoughts of the directors who cannot take the time to form the artists.

It is always with pleasure that I see on the screen a pretty woman or a nice type of man with bushy hair and last word in wardrobe, susceptible of making look cheap and jealous a dummy in a haberdasher window advertising a hair lotion. But my pleasure is greater when I see a scene well acted by an artist of talent, no matter if she is not as pretty or he as got up as some of our stars of motion pictures, seen on advertising matter, and whose only right to stardom is the noise made around their names by some publicity manager.

Now, in conclusion of this article which your readers maybe will find too long, permit me to tell you a few words on the subject of tears on the screen. Do not think that there has been abuse.

About thirty months ago, I was working in Ithaca, N. Y., for Léo and Théodore Wharton, and I had to play a scene in "The Warning" requiring tears. Being by nature reasonably impressionable, and the scene taken from one of the Balzac novelettes sufficiently strong, tears came to me naturally. The scene was to save my guilty son the disgrace of hearing himself condemned to death before a tribunal of justice. I myself, after having addressed a prayer to The One who directs all human destinies, tied him and threw him in the water.

A critic, the Rev. E. Boudinot Stockton, conceived the idea, probably after some false report, that I had obtained those tears in praying during this scene for the success of the armies of my country, France. No, Sir Reverend, there has been an error, and I give you my word of honor that if I have prayed for those who are fighting for us, which I have done, it was not before the camera. If I have cried, it is because the situation demanded it, or it would have been impossible for me to let my tears flow. The artist who can command his tears is not in my estimation any superior to the one who cannot; it is as I said before, Impressionability.

The accents of the voice at the theater and the play of the expression before the camera can replace the tears, and that is why I protest and blame the actors of the motion pictures who cannot obtain and control their tears, to artificially introduce them with the use of an eye-dropper immediately before appearing before the camera for a close-up.

I would have a dozen stories of the theater to tell you on this subject; it will be for another time if it interests you, which I doubt. Dear comrades, let us not make a laughing stock of our tears; let those of us who have

some to spare, cry for our dramatic art. Let us, nevertheless, try and save some for those who are dear to us, for those who have disappeared, and let us try not to be like the man of the thirteenth century, who on his return from the funeral services of a certain state member, where he had cried during the whole ceremony, for a moneyed remuneration, did not have a tear left for his daughter who had died during his absence.

Great mystery, that of tears, whether they be joy or sorrow. Let us not try to discover. Let us preserve them for the right occasion.

The Director's Importance

By GAIL KANE,

Mutual-American Star

IN MY estimation, which, incidentally, is based on experience as well as observation, the director of a photoplay ranks in almost supreme importance. The story having been selected and passed upon as meritorious enough to justify production is handled to the director. To the laity that is the end of all trouble. The director merely has the mechanical part of producing the story according to the script, in the opinion of the average person.

Right here is where I differ with this general assumption. Regardless of how good a story may be, some di-

selection of type for character, and the ascertainment of that type's ability to portray the part.

True, the director has his staff to assist him, but in the end all the detail of subordinate help must pass to him for final approval. Perhaps this is an attribute that contributes to the success of some directors. This being purely impersonal, prudence dictates the omission of names, but it is not uncommon for a director to listen to the suggestion of a subordinate. And it is not infrequent that a director will be spared adverse criticism later on through taking advantage of the timely word. But the director represents the final court of decision, and once having passed him he alone is left to shoulder the responsibility for finished work of screen review.

Talent that may lie dormant to the inexperienced eye, or remain unborn because no one appreciates its worth, is what a real director searches for. Once found, or sensed, then that director gives invaluable aid in bringing forth to full power the dramatic ability that otherwise would never exist. Quiet review by the reader of "stars" thus found will readily substantiate this statement and prove that in many cases these "stars" would never have been born but for the appreciation and assistance given by some director whose keen eye had seen the possibility of development.

Greater Scenario Department

By JACK G. LEO.

Scenario Director of the Fox Film Corporation.

THAT "the story's the thing," is becoming more and more evident every day to anyone who regards the motion picture industry from without, and especially to those who, with large interests at stake, are working from within to sustain and build up the industry. In the quest for suitable stories for film interpretation the whole field of literature and the stage has been swept practically bare, and the pressing demand is now for fresh, new and original material not shaped for the mere purpose of throwing together a picture after the pioneer style, much of which still persists today, but calling to the work the best imaginative brains and the best craftsmanship obtainable.

The public which has had a thorough education in pictures and plots and have become intelligent and discriminating critics, will be satisfied with nothing short of these advanced ideals—ideals which are now being interpreted into efficient facts. The public will not endure for long the working over of trite situations with which they have become familiar. And, in a country wide and carefully made observation, covering five hundred cities and towns in the United States and Canada, it has been found that the average audience, after the essentials for the development of a picture story had been set, that in the majority of cases where the picture did not have some original point in development that the audience readily foresaw the working out of the story, and so outguessed the author. This fact was at first noticed by many of the wide-awake



Gail Kane and Rollin S. Sturgeon.

rectors will handle it in a manner that utterly strangles any appeal that lives in the written lines. Conversely, another director will take a comparatively worthless story and create in production one that merits admiration.

This secret lies in the director's individuality, his broadness of conception, and the faculty of handling his characters. To this is added the intuitive knowledge of what is and what is not dramatic, banal or false. Given the story, there passes through his vision the mental review of those characters who will enact its roles. Every scene, set and location are visualized; then follows the laborious detail work of laying out studio plans to conform, the

exhibitors who emphasized the virtue and pulling power of suspense. And concerning the development of scenarios that must approximate the highest standard, there has been an abundance of talk, general in its nature, quite obvious in the alleged new truths that they reveal, but which did not seem to have any real constructive value.

We have given the most painstaking study to the problem, and finally have evolved a plan by which we can get the best possible results of trained authorship and the mechanical development of the thought and intent of the author. This broad plan of co-ordination in two distinct departments of the industry—and yet two that are, as a matter of fact, most closely related—is the principal groundwork for realizing that familiar term—"putting pep into the pictures."

The plan to enroll the leading dramatists and fiction writers of this country is already under way, and has not finally been completed, but to date the gentlemen under contract include such well-known playwrights as Rupert Hughes, George Scarborough and George Bronson Howard. The creative fiction writers enlisted to date are Larry Evans, Frederic Arnold Kummer, Randolph Lewis and Adrian Johnson. When completed, the staff of contributors will be unequalled by that of the most popular American magazine.

But, according to a carefully functioned plan the responsibilities of the scenario department, after it has worked to the best advantage with the author in developing his story, does not cease there. It exercises important

additional functions which make for an enormously increased efficiency in the production of perfect picture stories—perfect pictures and perfect stories—a harmonious fusion of the literary and the mechanical.

This scenario department has to do with a picture, from the very inception of the idea to the return of the film which carries it after nine months of service to millions of picture patrons. This department has charge of the laboratory, and of all of the raw material. So it is, that beginning with the scenario, we see the idea developed and then sent to the director. We see that the pictures taken by the director get the best quality of negatives in the laboratory. We watch the photographed scenes as they come in to see that the director skillfully has interpreted the story. We see to it that the completed story is turned over to the cutter, and that he gets a thorough conception of the intention of the author. Then after this process, and with the approval of the head of the corporation, who reads all accepted scripts, and sees all of the completed pictures, the story is sent to the film editor for final touches. The plant and laboratory are then instructed regarding the production of copies, which are distributed to the exchanges throughout the world. And, when the life of a film story is over—it comes back from its wide-flung journey like a tired child to the care of the scenario department, from whence it sprung as a mere idea. The plan thus far has worked with splendid results, and with an efficiency and appreciation in results that have exceeded the most sanguine expectations.

✓ *Artistry and Motion Pictures*

By PEGGY HYLAND.

WHENEVER I think of artistry in motion pictures, I think of realism, for after all they are synonymous. Nothing which is not natural can be beautiful and when anything is so natural that it seems really true, then it must necessarily be beautiful. You will notice if you'll watch some player's climb to stardom

how her work becomes more attractive as it becomes more realistic.

Whenever I think about realism I remember my first experience in a motion picture studio. Being fascinated by my new surroundings, I appeared on the floor, all made up, before even the stage hands were through adding the finishing touches to the scene.

Imagine my amazement when I noticed that they painted the electric bulbs white. "Why do you do that?" I asked in amazement.



Peggy Hyland.

"To make them appear to be lighted, of course!" they answered somewhat disgusted.

"But why not actually light them?" I asked again unable to understand why anyone should prefer the artificial to the realistic.

"Aw, they look just the same and it saves the trouble of lighting them afterwards and the expense of the electricity," they answered dropping the subject and ham-

mering hard to drown any further questions from the "little rube" who wanted stage stunts in a motion picture studio.

However, then and there I firmly made up my mind that if I ever had a studio of my own I would have real lights and everything else real that it was possible to obtain.

Now that happy day has come and I have kept faith with myself. When I drink tea in my Mayfair pictures I actually drink tea and when I arrange blossoms in a vase, they are true blossoms not artificial ones which have been made in some factory.

In the end, I'm sure these bits of realism make the picture more artistic and attractive than it would otherwise be. I love pretty light effects in the photography and beautiful furnishings, hangings and dainty, fluffy frocks. Constantly I am planning pretty, odd effects in my pictures and I never see a beautiful article in the store but I determine to use it the first time opportunity offers.

Not only artists but every good soul loves that which is artistic. Many who look at the pictures may not realize how it conforms to every rule of art, but they will be pleased and soothed by the final effect and that is sufficient.

Then, too, my stories must be wholesome and refreshing. I can't understand why depressing and sordid topics are used as the nucleus of so many stories when there are sweet and beautiful stories galore which may be had for a little effort.

Child life and animal life is always attractive and I endeavor to give them some place, no matter how small, in every picture in which I play.

Always striving to make the finished production one which will refresh my audience through its artistry and wholesomeness, I find it necessary for us to work together in the greatest harmony. The moment there are petty differences the picture suffers.

Realism is beauty—therefore it is the goal towards which I unceasingly strive.

With Art as Her Handmaiden

By VIVIAN M. MOSES

THE growth of any art which contains within itself the elements of utility is assured, since in the very nature of things the utilization of the art brings development. But when to this element of utility is added a characteristic of universal appeal, resulting in a popularity of a universal nature, the development becomes so rapid that the growth assumes in some of its phases the rank nature of weed growth, with the ungainly proportions characteristic of the weed nature.

That the motion picture art has enjoyed a mushroom growth is a fact too well known to need proof; and that this growth has been accompanied by certain weed-like tendencies also is no secret. It is with the first adequate measures taken toward the removal of the most serious of these defects that this article deals.

The most frequent criticisms that one hears of present-day motion pictures—and the ones that are most deserved—are indictments on the score of "bad art" and "bad taste." Whenever there is a discussion of a forward movement in motion picture making the compelling thought behind the cry for reform is the necessity for inducing into the picture theaters greater numbers of people of discriminating judgment. The mere existence of this necessity is an indictment of the shortcomings of motion pictures when measured in the true-focussing eye of art—using the word in its broader sense. And the reason for these shortcomings is not hard to find.

The motion picture industry has enlisted the services of armies of workmen of all kinds, of craftsmen, of specialists, of technicians, of artisans—but, up to the present time, of few artists; and now we are employing the term in its restricted application to the professionals of the structural and pictorial arts. And this is all the more incongruous since of all forms of entertainment the motion picture is, *per se*, the most pictorial! It is with an appreciation of the absurdity of this situation, and with the determination that their pictures shall not suffer from this handicap, that the producers of Goldwyn Pictures have taken the initiative in bringing to their studios artists of established repute, and in giving them authoritative charge of the designing, construction and direction of their productions. The group of artists thus enlisted in the creation of Goldwyn Pictures embraces Mr. Hugo Ballin, Mr. Everitt Shinn and Mr. William Cotton. Before reviewing their work it might be well to inform ourselves briefly concerning these three artists, in order that we may understand better their motives and purposes.

Hugo Ballin, a native of New York City, is one of America's most eminent mural artists. Although still a very young man, his mural paintings have won him many prizes and awards and brought him international recognition; his name has been a familiar one in the art journals of the world's capitals and art centers. Among his many successes may be mentioned the winning of the Thomas B. Clarke prize for the best figure composition painted in the United States by an American citizen without limitation of age; two successive Architectural League medals for decorative painting; and a medal won at the Buenos Aires International Exposition in 1910 for figure compo-

sition. Mr. Ballin's most important murals are to be found in the executive offices of the Wisconsin capitol at Madison; in the home of Oliver Gould Jennings, New York; in the home of E. D. Brandegee, Boston. His paintings are to be found in many private collections, in the National Museum at Washington, the Montclair Museum and elsewhere. He is a member of the National Art Club, Rome, Italy; the Society of Arts and Letters, Paris; the Architectural League, the Society of Mural Decorators, the National Institute of Arts and Letters, an Associate in the National Academy of Design, and Artist Member of the Lotos Club.

It is significant, is it not, that a man of Mr. Ballin's standing in the world of art is devoting his entire time and effort to the cause of "better pictures"?

Everitt Shinn, because of his fame as an American illustrator, probably is well known to the readers of these pages. Mr. Shinn's clever drawings have made such a place for themselves in the pages of American magazines that the "Shinn type" of illustration has become a standard. Quaintly charming in their details, his drawings are packed with human interest and peopled by figures whose richly humorous characteristics have revealed the artist as the Dickens of the pen and brush. Mr. Shinn's services are in constant demand by the art editors, and have won him a fortune. But magazine illustration is by no means the sum total of this artist's accomplishments. He is a mural painter with an established reputation and a niche all his own; he is a facile worker in pastel, and—he is an unusually successful writer of dramatic sketches.

William Cotton, whose advent at the Goldwyn Studios is more recent than that of Mr. Ballin and Mr. Shinn, is one of the most successful of the younger American artists, having already achieved an international reputation as a portrait painter, and won distinction as well with his decorative drawings and tone studies. Mr. Cotton won success, following study in Boston and Paris, with a series of canvasses, one of the first of which to gain wide recognition was "The Princess," the painting of a little girl fresh from her bath being attended by two ladies-in-waiting. This picture won the first Hallgarten prize at the National Academy of Design, in 1907. It was followed by many portraits, notable among which were a full length figure of Chrystal Herne, the actress, a portrait of Harrison Rhodes, the author, and a study of a young girl, Madge Evans, now well known as a moving picture player. Mr. Cotton's work has won the praise of critics both here and abroad and has firmly established him as one of the forces to be reckoned with in contemporary American art.

In beginning the production of a Goldwyn Picture the first and primary service to be rendered by the particular artist in charge of it is to design the sets. Instead of being handed to a technical director or an art director or a master carpenter or any one or several of the usual train of people who look to this end of motion picture production, the Goldwyn script is turned over to Ballin, Shinn or Cotton. Actually, physically, these men design the physical settings in which the action of the photoplay

takes place; and this means not only scenes, but in most instances the entire minutiae and details of all fixed and movable accessories, including furniture, furnishings, draperies, all species of properties, and costumes, working, of course, in harmony with the star for the last named.

Mr. Ballin, imbued with the spirit of architecture, thinks in plan, and works in it. For each set he prepares a plan drawing to scale, sometimes including the larger pieces of furniture, but more often omitting them. This drawing is frequently supplemented by a flat sketch showing side walls, and their ornamentation—or lack of it. Nothing is drawn in perspective, and figures and accessory details are omitted, these being furnished later under the verbal direction of the artist.

Mr. Shinn, as might be expected, draws in perspective; what is more, his drawings are usually a visualization of some keynote episode or situation of the photoplay the action of which takes place in the set shown. His drawings are executed with all the care and wealth of elaboration which this artist puts in a magazine illustration, and, as may be seen by the example reproduced in this article, these set drawings are illustrations in all but name. Mr. Shinn's art is impressionistic, but it suggests every detail in a room or scene; and the figures of characters are shown in correct costume and in some characteristic or actual situation. For dimensions Mr. Shinn hands a note to his collaborators or confers with them in the production of his sets.

Mr. Cotton's method, as revealed in his work on the first of his Goldwyn Pictures—"The Spreading Dawn," in which Jane Cowl is starred—is to make a rough plan drawing and elaborate it with sketches.

This business of designing sets, while it is the first and primary service which the artist renders his production, is by no means a perfunctory or casual matter. Many ends are served in this first fitting of a photoplay production with its physical dress. Not only is the entire atmosphere of a production created, for this is true of all sets, no matter by whom made, but in the hands of the skillful artist the actors in the photodrama are measurably assisted in getting their message "across" to the audience.

"Every known emotion," says Mr. Ballin, "can be expressed in terms of form and color. Through the physical marshalling of objects, through contour and balance (not balance of weight, mind you, but art balance), through

light and shade, and their gradations, the world's grief and the world's joy may be deftly and exactly expressed. Despair and hope, doubt and decision, hypocrisy and sincerity—these and other traits are convincingly suggested by the physical surroundings of the people who are supposed to portray them."

This is really the vital aspect of settings, when measured by the artist's standards. Do they help to carry on the story? Do they merely provide so many scenes in which the story—and the people living it before the eye of the camera—struggle on as best they may? Or, as is not infrequently the case, do the settings positively hinder the progress of the story and the message it conveys? They may do any one of these three things.

To this end Mr. Ballin lays great stress, as do the other artists, on color, or tone values, in his scenes. Of course the ordinary photoplay shows no color, as the layman uses the term, it being photographed and projected in black and white. But to the artist color is a relative term, and every composition registers color, even though it be expressed in black and white. For the purpose of accurately controlling the color values of his sets Mr. Ballin has devised a chromatic scale or graded schedule of tone values. Rather he has devised a series of them. These are simply strips of board painted in sections which imperceptibly graduate from dark to light, several different colors being employed, one for each board. These scales are numbered, and the various sections are lettered. As the photographic value of every gradation in every scale has been determined, all the artist has to do to procure that precise value in any set is to call for the use of the desired number. The scene painter selects the pigment corresponding to the number given—and the result is automatic.

Inasmuch as the final object of a setting is to help the actors tell a story to an audience, the one aim of the artists is to simplify. The play and the people in it are the important things, all else are mere accessories. The fact that a certain scene calls for "a rich library set" does not give the scene painter and the carpenter and the "furniture hound" license to show all that they know about what properties and what effects may be found in "rich" libraries. The artist determines, What is the province of this setting in the story? What traits of character does it expose? What emotions must it help to convey or conceal? And having determined these

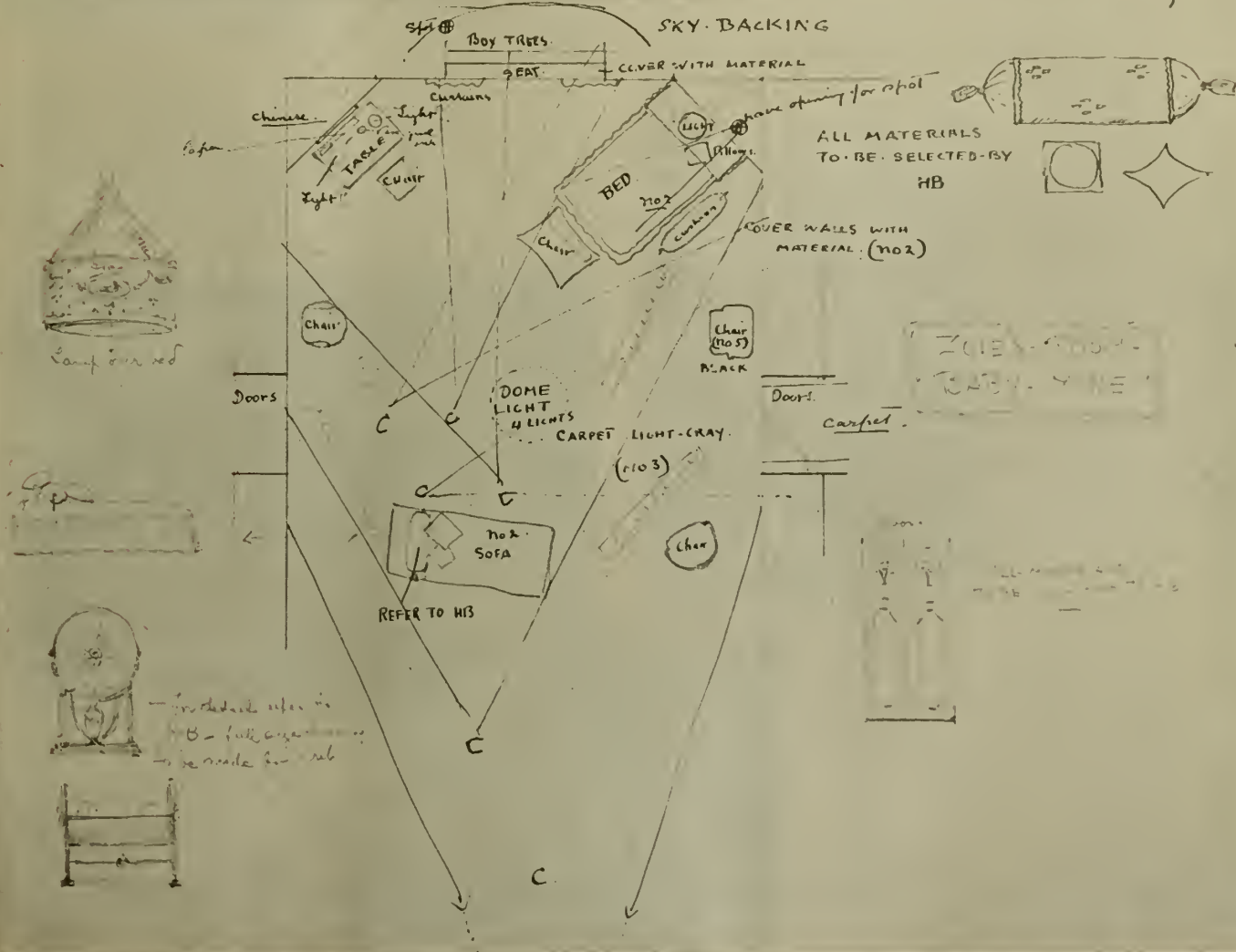
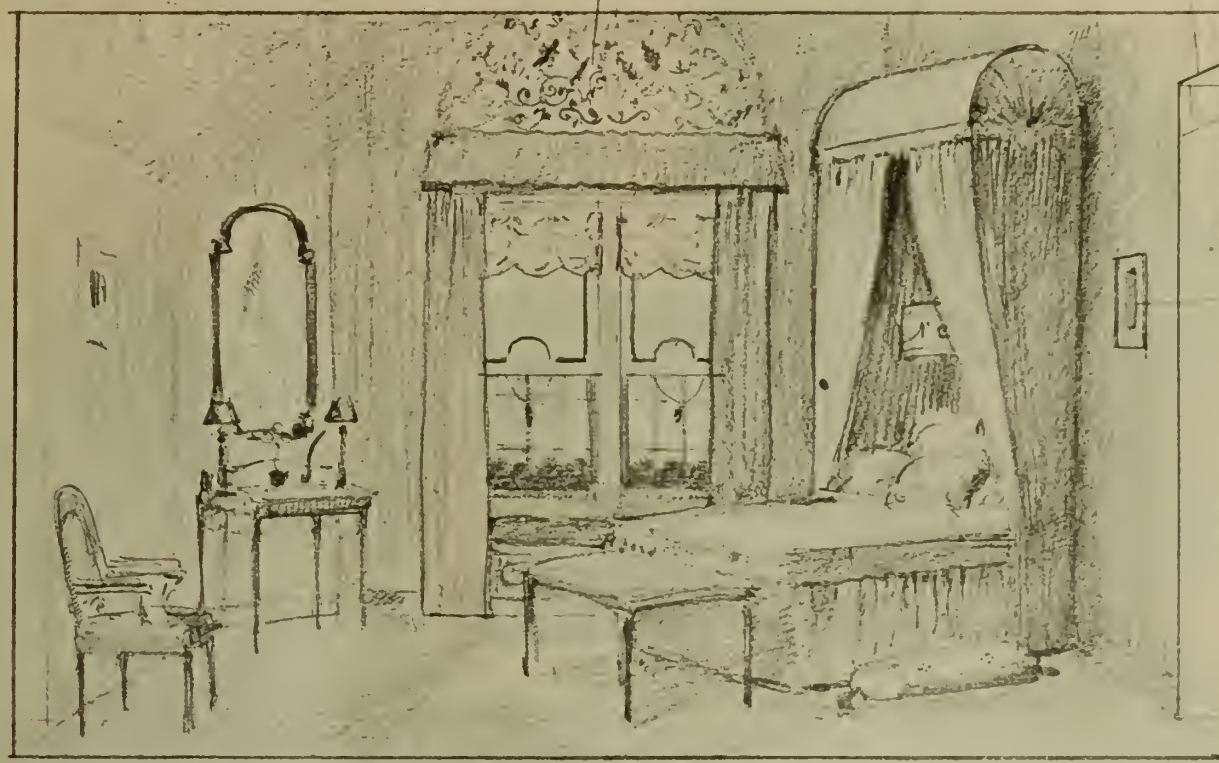


Hugo Ballin.



Three Scenes Designed by Hugo Ballin for Maxine Elliott's First Goldwyn Picture.

In this production the artist has provided for his star a succession of backgrounds in sets the chief characteristics of which are extreme simplicity, dignity of line and charm of proportion. In doing this he has achieved settings which are not only beautiful, but which help the story through the atmosphere of refinement and distinction which they bring to it.



Detailed Working Drawing by Hugo Ballin for a Scene in "Baby Mine," Madge Kennedy's First Screen Comedy—
See Page 387.



The Artist's Sketch Realized in Action.

Above is a drawing by Everitt Shinn for "Polly of the Circus," one of the first Goldwyn Pictures in which Mae Marsh is starred. At the right is a still photograph of the scene as it was acted. Not only the artist's scenic requirements, but the spirit of the sketch has been reproduced as well.



things, the artist builds accordingly. Now the setting required may be exceedingly complex; or it may be passing plain. Which of these it is does not matter. The important fact is that the setting has been made not only to step out of the way of the story and let it proceed as it should, but actually to help the actors carry on their tale, to march with the progress of the drama. The setting, as a separate entity, has ceased to exist when it has successfully met the requirements of these tests—and in this manner simplicity has been gained.

This process, not only of eliminating every unnecessary thing, but of making every physical element in a photograph, no matter how small or how great, no matter how costly or how cheap, place its shoulder to the wheel and help to roll the story along the main path of its progress is the process of real simplification which three eminent artists have brought to Goldwyn Pictures, and it is a new word in motion picture production.

Very interesting are the sets which Mr. Ballin designed for the first picture in which Maxine Elliott is starred—it must be nameless at this writing, as no title has been fixed upon. Here the artist was confronted with the problem of providing settings in which the features of a woman internationally famous for her beauty would show to the greatest advantage. Also, the story recorded a conflict of open honesty with crafty vice, and of refinement with vulgarity. The picture, which will be seen very shortly, since Goldwyn productions are released in September and trade showings will antedate this by some weeks, shows the severely plain backgrounds with which Mr. Ballin furnished Miss Elliott's scenes. But plain as these settings are, they yet convey a sense of beauty, of refinement, of personal elevation and strength of character, which infinitely enhance the dramatic struggle in the story; which tell, as a thousand feet of film and a thousand words of sub-title could not tell, the kind of person Miss Elliott is supposed to be in the story, and which incidentally afford at every turn a background against which Miss Elliott's

strikingly beautiful profile stands out as clear-cut as a cameo.

Such settings have never been utilized before in motion pictures; it remained for an artist, with that instant, intuitive perception of values which is the true artist's birth-right, to bring them to the studio.

Markedly in contrast with these, but equally carrying out the artist's idea that settings should not only create an atmosphere but should actually help the players to tell their stories to the audience, is the pretty setting designed by Mr. Ballin for *Zoie's* bedroom in "Baby Mine," the first of the plays in which Madge Kennedy is starred, and incidentally the third of Mr. Ballin's Goldwyn productions. Here the character which the setting is required to "plant" is that of a lovely young girl who has not penetrated far below the surface of things; of serious thought and responsibilities she knows not a whit. On the other hand, she is well reared, refined, educated, absolutely virtuous, and angelically good, despite the fact that thoughtless lies roll from her facile little tongue in an endless flood. All these things the artist bore in mind in designing his set. He surrounded *Zoie* with the ordinary objects to be found in the boudoir of a young bride, but he so manipulated the tone-values of his set that at every turn these physical surroundings

suggest and supplement the character of the person whose choice they are supposed to be. The furnishings of the bedroom are done in a finely flowered cretonne, which conveys not only femininity, but the easy-going, surface-living *Zoie* herself. And every detail of the room's arrangement has some meaning in the drama of the little wife who lied to her husband about the babies she had never borne him.

"I put that mirror there," said Mr. Ballin in speaking of an unusually effective dressing-table mirror with a Chinese frame, "not just because I had to have a mirror in the room, but because in studying the story and its action as revealed in the scenario I could see many places in which the dramatic action could be heightened by the use of the



Where Detail Matches Detail.

The above sketch by Mr. Shinn is for another, Mae Marsh picture, "The Bird Doctor." How faithfully the stage mechanics have reproduced the drawing in the studio set, shown at the left, is seen by comparing, detail for detail, the drawing with the scene; the order has been reversed in the stage set, but no detail is omitted.



mirror; it was needed, in fact, to carry on the story as I saw it. And all through the play that mirror plays a very real part.

"In designing any scene in a photoplay I have in my mind not only the general purposes for which the set will be used, but I visualize mentally the players in position in the setting, at this and another moment in the play; so that I have mental pictures of so many vital compositions of figures and backgrounds, and when I design a bench here, or a window there, or a bit of trellis there I know, before the scenery has been built, just how the actual scene in the photoplay will appear on the screen—just what



Everett Shinn.

the relationship between the persons and the things in the scene will be, just what effects will be produced, just what drama will flow from striking this, that, or another note in composition. And this is the reason that we can not permit the slightest departure from our plans by the artisans who carry them out in the actual production of the set. Obviously no one but the artist who has dreamed the dream—so to speak—can know just what effects, what compositions, he had in mind when he planned this or that bit of his

sketch; and should these be changed by a second or third person not in the secret, the whole drama, the whole psychology of the set would be thrown out. This may sound like taking ourselves very seriously—but it is only taking our sets seriously—which is a different thing!"

Just as Mr. Ballin is a romantic idealist in his work, so Mr. Shinn is an impressionistic realist in his. This is clearly established in the first two pictures which Mr. Shinn has designed for Goldwyn, "The Bird Doctor" and "Polly of the Circus," in both of which Mae Marsh is the star. And the settings in these pictures show to a marked degree how faithfully the sketches of the artists are lived up to in the production of the actual setting on the studio stage. Reproduced with this article are sketches for scenes in the two photoplays just named—the work of Mr. Shinn before any work had been done on the sets; and paralleling these are photographs made of the actual sets as they stood on the studio stage. It will be seen that not only has the general scheme been followed in each instance, but detail for detail the artist's thought and the finished scene coincide. And this is done, not for the sake of slavishly following an artist's drawing, but for the reason that the artist, having planned scenes in which he saw, in his mind's eye, episodes of the play passing in order is presumably better fitted to say just what are the requirements of those scenes, down to the minutest detail, than is any one else.

Mr. Shinn, however, assists his collaborators by drawing into his sketches the actual figures of the actors in some episode of the play, and it is almost uncanny to see the manner in which, during the process of filming the play one scene after another duplicates the exact composition the artist has drawn, both as to the attitudes and positions of the players in relation to the settings and in relation to each other.

In all this no word has been said of the director—that

august boss supreme in the land of the studio stage. He one is tempted to ask, does this autocrat take this schemer in which such importance and authority is invested—the artist? The answer is that in the Goldwyn plan the artist and the director co-operate. This is not fancy; it is accomplished fact. Further than that, the artist and the director may act as co-directors of a production, as have Mr. Ballin and Mr. John Stewart Robinson on "Baby Mine." And it is not without the realm of the possible, in things Goldwyn, that when the artist has become sufficiently proficient in the art of directing to stand alone he will direct—alone.

For Art has become the handmaiden of the Movies.

Key to Illustration on Page 385.

The sketches reproduced on page 385 constitute a working drawing made by the artist director, Hugo Ballin, for a setting in "Baby Mine," the first of the Goldwyn productions in which Madge Kennedy is being starred. As this set is used in a succession of scenes Mr. Ballin has made a perspective drawing showing the placing of bed, dressing table and mirror, as well as their character. This he has amplified with a floor plan on which the main articles in the room are placed and the various positions marked at which the camera will be set, and the angles of photography exactly indicated. Positions are given for overhead and bank lights, and tone values are indicated by numbers. Every incident in the action which takes place in this set is thus provided for, and in the building of the setting and the photographing of the scenes in it the plans made by the artist were followed with variation, the result being that every picture in the set is an artistic "composition." The production of "Baby Mine" was made under the co-direction of Hugo Ballin and John Stewart Robinson.

Our Little Sister of the Screen

Shirley Mason, Daintiest of Picture Stars, Delights in Rags and Excitement.

I HARDLY know what to write because I really like every part I have played so far, whether I am wearing rags or fine clothes. I only like the idea of rags or plain clothes because I do not have to be so careful not to crush or soil them while waiting around the studio.



Shirley Mason.

I took the name of Shirley Mason when I joined McClure's about ten months ago to work in the "Seven Deadly Sins." I loved to play the part of Eve Leslie because she had so much to do through all the pictures and because there was a lot of exciting scenes, and I love excitement.

I just finished a picture called "The Little Chevalier." I played a boy's part and also that of a girl. The part I liked best was a duel I fought. It took me three weeks to master that scene alone.

I cannot remember my first appearance on the stage. I was only two years old and had played several small parts. My first good speaking part came when I created Little Hal in "The Squaw Man" with William Faversham. After that I just seemed to play one part after another; sometimes boy's and sometimes girl's parts.

The last part I played on the stage was the name part in "The Poor Little Rich Girl," on the coast trip. I hope some day that I will be able to create a child's part like "The Poor Little Rich Girl." My sister, Viola Dana, created that part.

I think I have written about myself enough. It seems that this letter has an awful lot of I's in it.

Sincerely, SHIRLEY MASON.

Evolution of the Technical Man

By WILLIAM G. SMART

THE evolution of the technical man in the motion pictures contributes always to the development of the art of cinema producing. The technical man is the support of the director. He is the spring of the studio works that is never seen, and the most important advances of the screen art have been contemporaneous with the new inventions and applications in his department.

The modern technical man must possess a multitude of trades, besides some knowledge of almost everything else under the sun. It is self-evident that he must be a carpenter and scenic painter, and something of an interior decorator acquainted with period furniture. It is desirable that he be at least an amateur chemist, since many original effects are the consequence of a knowledge of how to combine acids and bases and compounds.



W. G. Smart.

To be a photographer of some ability is essential, inasmuch as the constructor of effects must be capable of visualizing their results upon the films, besides understanding

the laws of projection. Today when the industry has attained heights unthought of five years ago, the quantity of information at the disposal of the technician cannot be too great. Producers are incessantly widening the areas of their activities and are pushing into fields which in more conservative days were taboo, with the outcome that the technical man is constantly called upon to accomplish results previously held to be impossible.

An appreciation of the expansion of the technician's activities may be gathered from a resumé of his history. In former times the technical man was usually a scene painter or carpenter picked up at random, whose sole experience was derived from the stage and who knew little or nothing of the distinct and entirely novel method of expression called the movie. Nine years ago when the old Biograph company was located in a dingy, old-fashioned house on Fourteenth street, New York, the technical department consisted of but two men. These were jacks-of-all-trades, from scene shifter to paper hanger, and they had to satisfy the fastidious requirements of such persons as D. W. Griffith, Mary Pickford and others of impending eminence.

In contrast today in the Peerless studio, where William A. Brady holds sway, the scope of each member of the technical department is restricted entirely to his trade, thus insuring the highest efficiency.

The technical director has three assistants who cooperate with him on the various divisions of the work, and they in turn hold the members of their respective departments responsible. When the manuscript has been approved of by the director general and the scenario editor, it is turned over to the technical director, who reads it through with care.

It is now given to an assistant who picks out the various scenes and writes down their requirements. Then follows a series of conferences with the director, during which the story is discussed, the properties fixed upon, and the manner in which the action will be portrayed (in the studio vernacular, "geography"), and the angle from which the camera man will operate or shoot, are all decided upon. Any opportunity for unusual lighting effects is immediately embraced.

Succeeding this discussion the technical director orders certain interiors and exteriors built according to his sketches, obtains the furniture, and directs his assistants to do the essential painting, carpentry and decorating. If there is anything unusual called for by the scenario the proper persons are told to get it.

A ground plan of the set is now drawn up by the technical director. In other words the arrangement of the furniture, the placing of the properties and the location of the doors and windows and stairs, etc., are laid out for the information of the head scene shifter, or as he is known in studio parlance, the head grip. The head property man receives a ground plan also, and it is his duty to place the properties in their designated locations.

Meantime the technical director is constantly working with these various departments so that the product created is in accord with his final ideas. As plays are not written but rewritten, so pictures are not built, but rebuilt. The necessary adjustments and alterations are made, and the set is ready for the work of the director.

Speed Prime Requisite.

Speed is a primary requisite inasmuch as the sets cannot be constructed several times, and besides, space in a busy studio is at a premium. It is the technical director's work to plan the studio floor so as to permit sufficient room for the operation of all the sets without one director interfering with the activities of his neighbor. Decision as to which scene of the photoplay is to be worked upon is often made not earlier than the evening previous and it requires considerable effort and ingenuity to have the set properly prepared for the director to work upon the following morning.

When unusual properties are needed it has been often the case that property men have endeavored all night to collect the required articles—but the word "can't" is foreign to the technical director.

As a concrete case, in a picture in which Alice Brady partakes, a coach of the period of the Revolution was needed. The staff of the studio hunted far and near for the coveted treasure and did not receive any encouragement until at the last moment they discovered a person in an out-of-the-way cranny of New York who owned such a relic, and thus smiles succeeded despair.

Since it is the fountain head of all information, the office of the technical manager should possess a library with books of reference on history, architecture and furniture; photographs and copies of the famous places and palaces of the world, guide books to important cities, books on costumes, books on interior decoration, chemistry—in fact, the library should aspire to comprehend the world's information.

The technical director has ceased to be a mere capable mechanic; he must be a man of widespread knowledge and imagination.

The technical man also maintains a complete index of firms throughout the country who deal in the unusual and exotic. He knows where to get anything from wax flowers to an Egyptian mummy.

Extent of Progress Great.

The extent of the progress of the motion picture is brought out in relief when comparison of the methods of constructing sets in vogue some years back is made with the principles being applied today.

Up to a short time ago the screen craftsmen attempted to apply the experiences of the stage, with rather unfortunate results. The realization that they were dealing with a new medium of communication was absent. It was not until technical men were bold enough to discard their unworkable theatrical ideas and strike out for themselves that the screen began to make real progress. The ideal today is to make the illusion complete. The attempt is made to have the sets and scenery a transcript of actual conditions.

Examples of this advance are manifold and illuminating, especially in the details of production. Formerly canvas was used exclusively for walls and backgrounds, with the result that they shook and registered a blurred impression. Today compoboard has supplanted canvas.

The window sills, staircases, door-jambs, panels, etc., are built probably more securely than in many houses. Pictures and fixtures were formerly all painted on the canvas, with the consequence that from the shaking of the scene the illusion was lost.

Realism Present Keynote.

At present the keynote is realism. Actual paintings, lighting fixtures, mouldings, art objects and the like, are employed with gratifying results.

The study of wall papers is important. Only after considerable experiment was it discovered that paper with straight-lined designs gave a false impression. Those having a regular and strongly accentuated design totally lacking in detail ornamentation get across satisfactorily. It was a common opinion until recently that in order to derive the impression of richness it was imperative to use heavily flowered papers, preferably of a red color. The result obtained on the film was often nothing like that sought. The design was so intricate that the camera could not register it and the red color did not appear as such. As a matter of fact it has only recently been learned what are the proper shades for camera work.

Many studios are adopting the ideas of futurist art evidently not remembering that what is excellent for pictorial work does not imply equally successful photography. Gold furniture as well as draperies and curtains has been dispensed with as much as possible. In some of the studios there still exist old sets which were constructed for theatrical purposes and in consequence can do service in only one form or shape, whereas in contrast to this new sets can be utilized in over one hundred different forms without recognition.

The possession of ingenuity on the part of the technical man is an effective aid in overcoming many minor ob-

stacles which hinder the gross result of the picture. Instances of the value of this sense are exemplified in the discovery of the breakable bottle and of the fact that ordinary glue faithfully conveys the illusion of cobweb.

Further examples of the detail changes which have taken place in the production work could be multiplied ad infinitum, but a word must be said about the influence of chemistry. Scenes of warfare and fire were always a source of danger and vexation. The ammunition used was identical with that employed in actual combat, and consequently injected an item of peril into the work.

Thanks to a man named Newman, a noiseless and harmless cartridge has been invented which serves the purpose to a nicety. Possibly only one who has really been blown up can fully appreciate the significance of this discovery.

Newman has also originated a cartridge which can do service at night and give the effect of real warfare. Formerly fire scenes were dreaded because of the deadly fumes of sulphur, but this is now avoided by using other chemicals which permit everyone to work in comfort and safety, besides giving the desired effect.

All in all, the technical man has a busy time around the studio. He is not a showy part of the machine, but without him it would be apt to be gummed up in a very short time.

In the Costume Room ✓

By MRS. FRANK FARRINGTON.

Costume Mistress, Thanhouser Film Corporation.

HAVING charge of a Costume Room in a big motion picture studio is not exactly a recreation, but it has its compensations in the interesting nature of the work. We are busy almost every moment of the time—for the simple handing out of costumes is the least of our work—but you don't mind busyness when you know it is creative.

For the costume department creates, and don't let the big salaried director forget it. The taste of the costume mistress is consulted by every common sense player in the studio, and the least of her problems is that of delivering or having returned a costume.

To give an instance: A young woman rushes into the department with a rush call for a dress that will fit a vampire part that has suddenly been written into the picture. As the suddenness affected us all around—the author, director, assistant and finally the poor costume women—we weren't able to fill the order. However, the director had a huge company waiting and the young woman had to be garbed for the part. Here the costume mistress and her assistants get in their fine Italian hand. Snatching up some material that was right at hand, they deftly drape the actress until she is a vampire, indeed, and can rush onto the stage and change her director's gloomy face to a smiling one. No doubt while this rush fitting process is going on, the Costume Department must ransack its shelves for clothes for a "Giant" who must be dressed in



Mrs. Frank Farrington.

boy's suit for the comedy director, and a dwarf must be costumed as a "Pirate." We work with hands in the Costume Room and, since there are ladders to climb, often with both feet!

Costuming a film production is a thoroughly different proposition from costuming a theatrical production. The writer is enabled to speak of this contrast because she had costumed many Broadway productions before coming to the studio. Some of these included Olga Nethersole's "Sappho," productions by Augustin Daly, and Klaw & Erlanger.

And the difference is a time difference. The picture producers spend as much money in their Costume Rooms as the theatrical managers, but the work of costuming a theatrical production is generally laid out so far in advance that it would never fit in with a motion picture studio schedule. For that matter, however, it is "hustle,"

"hustle," "hustle," in the studio as you never find it on the stage. Perhaps that is why the motion picture producers have crawled up on their theatrical competitors so rapidly and now over-top them.

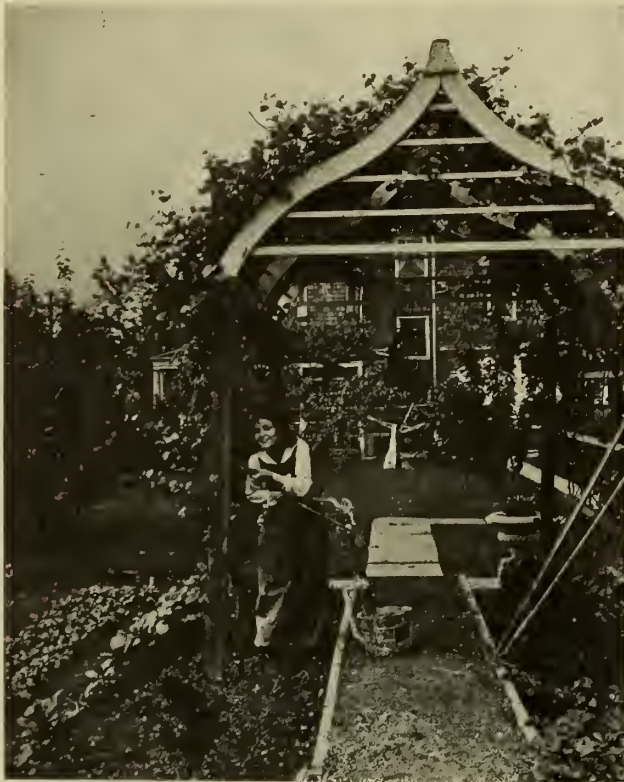
The work has its funny side. This is brought out when some sort of a costume play is being filmed. The sweet young ingenues seldom feel at their prettiest in some staid costume of a past period, and I have known them to rush such a costume to their own dressmakers and have some "style" put in. Of course, such a change showed up the chicness of the actress to better advantage when the scene was finally photographed, but when the scene was projected before the first print critics, you would hear a howl about inaccuracy and a re-take would have to be ordered. Yes, you will run into Vanity in the Costume Room; for isn't Vanity's chum—Dress, and isn't the latter our mainstay?

Norma Talmadge a Modern Female

Meets Her Guests in Riding Breeches With an After Luncheon Change to Modest Womanalls.

By MARGARET I. McDONALD.

SOMETIMES we are prone to forget that what used to be known as the modern female has "evolved" from the severe type of a few years ago to one as sweetly charming as it is unembarrassed. It dons the attire of man with the innocence of babyhood, casts off its hair-pins and other like restraints and bubbles with the effervescence of perfect health. Such is pretty Norma



Norma Talmadge at Home.

Talmadge, the popular moving picture star in the solitude of her summer home.

Her summer home at Beechurst, L. I., faces on the bay, with nothing on earth to obscure the view save a few bushes of wild honeysuckle scattered here and there. And as she came down the steps to greet us attired in neat fitting black and white check riding breeches, brown sweater and other accessories, I felt the seriousness of my intended

interview dissolve to the importance of a thistledown. I was face to face with a little girl who for the time didn't care whether a moving picture ever existed or not so long as she was allowed to ramble through her vacation care-free and undisturbed.

At her invitation we ensconced ourselves among cushions on easy chairs and couch hammocks and listened to and laughed at the prattle of a mere girl partaking the while of a dainty lunch. A tragedy had occurred in the Talmadge household that morning; one of Miss Talmadge's parrakeets had passed out. She fed it a chocolate drop, and at the moment of our arrival was tearfully wondering whether or not the blame for its untimely death lay on her own pretty shoulders. Its emerald mate drooped sadly in its cage nearby while its mistress turned over and over the problem of whether "he needed a wife or a husband," and to change the riding breeches for a modest pair of dark blue womanalls, then rambled off leaving the question unsettled.

There was much of interest to tell us of the radishes which she had picked in the back garden and had stuck back in the ground when she found that she had meddled too soon; and of her one ripe strawberry half of which had been devoured by an ant. There was the pathos of bug-ridden peach trees and grape vines which she "really must attend to, company or no company"; and so it was that we followed the lead of our little picture star into the back with its pretty trellises and arbors, and stood patiently by while the tree spray belched forth its death dealing concoction of arsenate of lead and Bordeaux mixture.

She talked little of pictures and was beyond coercion past a certain point where she mischievously imitated the fashion in which she "heaved sorrow" for the camera in the old days, and referred to various other incongruities of her amateurish period. So one must be satisfied to read between the lines and take for granted that her realization of the progress of the art of moving picture making is as keen as that of those who make it a business to criticize rather than to act.

Miss Talmadge in her own home is charming, hospitable, and artless as a child. And except for the quick change of expression, of which her countenance is ever proclaiming capacity for, it would be hard to believe that she had ever heaved sorrow, real or artificial.

Roscoe "Fatty" Arbuckle asserts that at least one good joke should be perpetrated at the family breakfast table every morning. This is more essential to starting the day right than the inevitable newspaper or coffee and rolls in the opinion of the funniest fat man.

Trials of the Cameraman

By WILLIAM E. FILDEW

IT HAS been said that the cameraman is one of the most important adjuncts in the making of successful motion pictures. Of course this means from the standpoint of technique and effect. As one authority puts it: "He is one man who possesses the entire confidence of the director. His is the trained eye that follows the active brain of the director, and accuracy is its keynote."



William E. Fildew.

The cameraman certainly has his fill of activity and is present from start to finish of all pictures. He is present even at rehearsals before there is any necessity to "shoot," because he wishes to be familiar with situations, exits, entrances, and have the stage business firmly fixed in his mind. And when the director is through with a scene and has called "strike this" the cameraman is still old Mr. Reliable, for he remains and takes still photos, and on many occasions is obliged to give a show-

ing of the previously taken scenes to director and stars a few hours later.

In writing a short article on the cameraman that is limited to some general statements and a few anecdotes, it is necessary to get a "close up," for the topic of motion picture photography is almost inexhaustible. I am asked to indicate what has been the greatest aid and assistance to motion picture photographers during the past few years. Without hesitation I believe it has been the progress in the making of the film itself. Years back, when I worked in the old Biograph studios, where so many of the present day celebrities received their first instruction, the quality of the film was an obstacle to be reckoned with. But now both film and emulsion have made rapid strides toward the ideal.

Of course there have been improvements in the mechanical end, too,—lenses, stops, apertures, revolving heads and tilting tables. Nearly every cameraman has made his own improvements in some detail or other, but the basic foundation of camera work still remains the lens and box. Experiments are constantly being made by photographers the world over, and mechanical improvements are always in evidence, but with good film and accurate lighting the battle for good photography in motion pictures is half won.

Studio and motion picture photography go hand in hand in the matter of improvements, even in the matter of sensitive emulsions. I believe the future holds great

things for the motion picture from the photographic standpoint, and I look to see very shortly a perfected plan for color work and greater tone effect. The developing and toning of positives by new methods and secret processes is now within hailing distance.

The Greatest Difficulty.

As to what constitutes the greatest difficulty in the making of motion pictures, I should reply the insecurity of the tripod in the making of outdoor scenes. Exteriors require the greatest amount of attention from the cameraman because of the varying light and shade and the mobility of the camera itself and its liability to accident. The location chosen by the expert may be all that is desired and there may be a whole lot of trained performers, but you can't get a trained camera. The tripod must be nursed like a contrary child. It must be firmly set.

These difficulties I can better explain by citing a couple of instances that illustrate the handicaps a cameraman meets. During my engagement as photographer with the Reliance Company, I was obliged to follow the progress of an express train from an aeroplane. We were compelled to fly at a low altitude for miles on account of the focus to be desired. During all of this flight we were constantly buffeted by "pockets" of wind, even the buildings contributing to this annoyance. Just as quickly as I had the tripod set firmly and got ready to grind, and pride myself upon the fact that I was almost making history, the aviator would call out a warning and down we would plunge twenty feet or more. It was one of the most difficult motion picture grinds that I have ever attempted, not excepting taking pictures from the trucks of fast moving trains. But somehow I managed to keep the camera head tilted at the right angle and with rare luck the scenes were taken successfully. Of course, after we had landed, there was considerable doubt voiced by the director, but the result more than pleased him. I forgot to mention that a man had to be dropped from the aeroplane—the first time, I believe, this had ever been attempted—and I could hardly believe my eyes when I saw how accurately the incident had been filmed.

Aeroplane Photography.

There is very little of aeroplane photography done now on account of this air pocket uncertainty, but with the era of bigger machines and better immobility, there is bound to be a lot of it. There is a weird sensation, too, in the taking of pictures from an aeroplane—one that is never forgotten.

I remember another instance of being up in the air and obtaining surprising results. Director Cabanne was making one of the most thrilling of his five-reel Fine Art pictures—one that is still popular—"Daphne and the Pirates." He decided to have the big moment or thrill take place at sea. The waters outside San Francisco Bay were chosen for the locale. The incident was that of a pirate ship boarding a merchant vessel with a big

battle to follow on the decks. The ships were large, full rigged and mounted guns. They were several hundred yards apart and both maneuvering for position. There was to be constant action.

I was perched on the top of the mainmast with the camera in a most precarious position. After a little while I became used to the oscillation and the swelling of the ship and was making satisfactory progress. Of course there was always the danger of the tripod playing tricks. Director Cabanne and I, both with megaphones, were shouting to one another and we were doing nicely, thank you, when suddenly there came a very strong wind storm and the ships began to rock violently.

"Ah," yelled Mr. Cabanne enthusiastically, "the very thing I was hoping for. A good stiff breeze—this will make action."

And there was I up in the air over 120 feet, holding on to a mast that swayed like a pendulum. Oh, yes, 'twas fine for the director and the action for the picture, but no one thought of the cameraman. But then that frequently occurs in the taking of a picture. And finally, when the two ships had come together and the pirates had cast their grappling irons and boarded the merchant vessel, the pitching and tossing became much worse, and we had to hold on for our lives. I should have liked to have had a second camera taking a picture of myself. It certainly would have been a *moving* picture in the strictest sense of the world. Of course the results justified the risks. The scenes were favorably commented upon everywhere.

M. P. Photographers a "Risk."

Motion picture photographers are listed on insurance risks as among the "hazardous." Certain insurance companies will not write policies for you—not on your life. Yet I would rather take any of these up in the air risks than take one picture of wild animals in a cage. I think wild animals in captivity are the most difficult things in the animate world to photograph. A lion has no use for a camera nor its operator. Out in California cameramen have lots of experience with animal photography, for there are several zoos there.

Again an instance will suffice. For the benefit of those who do not know, I will say that the lion or tiger or other wild animal is placed in a large cage. The trainer gets him sufficiently quiet, so that a canvas screen may be put up between the animal and the cameraman and his assistants. Behind this canvas screen the tripod and camera box are hidden, and through a hole in the screen the head of the camera protrudes.

Doing Animal Stuff.

Memory will ever keep green my first experience in filming a man-eating lion. The trainer was not about, but the owner volunteered to officiate in his stead. We succeeded in getting the canvas screen erected and the lion did not appear to be the least bit curious until the head of the camera began to protrude on his side of the fence, so to speak. At first he looked squarely into the camera, and I began to grind quickly, so as to get this splendid pose. But the lion seemed to want a "close-up." He kept advancing cautiously while I kept grinding the film, realizing that this was an unusual "shot," and that the lion was an unusual screener. I was overjoyed and turned to say so to those behind me. But there was no one there. The lion had stopped to crouch, a position I had longed for him to assume, but the owner knew what it had meant and had yelled. "Look out! He's going to jump!"

All hands had made a wild rush for the door of the cage. Did I loiter or play the heroic? Not so that you

could notice it. Duty may have called me to finish the filming for a few more turns of the camera, but it didn't call so loudly as did safety. The last I remember was a yellow hairy substance swishing through the air and a door slamming behind me. Fortunately the film was not injured and the picturization of the lion proved a good one. But I would rather photograph anything else than a wild beast. None of them are camera proof.

These experiences form a vivid contrast to the quietude that attended the practice of my profession in my home town of Detroit, Mich., some years ago. Nowadays photographers must keep up to date with all the literature that is devoted to the camera and that is considerable. In days of old there were no such terms as "paraphenylenediamine" or "chlor-ethyl-aceto-acetate" and other words of equal length. Chemists like to clothe their formulas in such manner, but all of these terms have a generic foundation in words like phenol or methylene.

Although I have only photographed three pictures for Metro, I am more than pleased with the high standard for pictures that they have set. I am fortunate in being assigned to one of the ablest directors in the world—William Christy Cabanne. I have often been asked how conditions in the East here compare with those in California. We have more equable weather in California and less varying light and thousands of ideal locations that help a great deal and make work easier for the cameraman. The great advantage in the East lies in the fact that no matter what a motion picture needs or a director finds necessary it can at once be supplied. But on the other hand Director Cabanne is no respecter of weather. Like Admiral Farragut, he believes in "damn the torpedoes and go ahead."

Difficulties of Screen Photography

Natural Lighting and the Necessary Screen Illusion.

BY ANTONIO GAUDIO.

Photographer with the Yorke-Metro Producing Company.

IN MOTION picture photography, when we compare the effects of real and natural lighting with that which is necessitated by the demands of the action which must be included in the picture, we discover several obstacles which are practically insurmountable under

the present conditions of photography. Most directors and cameramen already recognize the desirability of showing all scenes with lighting which is as close to the real thing as possible. But when we try to get such lighting effects we find that it is almost impossible.

For instance, we are taking a scene in which the leading actors go through their business in a room which has several windows exposed to the view of the camera. The natural thing would be to have the faces of the characters illumined from the windows of



Antonio Gaudio.

the room. But, owing to the fact that the side of the set in which the windows are placed must be practically closed in,

and the sun is striking the set from above or from the opposite side, the faces of our characters on the screen will be illumined by light coming from some place in the ceiling or from the opposite side of the room, which in real life is presumably dark.

Only in a night scene can the real lighting be shown. In this the character is illumined presumably from moonlight streaming through the windows, or from a fireplace or from a table lamp. In these scenes, we can throw our artificial light where the natural light would fall, and the characters are illumined in a realistic manner.

The motion picture photographer is decidedly up against it. The necessities of the drama demand that the characters be shown plainly to get in all of their action. If the natural lighting is used, the face of the character is lost and the action is sacrificed. So the photographer must sacrifice naturalness and the artistry of reality for the benefit of playing up the faces.

In one lighting effect, which illustrates the point, we had the leading character looking down from a window, his face illumined by a street lamp outside, which in reality was below him. The real and natural thing would have been to have the light striking him below the chin. But, for the purposes of the drama, a light was

arranged outside the set so that it struck his face from above, illuminating it entirely. On the stage, it would have been possible to let the light strike merely a portion of the face, and let the speaking voice supply the deficiency to complete the effect. But on the screen the director demanded that the reality of the light effect be sacrificed to get in the man's face.

These difficulties can probably never be surmounted until we have lenses or an emulsion of such perfection that we can photograph everything, exterior and interior, just as the eye would see it. When we consider the great progress which has been made, however, nothing seems impossible. I can remember twenty years ago, when we had to take pictures of people, bracing their heads and hands with iron clamps because of the necessity of holding the pose for a long time. Sufficient progress has now been made that, with certain lenses, we can take instantaneous action with very little light.

Until further progress is made, it will be necessary for motion picture photographers to do the best they can with artificially arranged lighting. We can get the effects of reality in as many cases as possible, and resort to unreal lighting only when necessary, which, in photographing interiors, is unfortunately most of the time.

Development of Photodramatic Writing By Jeanie Macpherson

*Author of Many Paramount Pictures Notes
Many Changes in Scenario Expression*

WRITING for the photodrama is becoming more and more difficult every day. Every day new photo-dramatic symbols are being created to take the place of involved action or explanatory subtitles. As the art progresses, so does the public's understanding of the art, and the methods we used two years ago to explain certain things are now archaic, as, for example, not so long ago, when we wanted to show a man thinking of his sweetheart, we had him sitting with his head in his hands, casually gazing into a fire, but faded in a vision of his sweetheart on the scene over his head. Now we get the effect by simply having him bring out her handkerchief, a glove or something which shows the same thing. The audience understands it, and the obvious symbols are no longer a necessity.



Jeanie Macpherson.

Illustrating sub-titles by means of moving pictures is also passed. No longer do we have to describe a scene of a sub-title and then act out the scene. Now a sub-title is being dropped wherever possible and everything told in terms of action. If a woman is going down town to buy a new hat because her old one is worn out, we no longer have to have our actors make a lot of gestures and use two or three spoken titles. It is simply

necessary for them to show the worn, torn ribbon of the hat, with, of course, the necessary expression to show what is to be conveyed. To show a telephone conversation it is no longer necessary to show both parties hanging up the 'phone. If one hangs up the 'phone we know the conversation is discontinued. We no longer have to show a letter inserted more than once or twice. When the audience reads the letter they know that it is in the person's possession and they can follow it. It isn't necessary to show it from time to time.

We have found out it isn't necessary for a photodrama to have only one dramatic scene, but each scene must be a drama in itself. The whole picture must be made up of a series of small dramas. This makes the completed drama a mosaic of little ones. Scenes that have no dramatic value in them, or say nothing, must be eliminated. So the scenario writer must bear in mind at all times not what he can put into a picture, but what he can leave out. If each scene has a why and a wherefore and an excuse for being, then you get a perfect continuity.

When I speak of eliminating scenes I do not mean that scenes must be cut down to threadbare, straight plot. I find in a great many pictures that the writers deviate from their main theme—that they have two or three themes wandering through the story, which necessarily makes it complicated and hard to follow. If the writer will take a simple single theme, then work up the detail, decorate it with embroidery and lace, every little bit different from the last, but have each bit of trimming pertain directly to the main theme, he will have a much better story. Instead of that, writers branch off with a counterplot or sub-plot which is upsetting and makes the story hard to follow.

Within the next two years I expect to see a school of photodramatists as well known and as distinguished as the dramatists of the speaking stage. Already this school is being developed and established, and within that time it will be set on a firm foundation and photodramatic writers will be given their proper place and will be remembered for their contributions toward this new art.

New Art of the Motion Picture By Leopold D. Wharton

EVERY now and then, when the clouds are gray and the world is a little off in general, someone is certain to rise up, shake his head dolefully and announce that the motion picture business will be a business always, that there's nothing but commercialism in it, that there's no hope anywhere. We've all heard it—now and then, a great many of us have been guilty of uttering the very words.

Discouragement, to tell the truth, is a very frequent thing with the making of motion pictures. We wonder sometimes if filth ever will find its place on the dump heap, if there ever will be anything but a struggle between censors and producers to get "past" with something—and a lot of other things. That's when the clouds hang low. But when the sun comes out—

A new light shines on things and we see that the motion picture business is an artistry after all, an artistry that is growing and growing and becoming better every day. For instance:

Do you remember the old one-reeler days? Do you remember when a reel of Bill Spivens and his bucking horses, taken at some rodeo or stampede, made a very thrilling picture and "packed 'em in?" Do you remember when every picture was nothing but a straight run of scenes, with half of them portraying persons going in and out of houses? Do you remember the stories that once formed the basis of most of the motion picture plays? Well, if you don't, here's a sample:

"Richard Henderson needs ten dollars, so he robs the bank where he is working. On the way out, he meets the banker's daughter and tells her that he has robbed her father's bank and that he's turned bad now and that he might just as well go all the way. So he kidnaps her and takes her to a hut. There the police find him, but the girl has fallen in love with him, so she forgives him and marries him and saves him from prison."

Sounds silly, and illogical and foolish, doesn't it? But just the same, that is the type of story that was being "put over" not so terribly many years ago. Just compare that story with the story that is necessary today to produce a good picture—one that will sell—and you will see that there is an art in the motion picture business after all.

As for the lightings, the settings, the character of the people who work in the picture, the types that are used, the close-ups, diaphragming in and out, the dissolves and the half a hundred other things that must go into the making of a modern picture—they are so palpable that there is no need of discussion.

However, there is this to impress:

The man who makes a good picture in these days, must first of all have a good story, well knit, well told, well

figured out in advance. That story must be more than possible. That story must tell something besides mere action. The story must be the type of story that will make the world a little better, a little happier, a little cleaner and purer for its having been told. And then—

Then that story must have its characters, fitted to every part. The day is past of fitting stories to stars. The time is coming when the star must be fitted to the story. To tell a story well, to have the characters depict the various phases of that story in the best possible way, with every bit of ingenuity known to the scenic, the lighting and the photography, that is the mission of the modern motion picture. And it is the new art of the motion picture.

There is only one thing to do when the clouds hang low and when things don't look just right in the motion picture business. That is to compare today with yesterday, compare it bit by bit, theme by theme, story by story and picture by picture—

And when that is done, one can readily see that the motion picture business is a business no longer—it is an Art.

A Few Ideas

By BESSIE EYTON.

I CANNOT speak of stage life for the reason that I was never on the stage. However, many of my friends who have engaged in the theatrical profession before playing in the pictures tell me that motion picture acting is an art in itself and as difficult as theatrical work. I have never been with any motion picture company other than the Selig company and I have been with the Selig company for six years.

In the art of motion picture acting one must continually strive for success and continually study the art of expression, gesturing, etc. These qualifications, to my mind, have been most artistically developed within the past year or two. Quiet, convincing work has supplanted the motion picture "ranting" of other days and with this quiet acting has come histrionic force to the pictures.

To my mind the personal appearance of motion picture stars in theaters is the wrong policy. I have personally refused hundreds of such invitations. Some of these invitations have been most



Bessie Eyton.

tempting, being accompanied by cash offers, free railroad transportation, etc. To my mind the screen personality of a motion picture actress or actor is not only their stock in trade, but their most valuable offering to the employer. An artist is rarely so impressive as his screen photograph and when he or she appears in the theater, gives a little talk and then shakes hands with the motion picture admirers, right then and there much of the romance and the illusion surrounding his or her personality is lost.



Leopold D. Wharton.

Development of Animated Cartoons

By JOHN RANDOLPH BRAY

ABOUT every enterprise, great or small, there hangs a tale. Sometimes there is a glint of riches won almost every night; great fortunes made on a lucky turn of the cards, but for every such hidden success there are a hundred that have come to be through the courageous heart that would not be discouraged through days and nights of the ache of failure and the pinch of poverty until the great goal, that pot of gold at the rainbow's end, was within grasp. And more often than not at the rainbow's end there lay no glittering fortune but far greater treasure—a great and glorious name.

To John R. Bray, the man who made the animated cartoon possible, there has come such a name. Success has smiled at him only because he would not see her frowns, and the story of his career is one that must be of interest to every whole-hearted, red-blooded, man, for it is a story full of trials and obstacles, each met with that undaunted courage possessed only by a man who knows the meaning of the word work and who holds for himself a true estimation of his own worth. And closely associated with his success and a staunch supporter of his every effort is a little lady whose smile and encouraging words were in no little degree responsible for his being able to stand up against his early trials. Margaret Bray, wife and companion, is the lady's name, and the pride she holds in her husband's work is one of the really worthwhile things that cannot fail to be seen by anyone who has had the good fortune to meet this sterling woman.

John Randolph Bray, whose name now is a household word wherever the motion picture has reached—and that means everywhere—conceived the idea of animating drawings through a chance visit to one of the great department stores of New York. At that time Teddy Bears were the popular toys for children, and in this store a motion picture film was being exhibited showing these cute little fellows doing funny stunts. Now Mr. Bray had attained a reputation for his drawings of Teddy Bears and while watching this film it suddenly struck him that if the toys could be animated then why not drawings. That very night he started experiments in the little studio he had fitted out in his farmhouse near Poughkeepsie. Success did not attend his efforts quickly, for he had no

knowledge of motion picture photography, but he set to work to overcome that obstacle.

After several weeks of tireless effort the artist began to realize that he was up against a problem, which if he were to continue along the line on which he had started, would require the life-time efforts of a Methuselah. For he had learned that each foot of motion picture negative contained sixteen separate pictures and that to make a film 1,000 feet long would apparently require 16,000 separate pictures to be drawn. As the Teddy Bear series contained from seven to ten characters, Mr. Bray figured out that in order to animate his series it would require

7 x 16,000 or 112,000 different figures—each drawn with the most expert and painstaking care—to complete this film. He also found that after all this had been accomplished he would have to set each drawing in its proper place under the camera and photograph it into the film, one exposure at a time, until the entire 16,000 exposures had been made.

Realizing that such a tremendously long drawn out and tedious proposition was impossible of accomplishment in the short lifetime allotted to the average individual, let alone his desire of supplying the public with one such subject a week, Mr. Bray set about to evolve processes for eliminating this prohibitive mass of detail effort and to make the animated cartoon a commercially practical proposition. After many months of patient effort, he finally evolved a film that, while far from perfect, yet was sufficiently well done to indicate that he was on the right track.



John R. Bray.

Armed with this film, he called on Pathe, and by good chance the head of that institution, Charles Pathe, happened to be present. Mr. Pathe was delighted with the picture and offered every assistance to its producer and promptly entered into an agreement whereby Mr. Bray's future efforts were to be released on the Pathe program. In short time a second and decidedly improved picture was produced and circulated, and finally J. R. Bray's "Col. Heeza Liar," the character with which his name is always linked, was evolved and attained national favor, a place which it still holds indisputably.

Mr. Bray was far from content with the quality of his early efforts and strove to improve his work both from



F.M. Follett

Wallace A.
CarlsonLeighton
Budd

Earl Hurd



J. F. Leventhal

H.D. Bailer
Manager of Art Dept.

View of a Corner of the Art Department

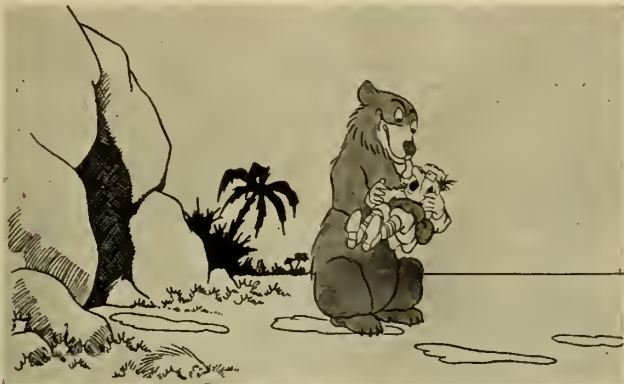


A View of the Camera Room

the standpoint of smoothness of action and economy in time and effort. By everlastingly keeping at it he finally evolved processes which reduced the time of producing to a minimum, while at the same time he obtained an absolutely perfect result, eliminating entirely one of the greatest objections to animated cartoons—the jerkiness heretofore so apparent. These processes Mr. Bray patented and it is only by the use of them, together with certain later improvements devised by Earl Hurd, a young cartoonist long associated with Mr. Bray, that the quality of the animated cartoons produced by The Bray Studio, Inc., a corporation of which Mr. Bray is the head, is kept uniformly perfect.

The success of the animated cartoon in the motion picture world invited others to make a beginning, so that an entirely new industry resulted in which hundreds of artists are now making a splendid livelihood.

As Mr. Bray's business grew he found it expedient to increase his capacity. He secured the services of a num-



From Bray's "Col. Heeza Liar."

ber of well-known artists, each of whom have created some character of his own, so that today the personnel of The Bray Studios, Inc., is composed of Mr. Bray, Earl Hurd, creator of Bobby Bumps and his pup; Wallace Carlson, whose "Otto Luck" has brought many a laugh to picture patrons; F. M. Follett, animating the "Quacky Doodles Family"; Leighton Budd, whose "Lun-land" pictures were especially pleasing to children, and J. F. Leventhal, the artist who has made possible the picturization of things by drawings which otherwise could not be filmed and whose animated drawings of the Submarine Mine-Layer created a tremendous stir everywhere.

In addition to the artists, cameramen and assistants, there are employed a staff of girls who do tracing, and these are in charge of H. D. Bailry, who had been one of Mr. Bray's right hand men from the start. The present studio quarters of this organization occupy nearly an entire floor in one of the great skyscrapers of New York and are a handsome tribute to the man who, starting with an idea, developed that idea into a tangible reality.

In 1916 the Paramount Pictures Corporation contracted for the entire output of the Bray Studios, and during that year they appeared as a split reel in combination with a short educational subject. This year, however, The Bray Studios took over the Paramount Pictographs, the "magazine-on-the-screen," and are now producers of that highly interesting educational and are making the cartoons a prominent part of it.

Leighton Budd.

To name the publications to which Leighton Budd, whose delightfully whimsical characters have been the joy of the children movie fans, has been a consistent con-

tributor is about equivalent to a list of the whole magazine and newspaper field. Mr. Budd attained a valuable reputation as both a cartoonist and illustrator, and the files of Puck, Judge and Life especially are full of his work.

The first animated cartoon from this artist's pen appeared in 1916 and marked a new departure in this line of work. It was a fairy story called "Lun-land" and its novelty and the remarkably finished draftsmanship brought highly favorable comment from exhibitors everywhere. Mr. Budd has done some excellent political cartoons and for the past months has devoted most of his time to this line of endeavor.

F. M. Follett.

Probably one of the reasons why F. M. Follett has done such remarkably excellent animated cartoons on political subjects is that for about three years he was private secretary to the late Mark Hanna, one of America's most astute political leaders. At any rate, Mr. Follett has an aptitude toward things political and his facile pen is responsible for some of the finest work of The Bray Studios, Inc.

F. M. Follett, as is true of all of the Bray artists, has attained a reputation as one of the foremost cartoonists and has been a contributor to many of the leading publications. His best known characters are "Private Conscience," which appeared for a long time in a newspaper syndicate, and "The Kid," which occupied a full page in the Sunday World.

Wallace Carlson.

Youth does not constitute a fault in the animated cartoon field, for Wallace Carlson was still in his twentieth year when he produced his first cartoon and jumped to instant reputation thereby. Mr. Carlson when but fourteen years old was a regular contributor to the Chicago Inter-Ocean, but was another of those restless chaps that, inspired by Mr. Bray's work, must assay a trial at animating. Considering his extreme youth, it is quite remarkable that he should have had the patience and perseverance to stick at it until he had mastered the art. His "Dreamy Dud" and "Animated Nooze" series have been widely circulated and are familiar to the "fans" everywhere.

Mr. Carlson has created a character that has already found wide favor with the motion picture public. This character, "Otto Luck," differs from any other in that he has a foundation in real life, for among Mr. Carlson's intimates was a chap whose every move in life was a wrong one. The artist found no end of fun in this fellow and was inspired to put his many misfortunes, with a funny twist, in pictures—hence, "Otto Luck."

J. F. Leventhal.

It remained for J. F. Leventhal, a young mechanical draftsman, to apply the principles of animated drawings to a more serious subject than cartoons. As a result the motion picture public has had opportunity to seeing things that no ordinary film could depict, and the entire motion picture industry has benefited since this work furnishes added proof of the high educational value of motion pictures.

Mr. Leventhal, who hails from Knoxville, Tenn., started out in life with the intention of becoming an architect, and no doubt would have had it not been that when watching the "movies" one night, J. R. Bray's "Col. Heeza Liar" capering on the screen inspired him with a desire to emulate that artist's example and hand a laugh

to the picture public. He packed his other collar in a grip and set out for Mr. Bray's studio where his earnest appeal won him a chance. As a cartoonist Mr. Leventhal was a funeral, but he climbed on to the pedestal of fame when he conceived the idea of turning his early training to account and animated things mechanical. Great engineering feats that took months and years to complete were made to grow on the film in the twinkling of an eye; the intricate mechanism of the submarine was disclosed and many other devices and operations were made visible of these methods than could not be filmed otherwise.

Earl Hurd.

Before attempting the animating of cartoons, Earl Hurd, creator of "Bobby Bumps and His Pup," was well known as a contributor to the New York Herald, and his "Trials of Editor Mouse," "Pudge Perkin's Pets" and "Hot Off the Pen" series were a regular part of the

Sunday "comic" section. His first cartoon to see the light of day was published in the Chicago Journal in 1904. No doubt, the Journal's owners noticed the immediate jump in the circulation, because Mr. Hurd claims that he personally knew of a lot of new subscribers that the cartoons brought in. The fact that they were friends and relatives of the young cartoonist didn't necessarily reflect on the merit of the cartoons.

Earl Hurd's early attempts at animating his work, according to him, when projected on the screen, could only be looked at through smoked glasses. Characters that he thought would walk sedately into the picture did a St. Vitus dance, while other objects that had been drawn to move with speed and dispatch, such as brickbats, skillets and such like articles used in screen combats, moved sedately through the air. Perseverance, however, soon brought results and for the past two years "Bobby Bumps" has kept his place as one of the best liked and best drawn cartoons in the entire profession.

✓ Success of Screened Novels By Fred J. Balshofer

Yorke-Metro Producer Tells Why He Undertook Picturization of Novels Exclusively

I AM asked the reasons why my company has been producing and is continuing to make picturizations of popular novels exclusively. There are several potent reasons why I have adopted this course rather than to use original stories for the Harold Lockwood features.

One of the greatest arguments in favor of picturizing novels is the fact that in the first place a good novel contains so much meat with which to start. It takes a strong idea to make a good best-selling novel, and when we take that as a basis for a photodrama, we know that we have a lot of good material to start with. Staff writers are usually hard put to it to stand the pace of turning out enough good stories, each with sufficient originality and dramatic power to carry it across. The staff writer who can devote his efforts to adapting novels finds



Fred J. Balshofer.

that he has the best of the brain work which men have devoted years to accomplishing as a ground for his work. The motion picture producer is able to take the best out of a large amount of material and still have more than enough to use. Adapting novels is thus a process of eliminating, as opposed to the more difficult

and sometimes less satisfactory task of building up, a thing which has to be done in making an original photoplay scenario.

Another very great advantage of basing photoplays upon books is the fact that each member of the cast may read the book and catch the spirit of the story. While it is true that the photoplay will be vastly different from the original book of the story, yet the mere reading of the book will give the actor a thousand times better grasp of the play in which he is working than the reading of a photoplay script. When an actor has to be guided by a preliminary reading of the script, those who know the working form of such a piece of literature will readily see that it is a difficult matter to grasp the story in this way, unless the staff writer prepares an extremely detailed synopsis—an almost impossible task.

When the actors have read the book, a lot of rehearsal is unnecessary, for the players can then come on the stage with a pretty good idea of what is expected of them. Our program is usually this. Our star, Harold Lockwood; the scenario man, Richard V. Spencer, and I read the book and then confer together on the best method of preparing the rough continuity. When the general plan is agreed upon, the scenario man prepares the continuity in detail.

We do not need to call attention to the advantage of advertising which a popular novel gives to a motion picture. Exhibitors already recognize the box-office value of a big author. While the success of the novel governs the additional price which must be paid for the photoplay rights to a best-seller, still I think that the added success of the picture is sufficient to warrant the outlay of a large sum of money for the securing of such books.

I started my present policy of adapting successful novels with "The Come Back." After that followed "The River of Romance," "Mister 44," "Big Tremaine," "Pidgin Island," "The Promise" and "The Hidden Children." "The Hidden Spring" and "The Haunted Pajamas" have now been produced ready for release, and "Under Handicap," "Paradise Garden" and "The Yellow Dove" are in preparation. All of these are by well-known authors, and their success, we declare with due modesty, sufficient to warrant a continuance of the producing policy.

The Trouble Is

By EMMETT CAMPBELL HALL

WHAT'S the matter with the pictures?

That question, asked with reference to any subject should start something, but I haven't great hopes that it will in this instance. I've asked it before, the only result being that a pessimist or so has snarled "Everything," and a few optimists have joyously burred "Nothing!" Which isn't helpful. What I've been hoping for has been the thoughtful enthusiast who would say, "Something. Let's fix it."

Ever so often, the industrious press agent, traveling his familiar circle, gets around to the scenario department, having exhausted everything else, and it is announced as a discovery second only to that of C. Columbus that "the play's the thing!" It is then conceded that the story is the foundation on which the whole picture industry rests, and the world is assured that henceforth the Bulbul stories will be even more wonderfully good than ever before. Then the subject is dropped, with everyone feeling that there has been another great forward stride, and that's all there is to it.



E. C. Hall.

As a matter of fact, there has never been any real effort on the part of any element in the picture business to raise the quality of the screen drama. Also, the screen stories of 1917 are no better than were those of 1912. In fact, being the same stories and now stretched to the breaking point in order to run five or six reels instead of their average normal of two or three, they are poorer in effect.

One moment, please, before you slay me. Just which one of us, author, manufacturer, or exhibitor, *has* made any real effort? Just step forward and say "I. At such a time I did so-and-so, and kept it up."

Now comes one, bursting with indignation. He is a manufacturer, and says, "What talk is this? Did I not conduct a prize story contest, with a thousand dollars as the capital prize (reserving the privilege of buying non-prize winning scripts at about \$100 each)?" And another snorts, "Bah! I offered to pay a thousand dollars each for a hundred stories." So they did, and got the same stories that they could have purchased for half those sums. As they doubtless expected. A "prize" offer of a million dollars would not, at this time, produce a better story than might be expected to come in the mail any day, as anyone with even the faintest knowledge of creative art knows full well. For that matter, *any* line of human endeavor requires continuous and consistent encourage-

ment and appreciation, not spasmodic "prize" offers. Can you conceive of a community of farmers raising potatoes, in the hope of pulling down the thousand dollars offered at the county fair for the best basketful, and selling the balance of the crop for ten cents a bushel? Yet that, substantially, is what the photoplaywright has been asked to do.

Manufacturer Has Not Done "Bit."

No, Mr. Manufacturer, I cannot concede that you have done your bit. The fact that you paid, the other day, ten or fifteen thousand dollars for the picture rights to a novel doesn't strengthen your case at all. This was, in truth, a kick in the face for the picture-writing art. You didn't really think the *story* worth a tenth of what you paid for it, and when your hundred-dollar-a-week continuity man is through with it, it will bear slight resemblance to the original. Given the time and a little encouragement, that same tame author could probably have turned out a better play than this finished product—a sort of Irish stew of literature, will be. You paid for the "big name" of the author, and its supposed advertising value.

To bring down the average cost per script, the prices paid twenty authors, who have written good stories *for the screen*, but who do not happen to have big names, must be shaved. It is, I am afraid, a short-sighted policy. You can't count on Big Name (you tried it and he stung you with an old story he had never been able to sell to a magazine), and you are discouraging to the quitting point on that twenty on whom you *could* count. Moreover, you are discouraging the public. When Bill Smith and Jane Jones go to see a picture, they do not care a hoot whether the story was written by Big Name or Tom Brown—they only want it to be *good*. Incidentally, if you would take the trouble to check up, you would probably be astonished to discover how few Bills and Janes ever heard of Big Name. The "advertising value" lasts until the beginning of the show, unless the story itself is good, and *you* know how many of Big Name's stories would have been given a moment's consideration had they been submitted by Tom Brown. And by none of this do I intend to discredit Big Name's work—probably I am one of his most ardent admirers—when he is kept in his proper medium.

Form of Expression Forced.

If you desired a painting of your favorite landscape, would you employ at a high figure a famous sculptor to do the work? Does it follow of necessity that the subject which lends itself perfectly to the brush would serve as an ideal model for the chisel? Then why attempt to force into one form of expression that which was created in another? The arts of the novelist and the photoplaywright are as distinctly different as those of painter and sculptor, the mediums of expression are as different as the dry paint and modeling clay. Not one novel or stage play out of a hundred is suited to photoplay uses. Why should they be? They are entirely dissimilar thought mediums.

The Big Names are quite aware of this, Mr. Manufacturer, and they are accepting your money, and laughing at you.

And you, Mr. Exhibitor? What have you done toward

getting better stories? The whole thing is really up to you, you know, as the consumer, for while the public is the ultimate consumer, you, so far as the manufacturer is concerned, are the spokesman for the public. Have you ever written to a manufacturer saying, "Give me more stories by the author of *The Big Success*?" Do you know the names of three photoplay authors—the men who have made your business possible? Did you ever say "The story by Big Name was an ordinary thing—not at all the kind to keep my patrons coming back?" You've written about everything else, from the beauty patch on the leading lady's cheek to spots on the prints, but what have you said or done about the stories? Or are you satisfied with them as they are? Do you figure that mere elaborateness of production and the fact that Dotty Dimples is in the leading role will serve your ends? If so, I would advise that you spend a little time taking notes on your audience. People are *not* growing "tired of the pictures," and never will, any more than they will grow tired of books or magazines. But isn't the average mental grade of your patronage falling a bit? When a new patron shows up, if he is of any real mentality, does he become a *permanent* patron, nowadays? Is the quality of your audience advancing in the same ratio as the quantity? Better wake up, Mr. Exhibitor, and get busy, or you'll presently find your business sick of an illness for which there is no cure, or, at least, not while you are alive to profit by the recovery. Take a tip from the fate of the small town theater—the speaking stage. It wasn't the pictures that killed it—it committed suicide.

What Have Authors Done?

And we, Messrs. Authors, what have we done? Can we honestly say that we have not sold our birthright for a very scanty half-portion of pottage? Suppose we had conscientiously taken the time to do our best, would our status have been different? Would the labor of love at the end have brought material reward? Probably not, if that is any consolation. And authors are, after

all, only human beings, who must eat and pay the coal bills. It takes *time* to write a good photoplay, and few photoplaywrights can afford the time. At the prices he can get, the photoplaywright must turn out, in order to make a decent income, too many manuscripts.

Suggests Royalty Basis.

Then what should we all do about it? Why, the first thing is for the manufacturer to realize the difference between mere *story value* and photoplay value, stop paying absurd prices for the former, plus a name of more than doubtful advertising value in the picture field, and use the money to pay decent prices for the real photoplay—encourage the people who could and would write real photoplays, if they could afford to. Guarantee a reasonable sum, but pay on a royalty basis, the author's percentage being on the net profit. This would place a premium on taking pains, not only in story construction but in technique. To get maximum screen effect at minimum cost is an art, and the place to save in production is in the manuscript. The man whose play—no better on the screen—costs five thousand dollars more to produce, *through the fault of the author*—is now given just as much for his manuscript as the author whose ability and skill saves that sum.

For the exhibitor the thing to do is to indicate forcefully that he knows a good story when he sees it—*say so* when it is good, and likewise when it is poor—demand that the goods he sells be manufactured from the best raw material available, and see to it that it is done. Everything but the story is at the highest pitch of development; the pictures *must improve*, and the only opening for improvement is in the story.

And the authors—why, I suppose we will just have to try and prepare ourselves for what will surely be—to supply the demand for *real photoplays* when it duly arrives. If it doesn't arrive, we can be worrying about something else—there won't be any picture business to concern us.

The Legitimate Player in the Films

By FREDERICK WARDE.

MY experience in moving pictures has been limited; my knowledge of the stage is of nearly half a century. My education and training has been "to hold, as 'twere, the mirror up to nature."

When I entered the moving picture business I found I had much of this to unlearn. Not that it was necessary to be unnatural before the camera, but to curb the natural tendency to spontaneity, and to synchronize one's emotions and movements to the action of the machine.

To many of the distinguished actors who have appeared in pictures this was a difficult task, but I was most fortunate in having the direction of my son, Ernest Warde, himself an actor and stage manager for many years, before he became a moving picture director, who curbed my natural tendency to rapid action and by patient instruction moderated my spontaneity and reduced it to the proper tempo.

My first effort was as "Silas Marner," a visualization of George Elliot's novel; my second as "King Lear," in which I was more at home; and my third "The Vicar of Wakefield," all of which were pronounced successes. They all demanded acting as well as appearance, and without the experienced legitimate actor, would not have created the impression that they did.

That dramatic training and experience is of advantage to the moving picture actor has been demonstrated by the success of such cinema stars as William Farnum, Robert Warwick, W. S. Hart, Douglas Fairbanks, Ethel Barrymore, and many others who have achieved distinction in

the new field, and brought their keen intelligence, broad culture and dramatic instinct to the screen.

Physical beauty is a powerful asset for a picture, and for a time was practically the only one, but the development of its dramatic possibilities has created a demand for something more than attractive personality in the illustration of a story. The expression of the face must carry with it the conviction of sincere emotion. The walk, the carriage of the limbs, every action must be in harmony with the feeling of the moment or the effect is only artificial and worthless.

The lack of sequence and continuity in taking the pictures is another difficulty the, so-called, legitimate player has to overcome. The emotions are not cumulative as in a dramatic performance; but a thorough knowledge of the plot, familiarity with the scenario and a clear and complete study of the character and its relations to the others makes it a simple matter to keep the mosaics true and piece them together on completion, effectively.

In short, the technique of the moving picture is not so difficult to acquire, if the legitimate actor will subjugate his prejudices to the conditions, and recognize the many material advantages that conscientious work before the screen may bring him from this new and most popular form of public entertainment.

The actor's work upon the stage leaves but a memory, sweet and often tender, as it is, but his work upon the screen will live when he is dead, and many friends and admirers will look upon his features as in life, and recall those memories; while new generations will admire and praise his art and skill long after he has passed away.

A Business Without Brains

By ROY L. McCARDELL

WHAT I am stating here is set forth temperately, earnestly, honestly and with every desire to advance the interests and the ideals of the great and wonderful art industry of motion pictures. There is crying need for betterment in every phase of the production and distribution of photoplays. Waste, stupidity,

ignorance and conceit are the detriments that must be overcome.

I am informed by a gentleman whose veracity I have no cause to question that one of the heads of the J. P. Morgan firm, after a careful investigation of the moving picture business, with a view to financing a proposed amalgamation of big picture companies, stated that "The motion picture industry is a business without brains."

That it is without brains in production and distribution goes without saying. The mad waste of money in

those departments is openly acknowledged by the heads of the big picture producing and distributing concerns themselves. They have made these admissions verbally and in signed statements. Of these things it is not my province in this article to comment upon.

But that the motion picture industry is without brains in the most vital place where brains ought to be—in its play or scenario departments—does concern me, as it concerns all who really and truly have the interests of the art industry at heart.

The screen star and the director have been encouraged and developed, but the treatment of the screen author and the treatment of the author's efforts have been contemptible.

With but very few exceptions, the heads of the big producing companies have no respect and doubtless never will have any respect for any author or authors, living or dead. They have never shown any great inclination to treat writers or their work, be the writers great or small, with anything that approaches decency and fairness.

Writers Antagonistic.

As a result, the whole tribe of scribes are antagonistic to the moving pictures. The Authors' League, an organization in which every American writer and dramatist of note is enrolled, has for two years past made every endeavor to impress the moving picture producers with the idea that all the authors and playwrights of this

country are eager to give their best efforts to the screen, and to bring about the same status of mutual fair dealing and respect that obtains between authors and the publishers of books, magazines, newspapers and periodicals. Also the same relations of mutual interest and respect that exists between established playwrights and the big theatrical producers.

But the efforts of the Authors' League have been in vain, and in recent symposiums in the Authors' League Bulletin such noted authors and playwrights as Rex Beach, Channing Pollock, Robert Stodart, Anna Steese Richardson, Ellis Parker Butler and others have indignantly cited their personal experiences with "scenario departments" and have advised established writers and authors generally to restrain from further endeavor to contribute their original writings to the screen until better conditions prevail.

Pollock Sums It Up.

Channing Pollock sums up the whole indictment the writers have brought against the moving picture producers as follows:

"I can truthfully say that in all my experience as a photoplay writer I have never known moving picture companies, as represented by their officers or editors, to keep their word in any particular or to pay when, where and as promised."

In short, the moving picture is without friends among writers, authors or newspaper men generally. The moving picture producer has never had any respect for writers and now writers have no respect for moving picture producers.

This is a condition of affairs greatly to be regretted. The best directors and the best stars cannot make a successful film without a good story to work upon. "Box office attractions" though they be, Mary Pickford, Charles Chaplin and Douglas Fairbanks must have good picture plays. When their vehicles are not satisfying and convincing their business falls off. Charlie Chaplin in "One A. M." falls down hard. Mary Pickford in "A Poor Little Rich Girl" shows all day to crowded houses. In a few others of her screen plays not necessary to mention, the business of the attraction suffered because "the story was not there." In fact, it is safe to say that if the biggest moving picture star is given several bad plays in succession it may mean the end of his or her vogue!

It is not alone that the moving picture producers pay no commensurate price for a good photoplay, carefully constructed, but their studio departments are generally stupidly conducted by ignorant, discourteous and grossly conceited individuals. A writer's manuscript meets with the most astonishing and exasperating treatment, the which would take up this whole page simply to cite some flagrant instances of.

It is notoriously true that ideas are stolen and plots confiscated. The law courts record any number of proven instances of plagiarism paid for heavily.



Roy L. McCardell.

Payment Inadequate.

The inadequate payment, when payment was made, has long been notorious. Edward Childs Carpenter was offered fifty dollars for a scenario, which it is said he later turned into "A Cinderella Man." At the highest price that might have been paid for this as a photoplay it would have brought him a thousand dollars. As a play for the speaking stage it will bring Mr. Carpenter two hundred thousand.

Such instances can be cited by the hundreds.

The poor pay proffered for original work for the screen is not the only grievance of the author. The ridiculous butchery of an original manuscript when it is finally shown on the screen has long been a matter of exasperation to the author.

His picture play is bought on its merits—for what is in the idea, the plot and the characters. When it is screened the author sees it as a hodgepodge and a hash of all the old stale stage and screen situations.

I recently sold a five-reel feature to a leading producing company. The head of the company, a man of intelligence, bought my complete photoplay because he liked it in its every detail. When I saw it on the screen two-thirds of what I had written was omitted and situations from "Rolling Stones," "Within the Law," "The Lion and the Mouse," and even Joaquin Miller's old melodrama, "The Days of 49," were interpolated! My name was flashed on the screen as the author of this mess of plagiarism!

It is not the living alone who are treated thus. The masterpieces of the great dead are mangled likewise. Books that are standard and beloved are butchered to make a movie holiday. "Don Quixote" is made a burlesque melodrama and he is killed finally by a bullet! "Sappho" is turned into a "White Slave" film. The characters of Dickens are twisted and perverted out of all original semblance and the stories themselves are

changed wholly around! As a consequence, the millions who love and revere the great authors and their masterpieces are disgusted and regard pictures with contempt, while the ignorant, who have never read the great standard stories of all time, are disappointed in the presentation on the screen of great books of which they had heard and had expected much.

These are no solitary cases. There is hardly a masterpiece of fiction that has not been twisted into puerile "hokum" for the screen.

Star Must Have "Sympathy."

When I asked why Sappho was made a repentant-more-sinned-against-than-sinning Magdalene, I was told, "Well, the star must get the sympathy." The star perhaps (and perhaps not) got the sympathy, but one of the greatest stories ever told was made into drivel on the screen.

The highest paid writer around a moving picture studio is the press agent, who chronicles "dog stories" of the star and flapdoodle about the "movie magnate" that heads the concern.

With but few exceptions the scenario editors and staff scenario writers of almost all the big producing companies are poorly paid men and women of no reputation, originality or ability. And yet, of all things, the story is most vital.

Rex Beach's "The Barrier," without a star, with only actors carefully selected and the story itself well directed, scored one of the greatest successes of the screen. The average five and seven-reel "star" feature costs from \$20,000 to \$40,000 to produce. The salaries of picture stars range from \$500 a week to \$15,000. Yet the scenario department—no member of which receives even a moiety of this much money—is expected to beg, borrow or steal the story. How long would magazines endure if the stories were so handled, so written and so paid for?

✓ Writing Railroad Thrillers ☞ ☞ ☞ ☞ ☞ By Edward W. Matlak

Past Master of "Railroad Stuff" Gives a Few Tips to the Ambitious Aspirant

I HAVE been asked to give you a few words about writing railroad thrillers. For the benefit of any of your readers who have not yet mastered the art, I will say that in order to write this type of screen story, to my way of thinking, a knowledge of what a modern railroad is and how it is operated is the first essential—and a little imagination is about all that is necessary to fill out the balance of the prescription.

Like any other subject, it is hard to write railroad stuff unless you know how. The reason that so many scenario writers have failed to land this type of story is because they do not know anything about a railroad other than it is something to cuss when the trains are late. Not more than three out of a million can even read a time table gotten out by experts for the "public." What would the poor public get out of a "working schedule"? And how long would it take a layman to learn where all the block signals and switches on a two-hundred-mile division are located—and to take a night express over the line on time. It takes time to get this dope. In fact, there is a lot to learn in any department of a railroad and without this knowledge any attempt to write a story

about the rail is apt to prove a flivver—for it cannot, and does not ring true. I have seen a number of so-called railroad stories screened, and to anyone who is "in the Know" it is to laugh.

Another thing to be kept in mind is this: While for a railroad man to write a railroad story that would be easily understood by another railroader should not be a difficult task—the fact must always be kept in mind that all the people who will see the story are not railroad folks, and therefore the story while ringing true must not be so constructed that the fellow on the "outside" will wonder what it is all about.

Another item not to be overlooked is the cost of production. It costs a wad of money to smash up engines and equipment and the results in jarring the "thrill" nerve do not by any means justify the expense. You can get them going stronger by working matters up to a point where something is going to happen unless—and there is where you begin to work. Show then seventeen different ways for a quick-witted hero or heroine to prevent a seemingly unavoidable collision and get them stopped with the pilots rubbing noses.

It goes as well as smashing up a couple of engines and costs less. You can't kid an audience these days into believing the villain goes to his doom in the spill. They know only too well that the "wreck" cost \$50,000 to stage; that forty guns were trained on the mess, and that

they will see scenes of the same smash in the next fifty pictures built around any old bunch of stuff that will give some lead a chance to crawl out of a studio coach window while the smoke pots get in their deadly work.

One or two other simple rules will not be out of place, the first being that the writer should always have a healthy regard for the Honorable Board of Censors and avoid as much as possible the writing of anything that savors of rough stuff. If you must have a villain to do

some dirty work to get the trouble started, make him get the stunt over in some smooth manner that will get "by"—for if they cut it out the whole story falls dead in its tracks.

Last, and possibly the most important point to be kept in mind: Do not show railroad employes in a bad light. The railroads will not stand for it, nor will the men, for a finer body of sober and intelligent craftsmen are not to be found anywhere.

How I Came to Write "Continuity" By Lloyd Lonergan

Old Time Thanouser Script Writer Gives Glimpses of His Experiences

EVERYBODY knows what "continuity" is nowadays, but Edwin Thanouser is the man who invented it. There wasn't such an animal in 1909, when he started his studio in New Rochelle. Inquiries developed the fact that it was "all up to" the director.

"Just rely on him," Mr. Thanouser was told. "A

good director will take a company out, see something that will screen well, take it and write a story around it. Scenarios will be the least of your troubles."

But the man who is now my boss couldn't see it that way. He had had a long experience in the theatrical game, made a name for himself with his stock company in Milwaukee, and persisted in the belief that the pictures were a form of dramatic art.

"When I had my theatrical company," he said, "I never told

curtain; wife gives him dagger and bids him slay her loving husband. He protests; she insists. He about to do it, then drops knife. He and wife both repent and weep."

This was all one scene. Today it would probably be shown in some forty flashes.

I wonder what has become of the old free lance writers who, seven or eight years ago, used to flood the studios with their offerings. Some of their scripts were so funny that I made notes of them, but not for screen presentation.

Probably the most unusual story of the bunch came from a chap in the Middle West. It narrated the history of an unfortunate family that certainly had trouble in bunches. There was a mortgage on the old homestead, father had lost his job, brother was unjustly in jail, mother had consumption, and it was all up to little ingenue daughter. And she wrote a motion picture script. Scenes of suspense while waiting for the returns to come in. And just as the villain was about to put everybody out in the snow, a letter arrived from the film company, enclosing a check that settled for all their troubles.

And this suppositious check paid for a one-reel script, for those were the only kind in those days. I often wished that that mythical company was in existence.

Another letter in my collection accompanied an offering from a small town in Pennsylvania. It reads as follows:

"This play is written by my son, Thomas, who is 16 years old. He is too delicate to go to work and since he had a bad fall, two years ago, has been very backward in school. The doctor thinks that in time he may outgrow his feeble mental condition, but in the meanwhile he has turned his attention to motion picture writing, and perhaps there may be a place for him there, so I send you this story which he wrote after supper last evening.

Very respectfully,
"_____."

Another cherished gem of mine is a script which I figure conservatively would cost \$250,000 to put on, and it was only written for two reels at that. The flatiron building is wrecked, there follows a panic among the spectators on Fifth avenue (author indicated that this scene could be taken at night when traffic was light, and there would be nobody to interfere with our supers), there is a collision between two ocean liners, and a few other trifles. As a sample, look at scene 28.

"Scene 28. An observation parlor car on a railroad. Mildred and Henry are on the back platform. He is making love to her. He looks ahead, around side of car, and shrieks as he sees that bridge is open. Mildred, who is looking down the track, cries out that the next train is coming. Henry's train stops. Mildred rushes into his arms, crying, 'Save me! Save me!' As Henry holds her tight, the other engine crashes into the observation car. Henry and Mildred are hurtled into the air, landing on the country road, alongside of the train, just as an auto dashes by. The chauffeur just dodges by them."

Yes, it is a great business, scenario writing, but it is much more fun to read the stories sent in from the outside—that is, if one has a sense of humor.



Lloyd Lonergan.

the director, 'Go and put on a play,' and trusted to his inventive genius. I selected a manuscript I liked, and he followed it. And I don't see any reason why the same course shouldn't be a success in the motion picture game."

And that's how I came to "write continuity," and see it put on the screen at a time when other companies let the directors do everything. I figured out one day that if all the negatives that have filmed my scripts were laid out in a path six feet wide, they would make a celluloid road from New Rochelle to the shores of the Falkland Islands.

In the early days we didn't go in so much for quick, snappy action. A reel usually ran from 18 to 25 scenes, and people made exits and entrances much as they do on the legitimate stage. A year or so ago I saw a reissue of a picture which, when released some ten years ago, created a sensation, but how old-fashioned it does appear now. For example, there was one scene that ran this way:

"Set—Corner of drawing room. Woman on with her husband. He bids her farewell and off. Gay Lothario enters. He and wife embrace, show alarm. Lothario goes behind curtain. Husband enters—says he is tired; reclines on lounge. Wife rubs his head; he goes to sleep. Lothario from behind

"Caged Authors"



By E. Clement d'Art

The Motion Picture Industry is Two Hundred Years Behind the Publishing Business

SOME two centuries ago, in England, book publishers hired "tame authors," i. e., gentlemen or ladies of a literary turn of mind who reported at the offices of the publisher, day in and day out, signed their names on a register and next to it wrote out neatly the time at which they had arrived, worked some ten or twelve hours at a stretch and "turned out" the bulk of the literature



E. Clement d'Art.

of the period. They were a rather ill paid lot; some five pounds may have been the reward for a novel out of which the publisher possibly gathered some fifteen or twenty thousand pounds. Their surroundings were not very inspiring, consisting mostly of a dark cellar right under the publisher's presses. There the "tame authors" were duly "caged" for the day. The work of the "tame author" was subject to arbitrary changes and alterations. The publisher being a man of

vast experience and sound judgment, a hard-headed and hard-hearted business man, knew exactly how a book should be written, knew exactly what the public wanted and was bent on supplying just what was needed. The work of the "tame author" suffered accordingly. The results of the imprisoned troubadour's efforts coupled with the efforts of the publisher were not of the best.

Of course, some writers were foolhardy, wild and temperamental enough to seek to retain their freedom. Among the latter were the men whose literature has survived. They were foolish enough to write masterpieces. But, for the future fame and present liberty they paid dearly enough. Hunger was often their lot—and countless humiliations; they were forced to cater to some distinguished patron if they wanted to live at all.

Now that we have this beautiful picture in mind, let us look at another and contemplate the various improvements due to modern progress, innovation, the spirit of the twentieth century and the birth of a new industry—not unlike the other in some respects.

Tame Authors in Disuse.

Publishers no longer use tame authors, no longer pay \$25 for a MS. out of which they make a fortune. They have acquired a good deal of respect for an author's style and his handling of the story. But how is it with the motion picture industry? A state of affairs which very much resembles the one described above confronts us.

Every motion picture concern has its staff of caged writers. They are rather ill paid. Their surroundings

are often not as inspiring as they might be. The result of their labors is not always of the best and their work is subject to ruthless and heedless changes. They work under pressure; quantity, not quality, seeming to be the object.

An office, a time clock, stifling, imagination-killing business surroundings are not conducive to the development of art in its highest form, and a scenario writer is or should be an artist.

Producers Penny Wise.

Motion picture producers are penny wise and pound foolish. They spend very little on the scenario and fortunes in the proper production of poor ideas. They fail to realize that the photoplay proper, the written scenario, is the very keystone of the industry. That "the play is the thing" cannot be repeated over-often, but it is perfectly useless to mutter the magic words as a lama mumbles his prayers. The whole meaning and import of the sentence must be fully realized, absorbed, understood.

As things stand, the photo playwright is thrown on the mercies, often very ungente, of the director who "produces" and more than often ruins his play. His scenario is taken apart and put together again. Some characters are removed and others added. All this is done hurriedly, on the spur of the moment, often taking but one scene under consideration and not the scenario as a whole. Result: a Great Picture—NOT.

Motion picture concerns would do well to study the publishing business as it is today in this country. Publishers are both courteous and honest. They pay fair prices. The printers and illustrators (which artists and craftsmen correspond to the motion picture director and his staff), are not permitted to alter the story so that it will fit the type in which it is printed or the illustrations which adorn the book. Perhaps the editor may have a few changes to suggest, but the author is duly consulted.

To the end of securing better scenarios, the outside author must be given better opportunities. Then the stories will come. Caged authors will not do. A scenario editor should be an editor: a sound judge, a good psychologist, a fair writer, an accomplished technician, a trained literary man, not a human factory made to turn out ten or fifteen reels a week, or more if more can be got out of him.

Must Create a Real Market.

Offers to purchase scenarios must become more genuine and less of an advertising scheme. Proper prices must be paid for proper material. A certain broad-mindedness which does not at present prevail must be introduced; scenarios must be accepted, bought and paid for because they are good, because they are worth producing, not because they happen to appeal to the whim of a more or less literate manager or because they happen to fit a certain star. The star is no doubt a consideration, but there are enough stars on Broadway, and on the screen, to make the heavens jealous, and the play is of greater, of far greater moment, the choice being less plentiful when real merit is sought.

Plenty of time should be spent on the writing of the scenario. When in proper shape, the scenario should be handed to the director with instructions to produce "as is." the director, unless he is a genius, to make no changes

other than those rendered absolutely necessary by his locations and to use his artistic temperament on nought but the faithful rendering of the author's work. Writers should be paid by the reel or on a royalty basis or both. This is the only fair way and, in the long run, the most economical. A writer of talent should be placed in a position to produce his own pictures, for he, better than anyone, knows the exact meaning of his own words and can best adapt any changes that may prove necessary. If he really has talent and imagination, he will succeed.

Now that I have written all this and read it over, I see

fingers being pointed at me in derision and hear mocking laughter and fancy people saying: "Writing about 'caged authors,' are you? Why, you are one yourself."

Yes, with this difference:

The Edison Studios are located at the Bronx Park, and through the window of my little office I can see green trees and rocks and little children at play, and all this is not uninspiring. The offices are part of the studio and the atmosphere is not strictly one of business. On the contrary a certain literary spirit prevails. We can all think clearly—and cleanly.

The New Old Art ☼ ☼ ☼ ☼ ☼ ☼ *By Derwent Hall Caine*

Sees Some Things to Be Corrected Before Motion Pictures Come to Their Own

I HAVE frequently been asked whether I considered motion pictures an art. Most assuredly. It is not only the newest art, but it is also a very near form of the oldest art. When the drama was in its infancy the method employed to give it expression was pantomime. In the huge coliseums of ancient Rome and Athens, the play was almost entirely spectacular. Even now the less civil-



Derwent Hall Caine.

ized humans employ motions to express any excess of feeling. This proves to me that it is natural to express feeling by movement. Now art is a copy of nature, so surely to reproduce a story by pantomime must be an art. With the smaller theaters came the perfecting of the speaking drama and the neglect of the spectacular. But now that the larger theater is popular again, it is found almost impossible to make the speaking drama a success, without a spectacular display. It is

only within recent years that the Russian ballet has come into its own, which is a living form of motion pictures.

The screen motion pictures is, in my opinion, in its very early infancy. I think the first thing to wean it from its present state of crudeness would be to use stories that have real merit. The screen has yet to see the great moving picture writer. If Dumas were alive now and his interest and great art were directed to the screen, we should realize the possibilities of the screen, which we only now dimly feel. As things are at present, the author is considered of such little importance, that I have frequently searched in vain for a mention of his name, while the producer's name occupies half the advertising bill. A bad story cannot be made good by good acting and a good story cannot be killed by bad acting or producing.

In the speaking drama we find it essential to have small models made of the suggested scenes, where the action

takes place. In motion pictures frequently the scene is built after having been only roughly explained to the carpenter. The result is seldom entirely satisfactory but is used because of the time and labor involved in making another scene. Why should not a competent artist be employed to design each scene and models be built for inspection? The financial outlay of this would be as nothing compared to the time lost in repairing the errors made by the present forms. Several directors have told me with pride that they have taken footage ranging from 50,000 to 75,000 feet of negative to make a 6,000-foot film. This strikes me as a matter for apology rather than boasting, for surely if the director was fully competent to direct his artists and if he knew the best way to obtain his results, it would not be necessary to experiment with the camera working.

As things are at present, motion pictures cannot present any serious rivalry to the spoken drama, but that is not surprising considering that serious attention is not devoted, in the right way, to the production of a film. In the first place, famous authors have not yet been called in to write original scenarios. The few famous authors, whose works have been used, have merely sold some old book or play which was not originally written with any intention of its being utilized for moving pictures. The people who are called in to transform the story into filming action are mechanics and not story tellers. The result is usually a very deteriorated edition of the original story.

Too Little Preparation.

A stage director spends weeks and often months of careful study on the MS. of the play he is to produce. While the moving picture director has the MS. thrust upon him and is told to "get along with it" allowing him no chance to study or use his imagination. Then the actor of the legitimate stage has his part many weeks in advance of his initial appearance, allowing him time to acquire the psychology of the character he is to play. Whereas in the moving pictures, an actor is often called to the studio, given a rough idea of the scene he is to play that day without his being told what precedes or follows. What chance has he for characterization?

Too little attention has been paid, up to the present, to the music for moving pictures. I was at a moving picture theater not long ago and a funeral march accompanied the antics of some kittens. The value of words in a song can be lost by bad musical setting and a film which tells one story while the music tells a different one is confusing to the senses. Why shouldn't great living composers be employed to write appropriate music for the film?

I think that I have suggested a sufficient number of improvements which are apparent to me to justify my optimism regarding the future of this New Old Art.

The Scenario of Today By Phil Lang

Method of Building Up a Motion Picture Play for the Kalem Company Told by the Production Manager

FOR many years we have heard the scenario discussed from various angles. The story of such-and-such a picture was good, but its technical development was bad. More frequently, in this day of over-production, there is little or no story, but an abundance of technique. If the author of a long-winded, pointless story does not technique his characters all around Robin Hood's proverbial barn, the director accomplishes the demise of the slight idea by meanderings which lead nowhere. And while the discussions continue, the scenario—the real, practical scenario—remains one thing:

It is the manuscript from which the director produces the picture.

Surely this definition is elementary and trite—but if the manuscript does not live up to this definition, it is not a scenario.

Authors have longed for the day when their scenarios will be produced as written—few realizing that producers are equally anxious



Phil Lang.

for that day to arrive. Yet how many writers have really submitted scenarios? There are some, of course. Several years ago we secured from C. Gardner Sullivan one of his early feature scenarios, "The Invisible Power"—a worthy forerunner of his recent brilliant successes—which was produced practically scene for scene as written. But there are few Sullivans, and when they appear they invariably are called in to write in conjunction with the producer, or are made attractive offers for the exclusive acquisition of their work.

Thus today we find few scenarios written on the outside. Nearly every producer who buys material asks for a synopsis of the plot, without the detailed continuity of action. This is not because the editorial departments think they have a monopoly on brains. It is because they know that artistic productions can be made only from scenarios which contain every necessary detail. The day of hit or miss has gone. If a picture is to be successful, the production in its entirety must be carefully planned before a foot of film is taken. It is not practical in every case to summon the author to the conferences in which all details are threshed out. There are instances, however, wherein co-operation between the producer and the outside writer are equally fruitful.

Our series "The Girl from Frisco" and "The American Girl" offer interesting examples of scenario perfection—

made possible only by the co-operation of author, editor, technical writer and director. In the case of "The Girl from Frisco," written by Robert Welles Ritchie of New York, the co-operation took place across three thousand miles and demonstrates the advantages of a unity of effort even under unfavorable circumstances.

Frederick R. Bechdolt, the noted fiction writer, who lives in Carmel, California, was engaged to write "The American Girl." We had a conference in San Francisco. In a short time he delivered the first four episodes for production in two reels each.

Mr. Bechdolt's work was that of an experienced plot builder who had conscientiously endeavored to observe the photoplay angle, but each of his plots contained material for five reels. When we had worked out the vital features of each story, revised synopses were written by our staff writer, Frank Howard Clark, a technical expert, who has had five years' training in the Kalem school.

I then invited Mr. Bechdolt to visit our Glendale, California, studio that he might see how entire incidents had been removed from his plots without detriment to the whole; why a quarry was more practical than a lime kiln; why an incident which he had planned to take place on a river must be produced on the desert—there being no rivers doing business.

The author took such an interest in the work that he rented a cottage in Glendale and wrote the remaining episodes of the series on the ground. He explored the surrounding country and discovered many new locations which suggested plots—such as "The Door in the Mountain" and "The Ghost of the Desert."

One day Mr. Bechdolt, having seen several of his plots produced, having observed the difficulties experienced in securing odd types for extras and the trouble in transporting them to locations, came up with a smile and asked for his latest plot.

"It's those smuggled Chinamen," he said. "The smuggling business is merely incidental, so I'm not going to ask you to round up Mongolian extras. I'll have the villain smuggle something that he can carry with him."



Left to Right—James W. Horne, Robert Welles Ritchie, Frederic R. Bechdolt, and Phil Lang.

For every plot a revised synopsis was prepared, covering all points raised in discussion, and the detailed scenario written therefrom. Then the complete scenario, ready for production, was turned over to Director James W. Horne, who, having been a writer, realizes that the story is the first essential and that before taking his first scene he must know just exactly what is going to happen in the final scene.

Horne, who has produced many of the popular Kalem series, always takes home the scenario and completely re-

types it—not to change it, but to put it in his own words. In doing so he assimilates every detail. He incorporates bits of dialogue which aid him in building up scenes. He gauges the various situations. He notes the wardrobe to be worn by the characters, how the stage sets must be built, etc.

Ten copies of this scenario are made and distributed among the various departments. Two copies are posted for the cast to read, for each player must report with the proper wardrobe, personal props and full knowledge of the story. And that there may be no delays, every small part is cast and the players informed when to report, the presence of every necessary prop is verified and the availability of each needed location is confirmed before the machinery of production is put in motion.

A similar course is followed in the production of all of our pictures—and the foundation for the complete preparation in advance is the detailed scenario.

Robert Welles Ritchie, who is spending the summer in Northern California, is writing a new serial for us and to

date has paid us three visits to confer. We now look to authors of such calibre as Ritchie, Bechdolt and E. W. Hornung (the author of "Stingaree"), for our stories, and, for obvious reasons it is not always practical to have them on the ground. This condition necessitates that we have two photoplay specialists on each plot—the experienced plot builder and the experienced technical writer.

I have a warm regard for the old guard of scenario writers, whose work I have known so well for the past six years. They patiently studied the technique of scenario writing, while their big brothers, the fiction men, sat back and, sometimes, scoffed. Today the scenario field needs both. The literary man—the builder of big plots—rarely if ever masters the entire intricacies of scenario technique. He should not be called upon nor expected to do so, as long as he observes the essentials of the photoplay. And our friends of the old guard either must become big plot builders, in this day of "story first," or resignedly fall into their niche and utilize their technical education in adapting the other fellow's story.

Ideals and Realities By Edward T. Lowe, Jr.

Essanay Photoplay Editor Notes the Difference and Says It's Best to Please the Public

AN IDEAL is a truthful reality—no more! So called ideals are usually vague enough to make one call for hard *realism*, for ideals, in the great majority of cases, are merely the exaggerated *ideas* of an individual.

It is always easier to laugh at some one else falling downstairs than it is to laugh when we fall ourselves—yet it is possible for *anyone* to fall downstairs; on the other hand, it is highly improbable that we or our neighbors will ever take to slinging pies at each other.



Edward T. Lowe, Jr.

It is my desire to show our neighbors "falling downstairs" in such a way as to create a natural laugh at the predicament—trying to recall a similar instance, or at least the possibility of one, and not to portray the other, a highly unnatural phase of the same situation. The instance is purely figurative. We want the public to laugh *with*, and not *at* us.

About the Public.

Please the public! Those three words form the basis of judgment on which stories for production should be selected. Why? For the simple reason that, after all, it is from the public the money comes and it is the public which should be pleased—not an individual.

It is up to the photoplay editor to keep his finger on the public's pulse. If it beats faster at the sight of a

certain type of picture, then he must see that they get it—in homeopathic doses—irrespective of his personal like or dislike of the subject. The psychology of the "homeopathic dose" is there—give them just enough of one thing to leave them unsatiated.

All Art—and surely, the "moving picture" is establishing an Art of its own—should have personality and universality in its appeal to those who "pay the piper"—the public. Not too personal, like the Cubist or Futurist, so as to reach only a chosen few, but personal in as much as the emotions appealed to are common to all, thereby becoming at once universal.

It is the editor's *quicken*ed vision which enables him to select from a mass of material the ones with the universal themes and which will at once appeal through their "human touches."

The public is tiring—has *been* tired a long time, had we but realized it—of watching on the screen emotions which they have never felt and which they are not likely to feel. It is true that occasionally they do hear of some wild woman who "vamps" around—more occasionally do they hear of wild murders and debauches, but, when this happens under their immediate notice, they turn from it in disgust. Therefore, is it rational to suppose that they desire for *amusement*, a morbid presentation of things from which they turn in horror and disgust in *real* life? It is not?

Anent the Amateur.

As for being taught how to make a million in photoplay writing in "ten easy lessons"—it can't be done! Have you ever noticed how much easier it is to tell *how* a thing should be done, than to go ahead and do it yourself? "Original" ideas are always in demand, but the so-called "original idea" is not the idea itself, but rather the novelty of treatment. In business, in painting, in sculpture, in writing novels—this statement is fact—why not in the writing of the photoplay? Gray matter is, fortunately or unfortunately, just as much of a necessity in the correct development of a photoplay as it is in some patent or business proposition. A musician may conceive a wonderful melody, but, minus the *knowledge* of how to set the notes down on paper, his idea is of little value. So it is with the photoplay.

And again the public.

Please the Public!

"Doing My Bit" By H. Tipton Steck

Successful Writer of Photoplays Introduces Himself—Is Strong for the Good Story

DO YOUR bit," urged THE MOVING PICTURE WORLD, in a letter to me recently. "We think you will be able to give us something interesting from your experiences, and what you think the future will bring forth."

Needless to say, I feel that my experiences in the moving picture field will not prove of any great interest to the army of readers of THE MOVING PICTURE WORLD,



H. Tipton Steck.

but as long as the editor commands, here goes as to how I broke into the game:

In 1908 I had graduated from a two-year course in business college—including a thorough schooling in shorthand and stenography, much to my disgust. However, my mother had the foresight to see that my mind was wandering in literary channels, and that the art of thumping a typewriter would come in mighty handy to me, so I suffered through the latter course and then stepped out with a chest expansion of quite some inches to face the cold world. What was I to do? Where could I begin? A friend who possessed a business office gave me a job. For several weeks I chased myself around his business domicile with bunches of paper in my hand and a great void in my brain, until I awoke one morning with the certain feeling that I was not arriving at the goal I had photographed plainly on my visionary horizon.

Needless to say, I threw up the sponge and, as most all literary bugs do, I sought employment on a daily newspaper. I was a raw cub, and my experiences with barking city editors were laughable, and at the same time tragic to poor me. However, I struggled on, and then a good friend who had been exalted to the stellar position of political editor of an afternoon sheet, got me on as press agent, and I wrote reams of dope about Miss Isadora Duncan and her dances, poultry shows, flower shows, etc., etc.

Next this good friend, and another friend of his, decided to start a weekly paper in a little suburb of this large and glorious town, and asked me to go out and be editor to the inky infant. I did so, and for many months struggled to dig up sufficient news that would prove interesting to the local folk about whom it was written. We sold papers on the streets, for the first time in the

history of the burg; we opened a vein of scandal about the Honorable Mayor that ran him out of office at the next election; we even clamped the vise on the Chief of Police, exposed him in connection with certain profitable grafts, dared him to close up our office, then accepted his peace offerings of punk cigars—but continued to revile him in our sheet until we ran out of money and had to give up the ghost.

Then I launched into magazine writing, and received a check every six months—if I was lucky—until one day an ad. concerning scenarios and ideas for motion pictures was brought to my attention. I didn't know a scenario from a barn door, but I wrote something I thought was good and mailed it. It came back. I wrote another. Same thing. Again I tried, but the mailman was a villain, and chuckled with ghoulish glee as he deposited my brain-child at the door with the usual polite rejection slip. I was mad. I wrote another, and with it sent a letter demanding to know what was wrong with the concern that they flippantly returned my masterpieces. It worked. I got a check—and a long letter from the editor inviting me to come over and see him.

Introduced to the Screen.

This was my introduction to the Essanay Film Manufacturing Company, of Chicago, and I am rather proud to say that I have never worked for any other company in the past eight years. Mr. George K. Spoor, President of Essanay, signed checks for my effusions for a year, then put me on the staff to write for G. M. Anderson ("Broncho Billy"), who at that time was taking the first company out West. In eight months I wrote enough stuff to keep Mr. Anderson busy for two years, then Mr. Spoor took pity on me and made me Scenario Editor. From early morning until late at night, I read and read and read—ideas, synopses, scenarios, some written in pale pink and tied up with baby ribbon, others accompanied by tearful letters stating the writer had nine wives and a starving child to support, and that my refusal would send them straight to perdition. Needless to say, ninety-nine out of every hundred scripts received were returned to the authors, but again I am rather proud to say I bought the first ideas of such well-known writers as James Oliver Curwood, Roy McCardell, Frank X. Finnegan, Mary Roberts Rinehart and many others, also that I was instrumental in shoving along the first checks to such scenario writers of present-day reputation as Anthony Kelly, Monte Katterjohn, Maibelle Heikes Justice, Epes W. Sargent, Joseph Anthony Roach, Emmet Campbell Hall, Edward T. Lowe, Jr., and have watched with pride their rapid advancement to the top-rung of the ladder of success in their chosen field.

Takes a Step Up.

From scenario editor I graduated into the chair of advertising manager for Essanay, then Mr. Spoor was good enough to create for me the position of manager of negative production, enabling me to have jurisdiction over the scenario from the time of its receipt from the outside source until it was seen as the finished product on the screen. Naturally, this was all technical training. My soul still yearned to blacken reams of good white paper with the children of my brain, consequently over two years ago I turned my whole attention to writing for the screen, and the Essanay Company has been gracious enough to accept very nearly everything I have turned

out. My eight years' experience with one company have taught me many things. I have watched the game develop from almost nothing to the fifth largest industry in the world, have toiled with the best writers, the best directors, the best actors and actresses, and I wouldn't give a King's ransom for the splendid friends I have made, both in and out of the profession.

And the movies are going on and on, and the gradually trend upward will take the camera into realms hitherto unexplored, one of which is the hospital operating room, where the marvels of modern surgery will be laid bare on the screen for students to study, thereby eliminating the old system of inanimate slides.

Public Must Be Pleased.

The future of the game depends entirely on the factors now at work, and others—possibly newcomers—who are to rise like Moses of old and lead us out of the wilderness. It is a survival of the fittest. The day of the open market has swooped upon us like a vengeance. The public must be pleased. Exhibitors must be pleased, and the producers must please if they would survive.

The sane adjustment of salaries to so-called stars will go a long way toward placing the moving picture game on a sound basis once more, as it was in the beginning when the best known stars today were eager and glad to toil for a mere stipend. The day is past when great stars from the legitimate stage can invade the motion picture studio, command their own figure in salary, and burst

forth upon the screen as wonderful successes. The proof of the pudding is the wail of protest going up all over the country from the weary screen-public and the weary exhibitor, who nightly are forced to watch the ludicrous antics of one of the reputable stage stars lumbering through a wretched story—usually a dramatization of a play-failure—grimacing at the camera, and committing every known misconception and blunder known in the studio, for the mere stipend of a million or so per.

Story Is Above All.

With the exception of a very few, the moving picture public have *made* their idols, and these have risen to stellar heights without the afflictions of years of stage experience, and because their performance is a reflection of their natural—not artificial—selves.

Paramount above all is the *story*. I shall not go into detail about the finished scenario. Enough has been written concerning this angle, but I wish to merely add my hearty appreciation and admiration of the men high up in the game today, who have at last realized that the *story*, a thoroughly workmanlike *scenario* of that story, placed in the hands of a capable director whose business it is to see that that scenario is conveyed to the screen exactly as it is written by the mediums of intelligent casting, settings, lighting, properties, etc., is the only real, dyed-in-the-wool way to number themselves among those who would survive and keep abreast of the onrushing times.

"Tapping the Thought Wireless" ☞ ☞ ☞ ☞ By June Mathis

Waves Sometimes Get Crossed with Dire Results, Says Metro Scenario Editress

THE usual cry of the young author who goes to moving picture theater and sees a story that is similar to an idea of his own, is that it has been stolen—that it is part of his own brain-child.

My advice to the author who has an original or novel

idea is not to think about it too much, not to tell their friends, until they put their story on paper and have sent it on its round to the various producing companies; because thoughts are dangerous to those attuned to the inspirational world—that intangible place where they are first born.

Don't think that I am expounding a "new thought," because thoughts are the oldest things in the world. Mother Eve had to think before she succumbed to temptation. So we all must *think*; but some are more at-

as the Sayreville wireless station has power to communicate at a greater distance than the school boy with an inventive turn of mind, who rigs up a tiny apparatus that will transmit the distance of a block; for all thoughts travel in waves. Hence, those who have already connected—*Beware!*

During a play contest conducted by a well-known manager, three plays were submitted among the many: One from southern California, one from Oregon and another from Maine. The readers were startled by the same plot, similarity of names, and even dialogue.

Whose thought traveled to the three corners of our great country, and who received it *first*?

Explain this, and you have almost answered the riddle of the universe.

So, when you submit a story, and other similar stories appear, do not accuse the scenario editor of stealing, for he may be innocent. He may have been the one with whom the thought was first born and you unconsciously tapped the wires of inspiration that he set vibrating. That is, if inspiration can be accorded to a scenario editor.

THE SCREEN'S CHAMPION UNCLE.

Did you ever hear of "Uncle Barnes"? "Whose uncle?" you ask. "and does his nephew like him?" As it happens, "Uncle Barnes" is the uncle of so many nephews—and nieces—that we would have a hard time calculating them, and indeed they would cut a formidable figure in a census. For Justus D. Barnes is the uncle in most of the Thanhouser pictures you see, and he has been uncle-ing to Thanhouser actors, male and female, since the formation of the company. He has been an uncle in 500 Thanhouser photoplays to date and the average of nieces and nephews in each is three. That would make 1,500 persons he has officiated to as uncle in his screen career.



June Mathis.

tuned to receive and throw out their thoughts than others. It all depends upon the voltage of the brain—how well equipped our mental wireless is, and what station is at the other end—music, poetry, prose or mechanical. Just

Why Not Classify the Moving Picture?

By EDWARD WEITZEL

ONE of the advantages that the spoken stage has derived from its long if not always honorable existence is the proper classification of its product. From Polonious to Brunetiere the different forms of the drama have been clearly understood and as clearly labeled so that one form need never be mistaken for the other. Tragedy, comedy, farce, burlesque, the modern serious drama—these are all classified and graded so that they appeal to different orders of intellects and the prices of admission to the theaters wherein they are housed are graded accordingly.

Forty years ago when most of the cities in the United States boasted of but one theater, and Edwin Booth in Hamlet, Joseph Jefferson in Rip Van Winkle, Oliver Doud Byron in "Across the Continent," Callender's Minstrels and the Peake Family Bell Ringers, all played in this one theater during the season, the prices of admission were regulated by the merits of the attraction. By this system patrons knew in advance the probable worth of the entertainment they would get for their money. With the introduction of the three grades of theaters: the high price, the popular price, and the ten-twenty-and-thirty-cent houses, it became still easier to know what class of "show" to expect. When the moving picture brought the career of the cheapest grade theater to an end the family moving picture theater, like the spoken theater of forty years ago, took to housing all grades of pictures and charged the same price of admission to all. This condition is slowly being adjusted, but the moving picture is still a long way behind its elder brother in this phase of its classification.

The most important distinction to be settled, and one that is not recognized at present, is the difference between the photo-drama and what may properly be called the photo-novel. The laws of the drama, using the word in its technical sense, have not changed since the advent of the moving picture, nor will they change so long as human nature remains what it is. Clayton Hamilton's definition of drama as "objective action" is merely another way of saying that we would rather see a human struggle than be told about it. Despite the opinion of the late Professor Munsterburg, the fact that the moving picture can visualize narrative is no advantage in creating screen drama for the reason that its use breaks the continuity of action which is so great a factor in maintaining suspense. In the spoken drama, plays with long scenes describing what has taken place are often said to talk themselves to death. Many a screen drama achieves the same result by too frequent use of the cutback. The day is coming when this device will be as obsolete as the stage aside, as far as the highest form of screen drama is concerned. At the present time photo-dramas made wholly without its aid or nearly so have the greatest power to hold the spectator.

Some stories are so compelling in themselves that it is almost impossible to destroy their grip upon the attention, but progressive objective action whenever possible is the one and only way to construct them, if the product is to be labelled screen-drama. The fact that plays on the order of "On Trial," whether told on the stage or the screen, start at the catastrophe, then go back and explain

what leads up to it, does not alter this rule. All such stories belong to a special class of screen fiction and are fashioned after the French criminal novel invented by Gaboriau who, in building up his story, merely followed the method pursued by the police in obtaining evidence after some startling crime has taken place. While it has been demonstrated that screen-drama will not admit of the variety of tempos possible to the spoken drama nor attain the speed and the full dramatic stop of the stage climax, it is essential in fashioning a photo-drama to approach as nearly as is practical to these important adjuncts to dramatic action.

The psychology of this formula is simple: the body of spectators before the screen must be held and swayed as if they were one person. They have assembled to watch the complete showing of a drama and their attention must be firmly fixed by the employment of suspense and surprise. That is, they must be tricked into believing that the drama before them is actually taking place. The surest way to achieve this result is by progressive objective action to its fullest possible extent.

To claim that a body of spectators cannot be entertained by screen stories that follow the construction of the printed novel rather than that of the spoken drama, is not tenable in the light of present day knowledge. The grade of screen fiction adapted to this form is a special one, however, and usually involves too many characters to be handled in any other way. But here, also, the cutback should be used as sparingly as may be, and every necessary incident should be held to the shortest footage consistent with clearness and effectiveness in telling the story. In other words, when the argument has convinced, why continue to argue?

All other forms of the screen's activities that are born of the imagination come under the same rule, even the big spectacular productions in which the art of the moving picture is supreme. And the editors of the Topical Weeklies are not unmindful of the soundness of this dramatic law—which is also a universal truth.

Variety the Spice of Picture Life

By HELEN HOLMES.

IT HAS been said that it takes all sorts of people to make up a world and I daresay it is a wise provision of Nature that all of us are not possessed of the same tastes in all things. Even granting this, however, I must insist that there are two phases of theatrical work which I am absolutely and totally unable to understand.

One of these is: Why does an actress elect to work on the legitimate stage? The other is Why, out of every hundred film actresses, do ninety-nine of them possess an ingrowing desire to become honest-Injun, sure-for-goodness screen vampires? I have tried to answer those questions and I find that I cannot.

Now please don't misunderstand me. Don't think that I do not love and appreciate the spoken drama, or that I do not enjoy watching the serpent-eyed women of the screen who glide about through the various sets, wrecking homes and creating more and more candidates

for the Suicide Club. I am unusually fond of both these forms of indoor sports. But just as one may be fond of chicken en casserole without in the least liking to prepare the fowl concoction, so one may like to see the results of other people's efforts at the spoken drama and at pictured vamping without in the least desiring to join in the frolic. So it is with me. I like the results, but I cannot see for the life of me how one can really enjoy the labor that produces those results.

The reason for my view of the situation lies in the fact that personally I crave variety and demand exercise and naturally cannot understand those persons who ac-



Helen Holmes on Engine.

cept work that is so very much of a sameness and which does not offer opportunity for enough exercise by about ninety-nine and forty-four one-hundredths per cent.

When I first became a member of a film company producing railroad pictures I did it with no expectation or intention of remaining long. I expected the work to become monotonous in a short time and when that time came I fully intended to desert it for something else. I still intend to do so, but if the past five years is anything to base conclusions on the day is still as far away as it was at the outset. For I have yet to repeat a previous day's work, and until I do it will be safe to say that I shall remain in this line.

It comes closer to being exactly what I require than anything I can imagine with a salary attached to it. Each day is entirely different from every other day. I go out in the morning without an idea what is to be done and so the day is crowded with surprises. Everything is new to me because I do not know it is going to happen usually until about three minutes before they begin cranking the camera. All this is exactly what I want, for there isn't a chance for old Col. Deadly Monotony to creep up and get a strangle hold on me. The result is that I love every minute of the working day.

Moreover, I get plenty of exercise, and, if there is anything I must have next to variety, it is exercise, jumping trains, going hand-over-hand along telephone wires, dropping from heights, diving, swimming, driving autos and locomotives and riding horseback are part of the day's work and give me enough exercise so that by evening I am comfortably tired and ready to rest and enjoy a little home quiet.

Very likely my sisters of the speaking stage and those of the screen who lean toward a college education in vamping find it as hard to imagine a sane mind electing to do the work I have chosen as it is for me to understand the working of their minds. Of course, I do not know this to be so, for I have never asked one of them. Speak-

ing for myself, however, I must say that their love of what they are doing constitutes the one thing theatrical which I am entirely unable to understand.

But, as I remarked at the outset, it takes all manner of folk to make a world and it is probably fortunate for us all that individual tastes are not identical.

The Story

By COL. J. E. BRADY.

WHEN a man desires to erect a building the first thing he does is to call in an architect and have his plans drawn. From these plans work is commenced. First comes the excavation and then is laid the foundation. Now, if this foundation is well laid; if the piling and supports are resting on bed rock, there will never be any question as to its ability to erect a superstructure, whose cornices if needs be will reach the sky. But if the foundation is weak, the superstructure eventually will topple and fall.

What the foundation is to a building, so too is the story to the finished motion picture play. If your story is strong, clean and good; if the scenario is well made, you have at least laid a foundation for a superstructure of success—there is more than an even chance of achieving what we most desire—a good, wholesome picture.



Col. J. E. Brady.

On the other hand, if your story, after having passed through the manuscript department, is weak, it will take the finest acting and the most superlative direction to make a passable play. A poor director may make a poor story into a fairly passable play, but if he does it will be because he has injected into his script ideas not thought of by the original writer or the scenario man. But in this case he has harked back and rebuilt the foundation.

The province of the motion picture, I take it, is to portray real life upon the screen, and the more nearly we visualize actual happenings the better our chance of success. The day of exaggerations, of depicting unholy passions, of crime, has gone by. Crime may be an incident, when its solution or punishment points to a higher moral, but never the entire story. We know there are rotten things in the world—but I believe what the public now desires is to see the sweet and good things of life depicted rather than the sordid and impure. Heart interest, with human touches, tears, laughter and joy are the great things in the pictures of today—and the future.

✓ Comedy Picture Production

By SIDNEY DREW

COMEDY is one of the most abused words in the photoplay dictionary. According to the motion picture usage of the word, all plays not dramas must be comedies, though Ben Johnson and Noah Webster are more definite on this subject. Perhaps you can remember fifteen years back, when Johnny, stepping on the hose and getting a wetting from the irate gardener, or Maude's young man being turned out of the front parlor at midnight by her father in a style of evening

dress not intended for publication, was regarded as comedy. It would not be comedy today, and yet much of the current production will probably be looked back to with the same amazement at its acceptance that we now feel as we recall the fifty and hundred-foot copies that once were regarded as so great an advancement over the previous twenty-five and thirty-foot lengths.

Comedy is and always will be an amusing story humorously told. If it is a good story, well told, then it is a comedy, but if it has no story or cannot be told humorously,

must arise from mental processes and not from mere mechanical appeal. Without a plot there cannot possibly be continuity of interest, and where this continuity is lacking, then the laughter rises from what is done at the moment rather than from why a thing is done.

Of course, the plot must be related in humorous action, if possible, just as the humorous story must be told in diverting phrase, but idea and incident must be combined to get the fullest effect. Incident alone cannot be depended upon, and incident alone cannot ever have a lasting effect.

Horseplay Not Humor.

But humorous action does not mean gross horseplay. It does not mean that characters are to dash madly into scenes, trip over matches and fall out of the scene again. The action itself may not always be marked to be amusing. To take a crude illustration, suppose that a character in the story is about to thrash his ancient enemy. He feels so certain of victory that he bribes the policeman on the beat not to interfere. Now he goes to the field of battle and unexpectedly gets the worst of it. He is the first to call for the police and the scene flashes between the combat and the suborned officer placidly smiling at the sounds of the affray and never dreaming that it is his patron who is calling for aid. There is nothing humorous in the spectacle of a policeman on a street corner. In a comedy of incident he would have to suffer indignity to get a laugh. In the comedy with a plot, the plot makes the action humorous. We are not, in reality, laughing at the policeman. He is merely the symbol of the idea. We are laughing at the predicament into which our hero has unwittingly thrust himself. It is this thought and not the sight of the policeman at which we laugh. The policeman merely stands for the thought, yet it is humorous action within my meaning of the term in that the policeman represents the thought.

Appeal to the Mind.

In our own comedies Mrs. Drew and myself seek to appeal to the mind as well as to the eye, but to appeal to the mind through the eye. We value the advantage of the brightly written captions, but believe that these should supplement and not replace the comedy in the action. The clever caption may either prepare for the comedy situation or may follow and intensify it, but it is always an accessory and not the chief aim. It is absurd to talk of the caption as an intrusion to be avoided. It should be avoided only when it really is an intrusion. In a story which depends almost wholly upon captions to explain the story and gain the laughs, the captions will be intrusive because they usurp the functions of the pictured action, but the play without captions would not be better because of the absence of captions; indeed it probably would not be as good. The cleverness of an author displays itself in the expertness with which he handles captions rather than in his skill in avoiding them.

The same may be said to hold true of expression. As I said in these pages some time since, in my plays I sel-



Sidney Drew.

then no amount of bolstering will ever make it into a comedy. You may add a lot of knockabout and perhaps get an acceptable farce or you can write in sensation and get travesty, but you cannot by these means change the unfit into comedy, and the broad use of "comedy" to apply to anything intended to be diverting is a misuse of an ancient and honorable word.

There are persons—very many persons—who prefer farce to comedy, who would rather see a man run over a train than to fear that the train will run over the man. There are perhaps even more who like to watch clowns break crockery than the artistic ten commandments. There is no reason why they should not have these preferences, but there is no good reason why they should call these things they like comedies and not by their proper names. If we had a more distinct nomenclature, I think that perhaps some good might accrue. Certainly it would give greater dignity to true comedy.

To my own way of thinking comedy is, first of all, a good story. It is a story and not merely an incident or collection of incidents. There must be a plot to obtain and hold the interest. This plot does not necessarily require profound depths, but there must be a distinct and well defined plot, however tenuous that plot may be. There must be a distinct and clearly defined objective upon which the interest may be centered, and the interest

dom use profuse conversations among my characters, partly because they are unnecessary, but principally because they are unreal. If I meet a man whom I dislike, I do not tell him that I detest him. My dislike shows in my glance or in some slight but pronounced action. And if this is true in real life, it should be so upon the screen, which merely aims to reproduce life, but because facial expression and bodily gesture are used, it does not follow that these should be overdone with the careful emphasis of the circus clown. That is, I think, where many make an error, both in comedy and dramatic production. They become so definite as to be unreal, and at once all charm vanishes. In comedy, particularly, there should be an utter absence of exaggeration, if only for the reason that the temptation to overemphasize is so strong.

The fault of most productions, and in comedy particularly, is this: There is too great a tendency to regard the motion picture patrons as fools. It is unreasonable and decidedly uncomplimentary to those who support the

silent stage to suggest that they have the mental equipment of a child of seven or eight. Doubtless there is a small percentage of adult patrons who cannot grasp the subtle, but why make all pictures to appeal to this comparatively small element? Why insult eighty per cent. of the patrons to please the lesser fifth? We are making our own comedies to please the intelligent. There are many who prefer knockabout work, but since there is a field amply able to support an appeal to more refined intelligences, we cater to that clientele and find it profitable. To me it is one of the amazing—and discouraging—things of photoplay that the intellectual standard is set too low to appeal to the intelligent. Why cannot we have more than one standard? The lover of melodrama might not appreciate Ibsen, but we have Ibsen and melodrama, and both are profitable. In the motion picture of the future I believe we shall find plays made to suit all minds, but not trying to suit all minds with the same play. That is the great present error.

The Comedy Scenario By Agnes C. Johnston

WHAT'S the trouble Agnes? Bad news? Static in your latest picture or has your star animal actor been captured by the dog-catcher again?" These are the questions that greet me, when I emerge from my "writery" with my smile up-side-down and an expression of gloom on my face that would make a thunder cloud look cheerful. "Nothing," I answer, "except that I've just finished a five-reel comedy scenario



Agnes C. Johnston.

and all my chuckles have trickled down through my fingers into the typewriter and my sense of humor is dog-tired."

And that's the way it is. After writing a tragic drama I'm as gay as a lark, but nothing sobers me like the composition of a side-splitting comedy. I guess it's what James or some psychologist or other calls "reaction." Of course my S. of H. muscle is only fagged for the moment and every long sprint increases its power and makes it easier for me to "funny" again.

But comedy is harder to write than drama, because it is more true to life, because it is simpler. And because it is harder, it is more fun, just as tennis is lots jollier than croquet. When I first started to perpetrate plots for pictures, I picked out all the things I didn't know anything about and gloomed and gloomed. You see I haven't had much experience in the deeper emotions of life—I've never murdered anybody or been arrested or divorced or even in love. I guess every writer feels the call to write about the unknown, and of course it is easier, because he doesn't have to worry about whether it satisfies his sense of logic. He just gives free scope to his imagination.

I found, however, that when I picked out people in every-day life and used incidents and plots inspired by

my own experience, the work was infinitely much better and more successful. I think the comedy scenario is the nearest to real life. I don't mean the slap-stick variety, which has a use of its own, but the comedy-drama about "just folks," with the smile, sandwiched in with the tear, each increasing the other's potency by power of contrast.

Comedy-Drama the Ideal.

The comedy-drama is the successful—the ideal photoplay. First of all because the moving picture is elemental. It is action and belongs to the cave-man style of entertainment. It provokes first emotions, and then thought through those emotions. And laughter and tears are primal feelings. So the comedy-drama is particularly adapted to the photo-play. For lacking the spoken word, the picture must be ever-changing, must be vital. It must have light and shade. It must also have continuity and a certain number of screened titles to explain the action. Therefore, whenever I have scenes or titles, which are necessary only for clarity, I make it a rule to "get a laugh" out of each one, by a little humorous twist and thus escape that bug-bear of an intricate plot—"dragginess."

Our old friend William Shakespeare knew well the value of comedy for contrast and was an artist when it came to "sandwiching." They say tears and smiles are very close together and to provoke the one is to have an easy way for the other. When you want your audience to get a real thrill, give them first a touch of fun and your "weepy" scene will be doubly effective, while the comedy relief from it will sparkle like sunshine after a storm.

Comedy Climax—New Device.

Another device, which is just beginning to have its place in the moving picture, is the comedy climax. The transition from tragedy to comedy, that surprises your audience, that makes them sit up and gasp out "Oh." There's nothing that I enjoy better than teasing my audience along this way, working up an exciting incident that threatens death and destruction to my fair heroine and then ending with a simple comedy twist that saves the day. It's sweet music to mine ears, when I sit watching an audience watching one of my pictures and hear that sudden startled gasp, which breaks into a chuckle and ends in a roar of laughter.

Aside from the fact that people want light entertainment now more than ever, because there is so much darkness in the world, is the element that humor has in all success. Consider the stage successes of this year, of all years, the great authors; all great men, all great things.

If they weren't humorous in theme they had a plentiful seasoning of fun. Even the tragic writers had a certain ironic wit. We might say that they were merely *inverted* humorists.

And why is comedy necessary to all success? Because it is life. Do you know a single person in the world—except yourself, for we always take ourselves seriously—who hasn't some peculiarity, some trait or characteristic, which you consider funny? A character in a story, play or picture must be true to life and therefore must cause us to smile once in a while. Not the loud guffaw of ridicule, but the laugh that comes from the heart—that means sympathy. The word humor is very near the word human. The three most successful movie artists of the day make us laugh. The human interest—the heart interest play is the comedy-drama—the most appealing heroine, the dear little smile girl. Another rule I have discovered in my writing is: "Introduce your leading character with a laugh."

A little touch of laughter makes the whole world kin. A sense of humor is the most powerful asset to health, wealth and happiness. It conquers all things. It is the beginning of smiles, sunshine, light, knowledge, philosophy! The world is crazy about it and always looking for a chance to exercise it. There is nothing that a man prides himself about more and no one likes to admit he hasn't got it. It means Courage, Faith, Hope and Charity all in one. It's the little sling-shot that's going to put all the horrible old Goliaths of Prejudice, Hate and Fear out of business. It is the little keynote of success and the comedy-scenario means the successful photoplay.

I have my own little theory about the war, just as everyone else has. I just have a notion that if about three years ago someone had only *tickled the Kaiser* there wouldn't have been any war. Perhaps he was born without a funny bone, I don't know. Anyhow it's too bad he can't stop thinking up mean things to do to his enemies and see a few comedy moving pictures.

Comedy Favored by War By Bryant Washburn

THE motion picture industry is on the eve of the greatest era of prosperity in its history. I can almost hear some pessimists, reading this now, remark: "Well, he's an actor; what does he know about it?"

I know this much, and maybe it may be something, after all. From the producing standpoint motion pictures are going to be better than they ever were before. They



Bryant Washburn.

are better now than they have been, and there is every reason to believe that they are going to be better still. I can vouch for that because, being an actor, I am in the thick of the producing end of the game. And just as sure as these improvements keep up, just so sure is the prosperity of the motion picture industry going to increase. Of course, there are going to be failures. Some manufacturers and exhibitors are going to have to close their doors, never to open them again. But that will help the real industry, instead of injuring it. For the failures will be the "weak sisters"—the ones who refuse to keep up with the progressive strides of the business, and improve their pictures and exhibiting facilities. It will be their own fault, and deserving of no sympathy. With these "drones" of one of the busiest and biggest "hives" in commerce out, then the workers—the "live wires"—will have all the better chance to go ahead; and the public will get what it demands—better "movies."

I have been appearing personally in conjunction with showings of my "Skinner" pictures at various theaters in and around Chicago recently and have had an excellent opportunity to get in closer touch with exhibitors.

I am a firm believer in the closest co-operation not only between the manufacturer and the exhibitor, but

between the actor and the exhibitor. In my talks with numerous proprietors of theaters wherein I appeared I got a score of good points which have helped me in my work since then. Undoubtedly the exhibitor is the man who knows the public best. He has his finger on the pulse of public desire always, and is the quickest to observe the changes in that desire. Therefore the producer must look to him in a great measure for indicators as to the kind of pictures which will make the biggest hits. And the actor can learn his audiences better.

It is the result of these little talks, as well as my own judgment, that leads me to predict that comedy-drama and straight comedy will predominate on the screen from now on. We are in the midst of war, even though we do not hear the guns roaring nor see the trainloads of wounded coming in. But even now the horror of the thing is beginning to take its hold on the country. And before long the full realization of what is happening to our loved ones across the seas in the trenches will give rise to a wave of sadness and depression which will cover the country.

The Red Cross is preparing to do its noble work in relieving the suffering of our soldiers on the battlefields. But who is going to relieve the suffering of the women and children and old men at home?

Motion pictures will be called upon to bear the brunt of this relief work, because motion pictures reach the greatest number of people in the widest range of territory. They are accessible to the rich and poor alike. And in the picture theaters the public will seek momentary relief from its mental depressions.

It is for that reason I predict that comedy-drama and straight comedy will be in greatest demand henceforth. In England and France the governments have taken a hand in providing something for the populace that will relieve the mental distress. Light forms of entertainment are encouraged and the public urged to patronize them. It brings a merciful relief to the doubly suffering country. I would not be at all surprised to see such a measure adopted in this country as well.

I want to conclude by taking this liberty of passing my good wishes on to exhibitors at the convention, and those unfortunately unable to attend. I want to thank them all for their patronage of my pictures, and to assure them that I am striving with might and main always to give them better pictures for their patrons and my patrons.

Hopping to a Close-Up

EDWARD H. GRIFFITH, INTERVIEWED BY HIMSELF

IT WAS a warmish day. A pale, purplish haze hung over those purlieus of Nieuw Amsterdam collectively designated as the Bronx, as I journeyed thitherward. "This," I reflected, "is what I call a rotten assignment."

The editor had said to me: "I want you to go up to the Edison studios, which are located on New York's 'last frontier' a trifle west of the Zoo, and have a talk with a director named Griffith."

"Yes," said I, "I've heard of him, only I didn't know he was back from Europe."

"No, no, that's not the fellow at all. I want you to get him to talk—a little common sense, if you can. Anyhow, get him to say something. Ask him about his experience as a director. Get him to tell you something about the problems he has to solve and how he solves them. Find how he gets best results with actors—everything you can about his business."



Edward H. Griffith.

Mr. Griffith, "and that is in bed."

"Is it true," I asked, "that a director is a genius entirely surrounded by boobs?"

"From his point of view—frequently, yes. But, looking at it from the other side of the camera, the director is, frequently, a boob completely circumnambiated by geniuses. It is probably true that there was never a picture put on that at least one actor in the cast didn't feel he could do a better job of 'shooting-the-piece.' And in many cases he may have been justified in feeling that way."

"The best directors in the profession have been actors. Some of the most successful have been newspapermen or scenario writers and editors. Probably there are no fields of endeavor which better fit a man for the gruelling business of producing photoplays, than the Stage and the Fourth Estate. Both give him so much which is of inestimable value in making pictures."

"There is nothing esoteric about directing, unless common-sense and good taste and judgment are eleusinian mysteries. A director needs no bar of camphor ice upon his pale brow, no opium-eating, no shots-in-the-arm."

"But in a greater or less degree he does, absolutely, need a knowledge of human nature and the world. He needs at least a modicum of the dramatic instinct and he needs tact, patience, enthusiasm and some business ability."

He should have imagination sufficient to supply what the scenario writer has failed to supply, or at least, enough to grasp what the writer has supplied.

"A director might be compared to an editor, in the more literary, rather than the journalistic sense of the term. He correlates and he commentates. He is an interpreter and a translator, for he must translate terms of thought into action."

Story Director's First Concern.

"And, as the editor's first concern is the *story*, so should be the director's. That is the greatest single factor in his success or failure. Recognizing this, producers no longer hand to a director for production a story which does not enthuse and inspire him, in which he has not implicit confidence as a material for a picture. If he has any judgment at all, the exercise of it should begin there."

"He, nor anyone else, can arrogate to himself the omniscience of knowing just what the public wants. Specifically, that is. But, generally speaking, he knows the public wants any story which interests and entertains it. He knows the public will accept any story which is simple, human and true. And by this time he knows the public will not accept *anything* which is printed on film simply because it has *had* to accept a vast amount of rubbish in the past. The public is no longer any more awed by the photographed movement than it is by the printed word."

"It is noteworthy that most of the successful pictures have been made from stories written for the screen. While this matter is of the province of the scenario department, it so vitally concerns the director that a word is not irrelevant. It is an interesting fact, too, that probably never before has there been so much attempt at adaptation for the screen of material purely literary, or purporting to be so."

"Those who can write original stories for the screen are pitifully few. While there will always be *literature* worthy of transmutation to the screen, the production of motion pictures will not, in my belief, come into its own until it has proportionately the same quantity and quality of specialized talent that has made the production of magazines what it is in America today."

Meeting Demands of Writers.

"One of the director's frequent and important problems is meeting the demands of scenario writers unfamiliar with, or careless of the production end of the collaboration. Naturally, when this does not vitally concern the story, it is a problem the director can solve quickly. But, too often the problems *do* vitally concern the story."

"It would be folly to ask that every scenario writer shall have been a director, or that every director a writer for the screen. The more they know of each other's technique, the better will they genuinely co-operate. An interesting solution of the familiar travail of getting a *story* into a *picture* is found in the producing writer plan. As the stage has benefited by producing authors, so will

the screen benefit by having trained as directors, though it is reasonable to assume that this happy combination will probably be little more the rule than it is in the theater.

"Cost is a problem confronting every director, whether he will or no, and every good director meets it squarely and attempts to solve it without any puerile excuses that 'it stultifies his art' or that he is 'an artist, not an adding machine.' No one of the geniuses of the American stage ever put on a play, no matter how lavish, but that he had estimated, in some terms or other, what the cost would be. I speak of the great producers, most of whom were their own directors. Certainly a motion picture director should not be compelled to devote time more valuable elsewhere, on accounting details, but he should be keenly interested in the subject of cost. Probably no good director ever uses everything he makes, but it is safe to say that no good director ever really wastes very much in any way.

"To my way of thinking the director's responsibility be-

gins with the story and ends only when the critics have expressed their opinion of the picture. He should be concerned with every step in its production, particularly the cutting and assembling, which no one else should do if best results are to be had."

"I believe," said I, interrupting Mr. Griffith at this point, "that you've said about all they're going to print. You'd better say something about yourself."

He then confessed that until two years ago when he went to Thomas A. Edison, Inc., as scenario editor, he had been a newspaperman in Chicago and Cleveland, Ohio. He began directing about a year ago and since that time he has produced for the Edison Conquest Program two, three, four and five-reel pictures, among them "The Star Spangled Banner," "Black Beauty," "Scouring for Washington," "Barnaby Lee," "The Boy Who Cried Wolf" and "Billy and the Big Stick," the latter two from stories by Richard Harding Davis.

Specialization the Keynote to Success By J. P. McGowan

Signal Director Believes the Specialist Travels Farther in the Long Run

NEARLY four years ago a well-known business man, on a visit to a studio at which I was then working, asked me, "How long is it going to take you motion picture producers to learn that if you are to succeed you must specialize?"

Then seeing that I did not exactly understand what he meant, he continued, "Today is the day of the specialist. The jack-of-all-trades of a few years ago is going down before the advance of the expert. Except in small towns and in the motion picture industry, every individual is

for thought in it. Don't think your business is so much different from other businesses that one man can succeed in equal degree in the production of one-reel slapstick comedies and of five-reel vampire features. You would not engage a character man to play juvenile leads; you would not give a tragedian a role in a farce comedy; you wouldn't try to make an emotional actress work in an animal thriller, and yet the majority of you producers would feel capable of directing the production of all those types of films. What you need is specialization. Think it over."

I did think it over and the more I pondered the more I realized that there was indeed food for thought in his remarks. I found that the average producer considered himself able to produce any class of film from comedy to tragedy, from drama to wildest "meller," and that he thought he could do either equally well. I ran over the list of successful producers and found, to my surprise, that almost without exception they were men who had specialized in one particular line of work. One made short heart-interest stories; another made two-reel melodramas; a third, multiple-reel features, and so on. To be sure, most of them had tried several types before they struck the one for which they were best fitted. But having found that type, they had invariably stuck to it.

Having accepted the truth of my friend's theory, I applied it to myself and found that the one type of film I had produced with anything like consistent success was railroad melodrama. On the spot I concluded that must be my forte if I had one at all. From that day to this I have specialized in railroad films and I do not for a moment doubt that whatever small success may have been mine has been due almost entirely to this specialization.

In fact, so satisfied was I with the experiment, that when the Signal Film Corporation was formed I did not hesitate to suggest we continue to work along similar lines. S. S. Hutchinson, president of the company, was quick to see the logic of my argument and to agree to a trial. That we regarded the trial as a success is proved by the fact that during the two years of our existence our original policy has never been changed. We decided to make railroad films exclusively and we have adhered rigidly to that policy. We have been tempted at times to deviate, but in each instance our better judgment has eventually decided us to let the old order remain unchanged.



Jack McGowan and His Crew.

specializing, not in one line, but in one branch of one line. If a man is a carpenter, that is where he stops. He does not set himself up as a painter, or a paperhanger, a plumber or a shingler. He is a carpenter.

"Likewise the same is true of the doctor. He no longer calls himself a 'cure-all'; he specializes. Attorneys devote their time not to all branches of law, but to one particular branch, either criminal, civil, or corporation law. And instead of the once popular all-around automobile repair man we now have the carburetor expert, the ignition specialist and even the tire expert.

"Think it over," he concluded. "There may be food

A Dream In Realization

Interview with LOIS WEBER by ARTHUR DENISON

"MISS WEBER, the editor of the MOVING PICTURE WORLD wants a story from you. He would like you to talk about the thing nearest your heart if you can do it in a thousand words."

"That's an outlandish thing to ask any woman to do," Miss Weber replied, "to say an even thousand words and then stop. But say I may talk about anything I choose. That's an inducement. And I think I should like to talk about courage at this moment. It would be rather timely, anyway, wouldn't it? And

if you have ever tried taking a cheque book and a good deal of real enthusiasm and in two weeks converting them into a motion picture studio, you'll understand the kind of courage I mean. I'm certain that it doesn't take more to face a regiment. That is what I have been doing; but when my studio is finished, it will be worth all the time and effort that have gone into it. For it will be unlike any other I know of.

"For a long time it has been a dream of mine, as I suppose it has been of many another director, to have a company and studio of my own.

Now that dream is about realized, for I have the grounds; the stage is fast nearing completion and we are already in some of the buildings. And not only is it a complete and efficient studio, but it will be the pleasantest to work in of any of the large number I have seen. We have taken a charming old estate here in Hollywood and converted it into our workshop. We have acres of ground, and shade trees and hedges and gardens, to say nothing of a tennis court. That may sound sentimental and feminine to many; but I am sure that we will make better pictures all the way round from having an inspiring and delightful environment in which to work.

"Of course, the thing nearest my heart at the present time is the picture which I am making, and those which I am to do in the future. And my using the word 'sentimental' brings to mind a point about those pictures which I intend to produce. It lies in the difference between sentimentality and true sentiment. You know, I think, that I can count on the fingers of one hand all the pictures which I have seen that were founded on true sentiment. And the num-

ber that have sprung from purely sentimental ideas is appalling. Believe me, this is something more than a mere juggling with words. The fault isn't limited to the making of motion pictures. There's not a doubt in my mind but that ninety per cent. of the trouble in the world is caused by the general inability to distinguish between sentimentality and the matter of true sentiment; between the sham and the real. And the motion picture industry, or the motion picture art, if you prefer, is not going to attain the position of honor which it should occupy until it learns to make that distinction. I know what the common answer to all this is. That the public as a whole is sentimental and that unless you give them what they want you're not going to make any money. And let those who set themselves up as idealists chatter as much as they please about their art, the commercial side cannot be neglected. We're all in business to make money. But there are at least two ways of going about it. You can pander to the whim of the moment; or you can build with an eye to the future. Personally, I prefer the latter. Results may not come so fast; but they are surer and more stable when they do come.

"I've produced many pictures that I think contained a liberal dose of ideas, and they've made money. And I don't think the ideas were sentimental. To be quite frank with you, I used to be a good deal of a sentimentalist myself. But many years of hard work has taken that out of me. And after nine years of making motion pictures if I see anything clearly, it is that the frothy, unreal picture is doomed. I know that for a long time the picture public has liked to think that the hero can do no wrong. But that's an illusion which can't last forever. I think it's riding to a fall now.

The time can't be far off when the man or woman who comes to a picture is going to look about and realize that no such perfect creature as the time-honored hero exists either on this earth below or the heaven above. And they are going to even more willingly pay their nickels and their dimes to see a flesh and blood person whom they can recognize out of their own experience than they ever were to see a dummy concocted of all the impossible virtues a scenario writer could imagine.

"I've told you I have a pleasant studio in which to work. Naturally that pleases me. But the public isn't going to know that I stood in the shade of a California pepper tree when I directed such and such a scene. It is the quality of picture which comes out of that studio by which I shall stand or fall. And consequently I shall labor hard and long to make them constructive pictures of real ideas which shall have some intimate bearing on the lives of the people who will see them. If I can swing that big a contract successfully, I shall be happy.

"One thing which I have never been able to do before and which I shall do now that I have my own studio is to have every seat needed in a picture ready before I begin to take a scene. In that way I shall be able to take my whole picture practically in sequence. I



Lois Weber.

think the inability to do that has been one of the greatest difficulties under which both actors and director have labored. Always before, it has gone something like this: Mrs. Smith is in her kitchen for Scene 8. Mrs. Smith comes back to her kitchen for Scene 200 and the director tells her, 'Now, Mrs. Smith, your husband has left you, your baby fallen out of the third story window and your bank has failed since you were here last. Please convey those things.' If the picture is taken in its proper sequence Mrs. Smith will have experienced those things before she is called upon to

display their effect, and the characterization can be built accordingly. If I am able to carry out that one thing, it should go a long way toward knitting a picture into a more plausible and connected whole. And I have several kindred experiments which I shall give a fair trial.

"But in the end, I pin my faith to my story, for all the sumptuous settings in the world and a cast of two dozen stars will not and cannot carry a bad story to a legitimate and pronounced success. And I pin my faith to that story which is a slice out of real life."

Viewpoint of the Actress

By EILEEN SEDGWICK.

HAVE you ever stopped to consider to what extent man's brain has gone in the production of motion pictures? It would seem that long ago it was supposed to have reached its limit, but, on the contrary, it has just begun.

When I look around and think of the different directors I have worked with since leaving the legitimate stage three years ago, I marvel at the wonderful ideas and different



Eileen Sedgwick.

styles of these clever men and women who are devoting their lives to an art that is giving more pleasure to millions of poor people than all other forms of entertainment combined, and at a very small cost.

Among all these wonderfully clever people you will hardly find two who work alike. From the director down to the camera man each has a different idea of shooting a scene and from different angles. I have seen on many occasions in the one company where the

director, assistant and camera man each had a different suggestion about taking a scene, and it was hard to distinguish which was the cleverest idea.

And, say, how things have advanced in a few years!

I worked with a company down in Texas a few years ago which was supposed to have a million dollars behind it, but which was in fact started on a shoe string. My brother, sister and I were the only ones getting salary in the troupe. We had to get actors who would work for nothing to keep going, so you can imagine the pictures we turned out. Oh, but they were good! I have been with the Universal nearly three years and in that time have been with some of the cleverest people in the business and learned a great deal from them and got new ideas each day.

I have always made it a point to encourage cheerfulness and good fellowship on the set and help keep the company in good spirits and not let them get in a bad humor. This helps to suggest bright ideas and get some clever stuff in the director's mind instead of being temperamental and get him in a grouch.

I have made it a point never to be late at the studio, rain or shine, and am always made up and ready for the call.

If you do these things for your director and take a special interest in the firm you are working for, and not be always late and kicking, you will do yourself justice in your work and get better results in the making of better pictures.

Playing Pictures Difficult

By THOMAS SANTSCHI.

THE art of motion picture acting has certainly improved since I came into the profession seven years ago. At that time one stock company would enact any number of plays ranging from farce comedy to "Uncle Tom's Cabin." An actress or an actor in motion pictures six or seven years ago was obliged to play any number of roles, where today character men and women are often especially engaged for important parts.

To my mind the art of acting before the motion picture camera is as difficult, if not more so, than playing in the spoken drama. There one has the plaudits of the audience, the lights, and voice inflection to carry one along. In the motion pictures one has but the eye of the camera to work before and, believe me, that eye overlooks nothing. There are no lighted theaters, no audience to give encouragement, nothing but the studio and the commands of the director.

Motion picture acting is a profession that requires constant study. To my mind one should continually advance or fall into the rear of the profession. Pantomime in itself is a difficult art. The movement of the feet, of the fingers, a shrug of the shoulders, all may be significant. Expression is of more importance in motion pictures than on the spoken stage. A twitching of the facial muscles, a covert glance, a movement of the eyebrows all may be utilized to convey some unusual meaning to the audience. And the film actor must be continually striving to excel, must not for a second permit his work to lag and all this without the stimulation that comes to the artist in spoken drama.

It has been said that time and the movies wait for no man. Time has created many changes in motion pictures within the past few years until today the acting is more artistic, the photography better, the atmosphere realistic, and the productions more elevating in every detail.



Tom Santschi.

The Weekly News Reel ✓

Beginning and Development of a Screen Feature

THE weekly news reel has undoubtedly educated more persons to a respect and a fondness for motion pictures than any other medium. In the days when the word "movies" was generally used in contempt, many persons of taste and discrimination were attending the picture theaters for the sole purpose of seeing one reel only of the advertised program—the news reel. Such persons eventually became steady patrons and found enjoyment in the

dramas, comedies, and educational making up the rest of the program. The debt of the motion picture business to the news weekly is enormous nor is it sufficiently appreciated.

The first news weekly ever devised and the first ever to take concrete form and be placed upon the market was the Pathe Journal in France, the idea for which was Charles Pathe's own. The Pathe Journal was first put upon the screen in 1910.

In 1911 J. A.

Berst, vice-president and general manager of the Pathe Freres in the United States, became convinced that the news weekly idea was one that should prove to be especially valuable in the United States. At the time the Pathe Journal had not yet demonstrated that the new idea was profitable, but Mr. Berst saw that in it were great possibilities. In 1911 Pathe was one of the group of ten licensed manufacturers making up the General Film Company. Mr. Berst proposed to the other licensed manufacturers that they should each furnish negative material for a news reel, these negatives to be printed, edited, titled and assembled at the Pathe offices in Jersey City, the finished product to be released through the General Film Company, and each manufacturer to be paid from the receipts according to the amount of negative received from him and incorporated into the weekly.

This plan was favored by practically all the other licensed manufacturers. The Vitagraph Company, however, chose to reserve independence of action and at once, upon learning of Mr. Berst's plan, began to plan a monthly magazine of current events. This individual action, of course, ended the hope of accomplishing anything in common in the matter, and Mr. Berst's negotiations were at once broken off.

Mr. Berst, however, was not satisfied to let the matter drop. With characteristic promptitude he immediately began the manufacture of a Pathe News Reel, to be called the Pathe Weekly. It is said that no sooner had he left the meeting of the licensed manufacturers at which he learned that his original plan would not go through than he telephoned the Pathe offices in Jersey City, giving orders that the assembling of suitable news pictures be begun at once. Certain it is that the next issue of the MOVING PICTURE WORLD dated July 29, 1911, contained a full page advertisement announcing the birth of Pathe's Weekly, "an illustrated magazine on a film," "the news of the world in pictures," to be issued every Tuesday. On Tuesday, August 1, the first number was released.

The Moving Picture World in an editorial in its issue of July 29, 1911, says: "Beginning on the first of next month the moving picture theaters of this country will go into active and, we believe, successful competition with the illustrated periodicals and magazines, for they will be able to show the important news of the world, not in cold type or in still pictures, but in actual moving reproduction. The exhibitors will give their patrons no descriptions or photographs, but the things themselves, 'just as they moved and had their being.' This novel idea, which will revolutionize pictorial journalism the world over is called 'The Weekly Journal,' is edited by the Pathe Freres, and will appear on the screens of the moving picture houses every Tuesday. The MOVING PICTURE WORLD was privileged to see a European edition of this marvelous picture sheet, and after seeing it we readily believed the statement of a Pathe representative to the effect that the demand in Europe for this film of the world's events far exceeds the demand for ordinary films, and that the exhibitors have gained a new and steady clientele. The reel opens with the title page, 'The World's Events of Last Week,' gives the name and address of the editor, with the telephone number, and then begins its 'articles' with a regulation headline or two. The first 'page' showed a fine moving picture of the flower carnival at Nizza, with views of the aviation meeting held in connection with



Charles Pathe.



J. A. Berst.

the festival; the second 'page' transports us into Russia, where at St. Petersburg we witness among the masses of snow the strange obsequies of a Korean prince, who had committed suicide there; the third 'article' took us into Spain, where we had a fine view of King Alfonso laying a cornerstone, and afterwards assisting at some naval manoeuvres; then followed a reproduction of the meeting of the Kings of Italy and Montenegro, a great event in Switzerland, showing the cleverness of the Swiss men on snowshoes; next a big fire in an English town, then the ravages of a furious storm on the Sicilian coast and other events of contemporaneous importance and interest.

"The American edition will of course show more American events, but will give equally good pictures of the more sensational happenings in Europe.

Just Like a Newspaper.

"How is it done? We answer: How does the newspaper gather its news from every quarter of the globe? Simply by organization. The reporter with the pen will be superseded by the reporter with the camera. Camera correspondents will be on the alert in every part of the civilized world, regular correspondents and free lance correspondents, just the same as the members of the staff of a newspaper. The world will be treated to that rarest of rare things—a reporter who does not, in fact, who cannot lie. The events will come to us not as the policy of the paper would want to color them, but as they actually occurred. That is true reporting. The elder Bennett remarked years ago that the secret of success in journalism lay in being close to the place 'where hell is going to break loose next.' Nothing will escape the camera-man."

Some weeks later the Vitagraph Company issued a monthly news film called "Current Events." Competition with the Pathe Weekly, which had already become well established and was making rapid strides, proving unprofitable, it was discontinued, leaving the Pathe Weekly in sole possession of the field for a considerable time.

H. C. Hoagland was the first editor of the Weekly, thus combining two positions in one, as he was also doing the advertising and publicity work of Pathe. The Weekly grew so fast that it was necessary to have a man devote his entire time to the editing of it and L. E. Franconi, who already had been for some years with Pathe, was placed in charge. During the first year of the Weekly's existence, the number of prints released attained the high figure of 95 copies.

Mr. Berst continually added to his staff of cameramen so that from the first instead of being dependent upon France for the bulk of its material the subjects shown were 60 per cent. American.

Issued as a Daily.

In the Spring of 1914 the Weekly, at that time being issued twice a week, was put upon a daily basis, several hundred feet being issued each day, printed upon Pathe non-inflammable stock, and sent by mail direct to the exhibitors. The name was changed from the time honored "Pathe Weekly" to "Pathe Daily News," and William Helms, a New York newspaper man, was made editor. The innovation was successful, but the outbreak of war made the receipt of the "non-flam" raw stock very uncertain, and as the success of the daily release idea depended to a large extent upon this stock it was decided to put the "News" back upon the old twice a week basis. The word "daily" in the title was dropped and "Pathe News" became the title.

In the summer of 1914 Mr. Helms resigned the

editorship and L. E. Franconi again took charge. Mr. Franconi was assigned to other work in 1915 and was succeeded by P. D. Hugon, former editor of the Pathe Gazette in London. In 1916 Mr. Hugon resigned and was succeeded by Eric Mayell, also previously connected with the Pathe Gazette. After a few months Mr. Mayell resigned and was succeeded by Emanuel Cohen, his former assistant, who has been editor ever since.

Hearst Becomes Interested.

Late in 1913 William Randolph Hearst allied himself with the Selig Polyscope Co. in getting out a new news reel called the "Hearst-Selig Weekly." A year later this arrangement was discontinued, and a new alliance made by Mr. Hearst with the Vitagraph and the Hearst-Vitagraph Weekly started. With the formation of the International Film Corporation, Mr. Hearst's own film organization, the Hearst-Vitagraph Weekly was discontinued, and the International Weekly became the successor. On January 1, 1917, when, by terms of a contract entered into by Mr. Berst of Pathe and E. A. McManus of the International, all International pro-



Emanuel Cohen.

Present Editor of the Hearst-Pathe News.

ductions were released through the Pathe Exchanges, the Pathe News and International Weekly were consolidated under the title of the Hearst-Pathe News and the first combined issue released January 10.

With the amalgamation the Hearst newspapers in the various large cities of the country began to carry advertising on the Hearst-Pathe News on a scale hitherto unknown. Many half and quarter page Ads are being published and the effect upon booking and theater attendance has been marked.

Under the present arrangement the pictures are secured by the many cameramen of the Hearst organization, located in all the chief centers of the United States and in many foreign cities as well. The negatives are selected, edited, titled, printed and assembled in the Pathe offices of the News in Jersey City. Mr. Cohen is in charge of this work.

The Hearst-Pathe News is today living up to the high traditions of its past. For six years it has been adding to the reputation for timeliness, quality and interest, which it acquired at its birth back in 1911. Always a hobby of Mr. Berst his plans for its future contemplate an even greater efficiency and an even wider distribution, and proud of the many "scoops" that the News has made in the past, it is his desire that they may be increased in the future.

Filming a News Event for the Screen By Capt. Bob Reynolds

AMATEURS, There Is Money in Topical Films!" Thus runs an advertisement in a recent issue of a trade journal. The writer does not propose to dispute the truth of this statement, but only to remark that too frequently the money is the amateur's. He sees the event as the biggest thing that ever happened in his town and "grinds his head off"; whereas the professional imagines it only as part of a news weekly and wisely refuses to think further than one hundred feet of stock. Our experience has shown that the average amateur (and this includes the most of the so-called "professionals"), uses a great deal too much stock on one event.

For an actual illustration of the proper way to handle a news event I will take the launching of the submarine L-8, filmed at Portsmouth Navy Yard by L. C. de Rochemont, Jr., of Boston.

The light was rather poor, so the camerapondent wisely avoided the events inside the construction shed. This cost him a scene showing the actual christening of the boat, but by forgetting the inside scene he was able to set up outside and get a fine picture of the bow of the submarine plunging into the water. He turned in 82 feet of film, as follows:

1. Submarine slides down the ways and plunges into the water, being followed by camera until mooring ropes bring it to a stop—25 feet.
2. Change of location, and scene showing tugs towing submarine back to shed—25 feet.
3. View of boat and crew, panoraming over boat—20 feet.
4. Close-up of Miss Nancy Gill, sponsor—10 or 12 feet.

All four scenes were accepted; there was hardly any cutting on them; and he received a check for 80 feet at our "scoop" rates.

There is a practical illustration of how to handle a news event. It is obvious that Mr. de Rochemont could have taken only the actual launching of the submarine, but he had sufficient sense of news values to round out the story by proper attention to the most interesting angles of it—but without padding.

Now for the wrong way to handle an event. Without going into details, let me say merely that we recently received a "story" of an event which included a parade. The parade was not the only side of the event, nor was it the most important part.

The camera man set up his machine on a housetop about six stories above the street and took one "shot"—all of the parade, and over 200 feet long. Not content to let it go at that, he had another man grinding away at the same thing, and for the same length, down on the street. The event was really news, and we would have liked to play it up big. As it was, only 25 feet could be used.

To sum up: The best way is to take short scenes, from 20 to 30 feet, of the most interesting sides of an event. Negative is judged by: news interest, action, human interest and photographic excellence. Novelty is the real acid test—avoid the hackneyed and every-day. This goes for parades, recruiting, drilling and everything else that has been done to death.

Footage will be sold in direct proportion to the amount of effort and brains a camerapondent puts into his handling of the story. Don't think you are selling the event itself; remember, you are selling a photographic report of the event. If you count on selling only events that are

big enough in themselves to swing the sale, no matter how poorly reported, you will find it a long, long time between checks. You must depend on the average run of the news in your vicinity, and it is safe to say that more of it will "get by" with proper handling than with indifference.

Watch the composition of your picture; try to improve your photography every time; watch your light, focus and frame; and use your head. Try to see an event through the eyes of an editor. Don't be a crank turner; be a star reporter.

Not an Imagination

By EARL R. HEWITT.

FOREBODINGS of past years notwithstanding, I believe the present-day photoplay story outlook more promising than ever. Four years' direct connection with the work of passing upon manuscripts submitted for screen production has witnessed innumerable new developments and changes for the better, without exception.

One by one our foremost writers of fiction have heard and responded to the call of the screen, bringing with them mature ideas of construction and drama, and thus offering a rich field from which the screen story may draw the virility needed to survive. Many of the old time literary lights of the screen drama faded, giving place to the brighter and more versatile luminaries of the present.

But not alone to the established fiction writer belongs the honor. Many of our most successful screen writers never even attempted a short story or novel, but in the school of experience developed that practical, balanced visualizing faculty which characterizes the true photoplaywright.

Imagination is not all there is to successful photoplay composition. The mind's eye must clearly perceive the actual visual values of the various situations to be presented, at the same time clearly and logically balancing the development of the plot to meet the peculiar requirements of screen construction. The mind must pin itself down to cold-blooded plausibility and probability in order to pass muster with our average hypercritical audience of today. In this respect many of our most gifted fiction writers have signally failed with screen work, relying too strongly upon enchanting, forceful and pulsating word painting for effect and forgetting that the screen regards nothing as paramount unless it be clear and concisely directed action of the necessary characters of the story. Side lanes and blind alleys leading to no really definite conclusion must be avoided as the plague and only that which logically and necessarily leads up to or down from the climacteric situation retained.

The most successful screen story is that whose plot development follows the lines of the inevitable. The most satisfactory photoplay is that which simply must happen as it does and which at the same time pleases or directs the observer's innate sense of proportion.

A narrative of the various interesting and curious incidents and experiences of the writer in connection with his daily work would fill quite a bulky volume, with a laugh, a thrill or a sob in every line, but such material would hardly find place in one short article, suffice to say it is indeed gratifying to witness the upward, ever upward, trend toward better, cleaner and more forceful stories, and, after all, "the story's the thing," the living, pulsing heart of this thoroughly great and humanity-serving industry.

Some Men and Women Who Direct



MAKING pictures to supply exhibitors with entertainment for their patrons requires the services of a host divided into several divisions—actors, authors, directors, cameramen, editors and cutters, exchange-men and sales agents; did you ever stop to think how much the production of fifty-two pictures a year means to the welfare of the nation?

Reference to the man who supplies the money is omitted—this is not the time or place to sing praises to the man or men who really mean most to the picture proposition. Neither can the salesman, the scenario writer or the scores of other workers in the field be

was Miss Park's first Bluebird and from that production she has alternated and will alternate with Mr. De Grasse in directing Bluebird's most energetic star. King Gray is the cameraman for Miss Park.

Not to have his sails blanketed in Miss Phillips' breeze of energy, Mr. De Grasse jumps into a part every now and then—for he is an actor of the old school who has played every character that grease paint can apply to. He introduced Louise Lovely to Bluebirds, away up in the small numbers of the series, and last December presented Miss Phillips in "The Price of Silence." July is the eighth month to pass since then, and Miss Phillips



JOSEPH DE GRASSE
directing



ELMER CLIFTON
Director



IDA MAY PARK, Director
Camera man—KING GRAY



JACK CONWAY directing
Camera man EDWARD KULL

encompassed in what is here to be said—for this is all about directors, and something about their cameramen.

Snapshots have been made of Ida May Park, the one woman who turns out Bluebirds; of her husband, Joseph De Grasse; of Jack Conway, and Elmer Clifton.

Before Ida May Park undertook the direction of Dorothy Phillips, she occupied her time in turning out and tuning up scenarios for her husband, Joseph De Grasse. The demand for Miss Phillips' services to the Bluebird program developed so insistently that Miss Park was called from her station as general assistant to Mr. De Grasse early this spring.

That Miss Phillips might maintain her average of one appearance a month on the program both Mr. and Mrs. De Grasse bent their efforts and skill to the work of keeping up with their energetic star. "The Flashlight"

has been seen on the Bluebird program eight times with plans laid for her monthly appearance as long as Mr. De Grasse and Miss Park can keep pace with her.

Jack Conway has displayed a fine sense of the artistic in his direction of Ella Hall. He has made her the distinctive "child type" of the program, and it would not be hard to find many people (even outside of Bluebird's publicity department) who will declare that Miss Hall makes about the best, most natural and humanly expressive "little girl" the screen affords. Be that as it may—Edward Kull grinds the crank at Mr. Conway's command.

Franklyn Farnum and Brownie Vernon, after a year under their original director, have now passed to the supervision of Elmer Clifton, and the first result of Mr. Clifton's direction will soon be forthcoming.

Thrills In Serial Making

By PEARL WHITE

FOR many, many moons the most thrilling day in the week to me was Saturday. And this day was the most thrilling, not because we had to do exceptionally dangerous stunts or because I was called upon to perform at the risk of my life, but because that was the day the gentle kindly treasurer of the company approached me with a winning smile and placed in my hand the weekly stipend I receive for doing stunts for the screen.

But those blase days are done. I never know any longer what day of the week will be the most thrilling. It used to be bad enough when I had to perform from the ideas

evolved by the fertile brain of George Brackets Seitz. However, I got used to his stunts and the thrill of the Saturday pay day, out-distanced that of any other work day during the week. I thought I was settling down for a more or less humdrum existence, when I was told that the name of the next serial in which I would appear would be "The Fatal Ring."

"Nice cheerful sort of a name," I remarked, "but what will I do with it when I get it?"

I found out soon enough. I discovered that the Pathe scenario committee decided they

could co-operate with George Brackets Seitz and Fred Jackson, the authors of "The Fatal Ring," and could design stunts for me to do that the two-hundred horse power brain of G. B. S. never could think of.

Work took on a new interest with me. I thought I had tried out all the stunts that could be worked in the motion pictures. I had gone down in submarines, made trips in balloons and airships, skidded gleefully over the edge of a precipice in an automobile, had fallen down cliffs, had been thrown down fire-escapes, had jumped out of the window on the fourth floor of a burning building, and had done such gentle joyful things that thrilled the audiences, but "The Fatal Ring" put me into new situations.

From a very early age I have had a positive fondness for doing reckless things and the more danger there has been connected with them, the more pleasure I have taken in them. However, the scenario department and Mr. Seitz received my blessings—I don't think—when they decided I should satisfy my craving for excitement by trying to land in the slip that rightfully belonged to a ferryboat and into which the said ferryboat was steaming at full speed. I did the stunt all right, but there was the

thrill of a year of Saturdays bottled up in about an hour or less than an hour's work that day.

In the first place, I had been swept out into the river through an underground channel after a fight with the villain. The ferry slip was the handiest and also the most dangerous place to land. I am the heroine in "The Fatal Ring" and naturally I couldn't exercise the good judgment that I would have exercised as Pearl White and grabbed a log to float down the river until I was picked up. I had to swim into the slip. It was too expensive to hire a ferry boat for this stunt, in addition to which the director decided he could get better atmosphere if the passengers on the boat were real passengers and not motion picture extras.

The director had planted on all boats going into the slip, for about a half an hour, some of his cameramen together with men who would keep on the lookout for me and notify the captain of the ferryboat that some poor nut was usurping the landing place that belonged to his craft. I asked the director to pick out scouts who had good eyesight, but I feel certain that the one on the boat coming into the slip when I was occupying it, could never pass the army test for good eyesight.

Thinking it was all fixed and that the captain of the ferryboat would certainly slow down in plenty of time to let me get out of the water of the river, I swam along with one eye on that monstrous ferryboat and the other eye open for the hero, who is supposed to rescue me. They loomed up about the same time, but our scout on the ferryboat didn't tip the word to the captain that we were in the briny until it was too late for him to stop and make the rescue as per the schedule of the director and as it was written in the scenario. The wash of the tide, together with the headway of the boat, brought it into the slip.

The scout on the boat woke up, notified the captain that we were in danger and the engines were reversed. The backwash, started by the paddles, and the undertow in the slip, made it almost impossible for us to swim in close to the pier.

When, after hard work, we did get close enough for one of the pier hands or longshoremen to throw us a rope, the ferryboat was almost on top of us. The faint I was supposed to simulate became almost a real one. The hero was the only one supposed to grab for the rope thrown us, but, believe me, I forgot for the time being that I was the heroine and was expected to be real ladylike and allow the hero to save me in the proper fashion and I grabbed for that rope too.

At that, my grabbing almost crabbed the game. Henry Gsell, who plays the part of the hero, and I, had decided on our course of action. I was supposed to let him do all the rescue stunt, but when I grabbed the rope it threw him out of his plan. The only thing that I know was that I was thankful that the longshoremen were two husky ones and were used to handling the ferryboat. They yanked us out of the water in rapid fashion, but at that not any too rapid to suit us, or to dodge the ferryboat.

The captain of the ferryboat came down on the pier to look me over when his boat was properly docked. His



Pearl White.

looks put me in mind of a happening in my life when I was a child of five or six. I had received repeated warnings from my father and mother to keep away from a certain part of our yard, because rattlesnakes had re-entered it and made it their own. This rattlesnake den attracted me and I used to delight in going to it and teasing the reptiles until they made jumps at me. I liked to hear them rattle their warning before they struck. My father caught me at this amusement one day after he had told me to stay away from that section of the ground and decided that radical action was required. I will never forget the punishment I got, but after that I left rattlesnakes alone. The ferryboat captain looked as though he would

like to duplicate the punishment my father awarded me, so as to teach me to let ferryboat slips alone after that.

One of the things I have learned thoroughly in the motion picture game is to have implicit confidence in my director. When I am given some particularly risky thing to do I am serenely confident that the director is looking after me, and I always figure out that in case my slip does occur, it will happen because it is my time to go. A person to do "movie" stunts properly has to be a fatalist. I know that I am, and each stunt that I do I am absolutely confident that I am going through it successfully. This feeling is absolutely essential. Without it, I know that I would have perished long ago.

Getting Close to the Public ☼ ☼ ☼ ☼ ☼ By Harold Lockwood

Star Follows Popular Trend Through Criticisms in Letters—Value of Studying Honest Criticisms of Each Picture by Letters from Fans

THAT the photoplay star should make a thorough and continual study of the viewpoint of the individual motion picture fan as well as considering the verdict of the professional reviewer of the pictures has come to be my belief since I have developed a system of checking up the criticism of my pictures which come from individual fans throughout the United States and other countries where Metro pictures are shown. With this idea in mind, I have made a careful study of the results of my work as it appears to the average patron of the theater, thousands of whom write to the actors, in many cases giving honest criticisms as well as merely expressing their general admiration or asking for photographs.



Harold Lockwood.

By looking over the daily correspondence of a motion picture actor, the interesting fact develops that not all of the letters by a jugful come from silly young girls, but that hundreds come in weekly which contain serious statements concerning the impression which certain

pictures made on them. Many of these letters are not from "movie struck" youngsters, but from people of education and refinement, who write intelligently and frankly their impressions of the pictures.

Many of these fans write to say that they did not like certain pictures as well as others. Some write honest criticisms of the action, the direction, the photography, and other matters concerning the picture. And all these are valued criticisms because they come straight from the public, which is the ultimate consumer in picture ing. The actor or his secretary soon discovers by

ing the regular "fan mail" that there are certain correspondents in different parts of the country who write almost as soon as they have seen each picture. Perhaps they did not like "The Promise" as well as "Big Tremaine." When they tell why and say so honestly and frankly, as they usually do, their words are appreciated and very helpful to the star, who wishes to follow his audience closely and follow their dictates. The letters are in a certain sense the same as applause on the speaking stage. Were it not for the daily mail, the film star would be considerably at sea except for the reviews and the box office returns.

The star can tell where his pictures have been shown for the first time by the sudden influx of mail which comes periodically from certain quarters. For instance, one of our pictures was some months ago shown in a town of Porto Rico. A few weeks later came a deluge of mail from that island, in which the Porto Ricans told us what they thought of us. Since the pictures which are shown in the United States go on in England and Australia about one month later, similar letters come from these places in due sequence about thirty days after the returns have begun to come in from the fans in this country.

To get down to the heart of the public should be the earnest desire of every photoplay actor who takes his work seriously. The professional reviewers are necessary and extremely valuable because they judge the pictures from a technical standpoint. They judge them through the eyes of practised care, but no matter how thorough their work, can say at best, "Perhaps this picture will get over. If the public likes it, it will be because, etc." The critic predicts the success or mediocrity of the picture. When the letters come from the fans, however, after the showing of the picture, the producers and star know how the picture actually did or did not get over. It is obvious, therefore, that both the professional reviewer and the amateur critics are of great service to the actor. One is just as valuable as the other, and the results of the observations of both are extremely helpful.

One kind of letter which the photoplay star would appreciate receiving in greater numbers is that from the exhibitor. Many of these, having stood outside their houses as the crowds went out after seeing a picture, have observed some of the remarks and passed them on to the actor whose work was commented upon. These random tips, direct from the persons most concerned, are the kind which give the actor the best guide for future work. Letters of this kind from exhibitors are also of great value to the producer of the pictures, for they put him very close to the heart of the public.

Greater Opportunities in Pictures

By WILLIAM FARNUM

IT MAY be rank heresy on my part, but it does appear that the opportunities are greater in pictures. In no whit is an actor's talent lessened when he enters the silent world of expression. Rather, it seems to me like there must be a broader bent.

One can feel himself grow in a master story of the screen, such as "A Tale of Two Cities," in which adaptation I developed a dual role—a seemingly impossible requirement were I called upon to enact similar roles in the actual speaking play. In the feature picture, "When A

Man Sees Red," soon to have an appearance, I have opportunities that never could come to one on the stage. This forthcoming production is an adaptation of Larry Evan's famous story of "The Painted Lady," which ran in the Saturday Evening Post. The sailorman, Luther Smith, is a lovable, strong man, who is grievously wronged, and he develops another side—the strong, red-blooded fighting man, whose fighting instincts come to the fore in the most remarkable fighting



William Farnum.

climax ever witnessed, either on the stage or in pictures. I do not believe that it is possible to reproduce the gripping scenes of this picture on the more prosaic stage.

The rugged, red-blooded type of man is displacing the merely pretty man. Because a man is pretty to look at, because he is big and athletic does not mean so much these days. Might and muscle mean nothing, unless there is strength of mind, the subtle power which makes a man realize that, though his opponent may be stronger, more powerful physically, yet it means nothing compared to the superior knowledge—knowledge of right—and the will that engenders it. All of which the picture camera lends itself for a more effective portrayal, it seems to me, than in viva voca expression.

It is also my opinion that actors and actresses will be required to speak their lines in motion pictures, the same as on the legitimate stage. It seems to me that the growth of the newer part will be along these lines.

Action will always be the paramount note in pictures. The public demand action and realistic effects. It is also undoubtedly true that great advances will be made to secure new and better photographic effects, but, after all, the foundation of all good pictures is based on the scenario. And in the higher grade scenario there are always scenes in which the only action is the good old-fashioned word of mouth kind—with the appropriate gestures.

Motion picture making has long since passed the point when mere arm-waving and finger-pointing is sufficient. Pantomime is now out of the question. The actor must say something, or the scene falls flat, and the stronger he says it, the better the result. Why not, therefore, make the scene perfect by requiring a definite intelligent speaking part? Animated photography has made such a wonderful success largely because it can and does give the required impression of realism—a far more perfect realism—than even the stage.

In the primary stage of motion pictures—in the stage of one-reelers—most of the actors' dialogue consisted of raillery and "joshing" at one another's expense. Man, ever ready to fit the necessity to the occasion, saw ahead of the scenario requirements and the director, and invented little talks or soliloquies of his own, and so it soon became apparent that this was best so.

Public Adept at Lip Reading.

Spoken parts, especially for the stellar roles, seem to me to be inevitable, if one is to give his best to the production. Most of the public, too, are becoming adept in the art of lip-reading, and can carry the story in their minds from the words that are uttered, as well as from the film.

The motion picture made many near-experts in the art of lip-reading. This means that the day when the player could, and did, say anything has gone. It will never return.

Anyone who attends a motion picture show can recognize at once such expressions as "Curse you!" from the villain, or "I love you" from the hero. Here the obviousness of the situation has helped to explain the words. Speaking parts would make the reverse equally true. The use of words would help explain the situation.

Lip-reading certainly must be considered in the development of the film. Perhaps you will recall the incident a short time since, when the inmates of a deaf and dumb asylum saw a well known picture and then returned home, protesting against the language used on the screen. It is just such occurrences that will in all probability take the term "Silent Drama" out of the motion picture dictionary.

A humorous incident in "The Doctor," my latest play, an adaptation of Ralph Connor's beautiful love story, caused one deviation from my usually set rule. Some of the scenes in the story were taken near my home at Sag Harbor. An old neighbor, one of the characters of the village, had been requisitioned for the scene where I am joyfully showing a letter bringing the news that a favorite brother is coming home. He is a droll old chap, and when I have said "See, Tom, Dick is coming home," the old fellow looked up with the most natural expression and says, "Shure, that's fine; I'm glad to hear it." The line wasn't in the scenario. The old fellow just naturally spoke that which came to him. And he nearly broke up the scene when he finished with "By gorrah, Bill, we're a couple of dandies." My deviation came when I replied "Yes, Tom, it takes us fellows of the old school!" I don't think Tom quite understood the line, and I am wondering if it will fit in the picture, especially if some of our lip-reading experts see it.

Alice Brady Talks About Dress and Make-Up By Margaret I. MacDonald

Star of the World Film Gives a Few Pointers on Preparing for the Screen

ALICE BRADY had just moved into her Lexington Avenue home, "but if you don't care I don't care," had been her cheery assertion over the 'phone. And so at her suggestion that our interview be made a thing of the past, that very evening I meandered downtown on a slow old Lexington Avenue car that came along just when it felt like it.

At the ring of the bell, Miss Brady opened the door herself, peeping smilingly and apologetically from be-

hind it, for she was delightfully in negligee, and it was unmistakably evident that she had "just moved in." A divan set before a hearth on which the embers had lately died, served as a charming and comfortable spot in which to thresh out the question of the picture game; and this only when Toots, her little black and white dog, had decided, after being threatened with the kitchen and the dark, to allow me to occupy one end of the couch alone.



Alice Brady.

While Miss Brady is an indefatigable worker, turning out a picture every four weeks, still she is not yet enamoured of the screen. "On the spoken stage," said she, "the sound of your own voice and the sound of those speaking to you adds stimulus to your work. You are working up to something—you are working toward a climax. In the pictures you don't get a chance to work up to a climax, you just jump in anywhere; you have a certain bag of tricks that you draw from continually, and now and then you scratch your head and try to think just what you did in portraying this or that emotion."

"Of course," I said, "there are some players who do the same old tricks over and over again—"

"Yes, we all do it," she interrupted, emphatically. "We all have our little bag of tricks."

"And another thing about the spoken stage," she continued, "every night you have something new. For instance, if your audience likes comedy, then you must pound out the comedy points; and you never play to two audiences in the same manner, because each audience you play to is of a different temperament."

Miss Brady's keenest loss in the silent drama seems to be not alone the stimulus gained in the sound of the human voice in the working up to dramatic climaxes, but also the response of an audience. "Sometimes," said she, "I sing or do other little things around here and there, and really getting back to something where I can hear my own voice and feel the response of those around me so intoxicates me that you would actually think I had taken some dope or something of the sort."

Then we discussed briefly the matter of illumination in pictures, when she asserted her belief that there must be a field in the moving picture business for the artist photographer, the man who understands, for instance, the subduing of backgrounds and the artistic outlining of faces and forms. "I consider," she said, "that I could more easily do without my director than the best services of my camera man, for I know that my camera man can make or break me."

"In the making of a picture," she continued, "too great an effort to develop background is apt to destroy the effect of the faces. In trying to bring out every little detail in the background, faces are frequently burned out and consequently have a white, chalky appearance."

Dressing for a Picture.

I was anxious, too, to get her idea of dressing for a picture, and discovered that it consisted mainly of lines. "I try to pay attention to the lines of my gowns," she said. "For instance, I am inclined to be a large woman, so therefore I avoid wearing loose garments. I try to maintain slender lines, and usually wear gowns that cut me off a bit, for I believe that picture audiences like small women rather than large women."

"But you have also to be careful about the design in the fabric of your gown, have you not?" I asked.

"No, that does not matter so much," she replied, "as long as the design does not run to extremes. Ordinarily anything that is becoming on the street is becoming in a picture unless, of course, the gown happens to be one that is largely dependent on color for its beauty."

"Of course, in dressing for a picture," she continued, "I pay particular attention to the characterization and try to wear the kind of clothes that the character I am playing would be liable to wear."

"I notice," she said, "that a number of the women in pictures wear the same clothes over and over again for different characters, and I fancy they get the kind of things they want to wear themselves, regardless oftentimes of what the character they are going to interpret really calls for. I try to buy the clothes that fit the part I am playing; consequently very often I go around looking like that character because I don't want to throw the clothes away."

How to Treat the Face.

I was curious also to know why so many players treated their faces, and particularly their eyes, to an unnecessary and ugly daubing of make-up for the taking of close-ups. The reason why, of course, was not explained; but I learned that Miss Brady's method of making up her eyes for picture work consisted in a touch of brown rubbed with the thumb across the lid of each eye to emphasize the shadow where it really ought to be, a slight beading of the eyelashes and a delicate line at the outer corner of each eye, leaving the under lid untouched.

As I rose to go I felt that there was considerable of interest still left undiscussed; but I had arrived late, and had learned, moreover, that Miss Brady, who had so come in late and out of pity for her tired maids had partaken of a delicatessen dinner, was due for work at the early hour of 8.30 o'clock next morning.

Casting for Pictures By Samuel F. Kingston

ONE of the five floors occupied by the William Fox Film Corporation in the Leavitt Building on West Forty-sixth street, only one is thrown open to the general public, the floor occupied by the booking and casting department. At any hour any day the visitor will find from ten to five hundred persons of varied and, in many cases, peculiar aspect, seated on the benches in the big reception room or standing in a compact mass that overflows into the adjoining hallways.

Whether the waiting assemblage as composed of bearded Russians from the Ghetto or bronzed, Stetson-hatted men of the plains one may be certain they are all there to see



Samuel F. Kingston.

one personage, the urbane and soft spoken Samuel F. Kingston, casting director of all the Fox productions made in the East and general superintendent of studio activities.

Mr. Kingston has a big job and he goes at it in a big way. In the years that he has been casting pictures for Mr. Fox he has developed a system of listing and indexing screen players that is uncanny in the speed and infallibility with which it works, but even this system is not as remarkable as Mr. Kingston's private and individual "mem-

ory file"—a faculty that enables him to call to mind the names and in many cases even the addresses and phone numbers of thousands of players.

Mr. Kingston was asked by the MOVING PICTURE WORLD to give a glimpse of the operation of his department for this special issue. His contribution follows:

"When a play has been selected for production and the director and scenario writer have prepared it to their satisfaction my work begins. I am called into consultation and the various types of characters in the story are explained to me. I then put in operation every facility of my office to secure the players who most nearly represent, without the art of make-up, the characters desired—with all due consideration, of course, to their individual abilities.

"The magnitude of this labor may be imagined when I say that I have fifteen regular directors and companies to cast for and that my work makes it necessary for me to interview or at least give a glance to at least 15,000 players and extra people a year.

"Each of the fifteen directors in our Eastern studios has what we call a 'traveling company' with him. He has his assistant director, his camera man, an assistant camera man, a general utility boy, a carpenter, a property man and a treasurer. This forms the permanent nucleus of his organization, with, of course, the star assigned to his direction.

"The 'stock company' idea is not followed by Mr. Fox. You will seldom see the same supporting players with the same star in any of our productions. In the case

players retained by us for more than one picture in succession we transfer them from star to star, so that the public will not see the same faces in any one star's successive productions.

"We go even further than this with extra people. We try not to give the same director extra people he has used before, and this brings to mind the fact that New York is, for our purpose, infinitely superior to California. One may find in New York an infinite variety of types—and not only a few of each kind, but thousands of them.

"It is always a cause of great astonishment on the part of any of our directors transferred from the West Coast studios to Fort Lee to find such a wonderful assortment of extra people at his command. For instance, recently Director Frank Lloyd wanted forty men of a certain type and I told him they would be waiting at our office. When we arrived there were 400 instead of forty, and he could have used the entire lot had he wished, so perfectly did they correspond with the types he had in mind.

"The extra people are all card indexed and their photographs filed under general type headings. The players of more important roles are listed separately, but the system is such that should I be unable to think off hand of a player suitable to a certain part I can lay my hand at a moment's notice on the photos of from a dozen to a hundred actors or actresses of the type desired.

"We also have a complete file system of locations. A director merely has to ask us to tell him where he can find an abandoned stone mill, a Colonial farmhouse or a mountain cave—and we tell him in two minutes.

"In our filing system for players it is not even necessary for us to remember the name of the player wanted. For instance, Mr. Fox came in one day and asked me to find him a little Russian dancer who had appeared in a small bit in one of Miss Theda Bara's pictures. He could not remember the name, nor could I. But before he had time to leave the room I had glanced over the file and found it, simply because we keep a record, picture by picture, of every one appearing in the production, even those not mentioned in the program cast."

How I Happened

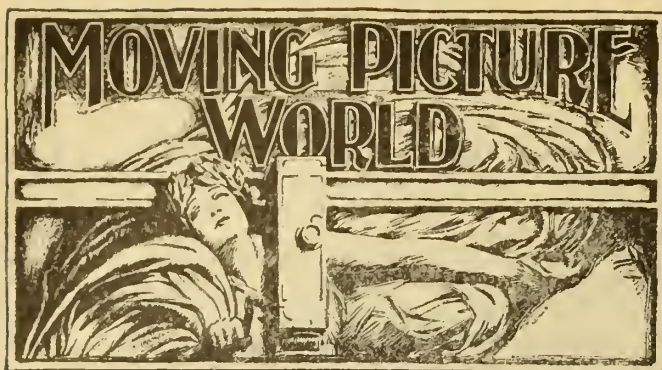
By MARY MACLAREN.

OF COURSE, everyone who has become at all prominent in the moving picture business has been asked, "How did you happen to get into it?" And then again, one hears and reads many amusing and sometimes rather disagreeable versions of the manner in which they were introduced into the "game."

As I read not long ago, a well written but purely imaginative story detailing my early "struggles," in which I played the role of the typical "poor, but ambitious" ingenue, I have been most anxious to clear up the matter, although, in so doing, I may lose some of the "sympathy" of my audiences.

I do not deny being ambitious, nor do I claim to have had immensely wealthy parents, but I did have a most comfortable home and I was not forced to earn my own living; also, I wish it to be understood that I have no desire to be classed as an ingenue. I went on the stage because I wanted to and did so against the earnest opposition of my family. However, when my mother discovered that I had fully set my heart upon a stage career, she not only withdrew all of her objections, but agreed to accom-

(Continued on page 459)



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Saturday, July 21, 1917

Facts and Comments

THE MOVING PICTURE WORLD comes to its many friends and readers this week in a new dress. We were loth to change from the old design, which has become so well known throughout the trade in all parts of the world. The new cover is from the art rooms of the well known New York firm of commercial illustrators, the Ethridge Company. The design is artistic, distinctive and appropriate and we hope and believe it will please our readers even more than our former front cover. It seems fitting that the new cover should make its appearance with this issue, which is devoted particularly to the many artistic angles of moving picture production. This is one of several contemplated changes we hope to make from time to time in order to make this paper even more helpful, interesting and indispensable to everyone connected in any way with the industry.

IT HAS been rightly claimed that the moving picture is more of an art than most people realize and it is often referred to as the "New Art." This special convention number is devoted to improvements in the art of present day moving picture production from many different viewpoints. As in all our previous special numbers, we have gathered a fund of information from the leading authorities on each of the subjects treated that makes this issue of the MOVING PICTURE WORLD a most valuable and instructive compendium for the student of better pictures. The thanks and appreciation of the publishers and staff is extended to all who have contributed so many able and thoughtful articles.

* * *

THE seventh annual convention of the Motion Picture Exhibitors' League will have begun its sessions before our next issue goes to press. The delegates from the various state branches will find one of their most important duties to be the selection of officers for the National League. Surely the exhibitors of the country should be represented by an executive staff that will zealously guard and adequately represent this very important and by far the largest branch of the business. At least some of the candidates for these officers are known for their loyalty and devotion to the exhibitors' end of the business, for their freedom from outside entangling connections and for their levelheaded grasp of present conditions. If the convention is not dominated by inside politics and the wire pulling of special interests, we believe the delegates will make a wise choice of officers for the coming year.

* * *

THE motion picture theater is a big asset to society these days as a resting place and a place of wholesome relaxation. We can't all get out to the golf links. Our days are filled with excitement and nearly everybody is working harder than they were at this time last year. It is only the sturdy people of steel nerves who don't feel a bit worn out now and then. We enter a picture show to get a rest from it all for an hour and there we find that the big offering is a picture dealing in the most exciting way with one of the big problems of the minute. It is, perhaps, ably handled and we approve of it; but— And if we feel a bit tired tomorrow, the picture show isn't half so attractive as it was yesterday.

* * *

IN certain sections of the country some fortunate exhibitors will soon have a chance to do their bit of service in providing picture entertainment for thousands of the finest boys that Uncle Sam can find—the boys in the big military camps that are to be formed. It will be most profitable, and the best that the exhibitor can do is going to be done. These exhibitors are three times fortunate. They will be in close contact with the boys and will enjoy their spirit; they will be happy in the value of the services they do, and lastly, the service will not be unappreciated.

* * *

THE Exhibitor's Trade Review announces the candidacy of the more prominent exhibitors who aspire to the office of national president. The Exhibitor's Trade Review has no choice and does not in any way try to dictate to the delegates at Chicago as to whom they should favor with their suffrages. This we trust is in refreshing contrast to the old school journals which have been selecting and recommending their various candidates to the M. P. E. L. of A.—W. S. B., in The Review.

Same old brand of bushwah!

Public, Exhibitor and Star ☼ ☼ ☼ ☼ By Louis Reeves Harrison

I HAPPENED to be first to notice in the critical columns of the MOVING PICTURE WORLD the follow-stars: Mary Pickford, Charlie Chaplin, Douglas Fairbanks, William S. Hart.

The editorial writer who knows his business, however, keeps as far away as possible from any comment having a flavor of publicity matter, and these names are only given as necessary to some impersonal reasoning.

Little Mary had no debut as a star. She was not of first magnitude when she appeared in the brilliant company gathered by Griffith in the old Biograph days, but, even in the minor roles, she represented something intrinsically her own, a characteristic we all highly value in women and children; "sweetness" describes it as nearly as any one word. She was not imitative; she was not in a hurry to shine; she had patience and dependability; she did what was required of her for many long years, simply and sincerely, not fretted in the least about the ultimate result.

Miss Pickford is a true screen star.

I speak without personal bias.

The performers are *personally* of no more consequence to me than I am to them.

We don't know each other as individuals.

So far as character is concerned, the face does not always run true to form, but the screen impression is largely physical.

A homely little girl may be far sweeter than she seems, but it would be difficult to convey that in a first screen effort.

Little Mary had the health and physique adequately to resent the charming human quality of sweetness.

The men above named represent, each in his own way, and quite as sincerely, some quality effective with the audience.

Chaplin is really an acrobat, so tireless in the hard work he is called upon to perform that there is an absence of visible effort in all he does, but he has sounded one steady note. He has fully grasped the idea that nothing is so amusing to the average audience as human stupidity.

Each one of us has a habit of regarding the tiny portion of mass effort we perform as *important*.

Chaplin is continually showing us how ridiculous we are by the solemn manner in which he attempts the trivial.

He has a consistent policy.

So had the company in which he first succeeded.

That consistent policy preserved the company after he left it to join forces with another organization.

Therein lies an answer to the star problem.

We now have a large number of true screen stars, those who have proven their case in screen portrayals—what we have lacked is a more definite policy of production.

Fairbanks brought to his work a large amount of physical enthusiasm, but this was not all. To it he added the steady light of a well-established ideal. He radiates the glow one may feel at rare moments, an after-dinner glow, that of hale second youth, or even that of Browning's "Pippa,"

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right in the world!

Such in a general way is the Fairbank's ideal.

Fairbanks sought to represent something.

He had an ideal.

By the same slow and painstaking process that has brought others into prominence, *Hart* made his way to public favor.

Less well-defined in his *ideal*, he evolved it gradually by steady application and steady enforcement.

Man is by nature brutal, but subject through the wondrous power of sex influence to womanly refinement.

These ideals may have been more or less unconscious with the actors themselves, in some cases predetermined, in others a matter of temperament alone. The effect is that of the dropping water which wears away the hard stone of public indifference. It has taken time to prepare the mental soil, that of public receptivity, before transplanting the consistent idea itself.

So far as my personal observation is concerned, not a half dozen producers have grasped the necessity of a well-fixed and thoroughly consistent policy of production—there is a lack of true mental conception of what is most desirable in plays.

There may be a thousand true conceptions each differing from the others, thus affording the audience of millions an almost infinite variety of performance.

The necessity is not for all to aim at one character of presentation, but to fix on something clearly defined in the way of object and purpose.

We are not confined to any one aspect of life, but it gives character to a product to strive after a certain definite beauty, or a certain definite truth, or a certain clearly-defined justice.

An established policy lets an audience know what to expect and it thus establishes a *brand*.

What is expected in an article like this one?

The critical writer must have well-established ideals of his own, formulated with judgment and enforced through the difficult medium of printed words in order to set aglow the torches of other minds—why not the producer with his superior medium?

This means a certain breadth of sentiment.

Even a critic has his feelings, and they bring him mental resource. Think of giving first notices to such a list as Lois Weber, once a screen actress, now a talented producer; Clara Kimball Young, Max Linder, Pearl White, Carlyle Blackwell, Fatty Arbuckle, Mabel Normand, Norma Talmadge, Louise Glaum, Enid Bennett, Bessie Barriscale, besides nearly all of a long list of fine performers who received their early training in the Biograph, Vitagraph, Edison and Pathe companies. The critic is associated through sentiment with a large family of bright interpreters, and gather from their work, a little at a time, recognition of what makes for success.

Stars succeed through faithful and consistent performance.

On this account the public and the exhibitor come to depend upon the star for high-class and consistent screen performance, rather than upon the producer.

What is the natural inference?

Only the questions are mine—the inference yours.

Can valuable good-will in production be established and maintained by defined policy and consistent performance?

Without these elements is there really any good-will whatever in either production or exhibition?

Is the star to be the whole thing or just a valuable and highly valued part of the game?

Sir Herbert Tree and the Screen By Edward Weitzel

THE death of the English actor, Sir Herbert Tree, in London, July 2, removes a picturesque figure from the stage and deprives the motion picture play of a man of international reputation who had been the leading player in two ambitious screen productions and whose natural gifts and artistic training made him a valuable acquisition. The claims put forth by admirers of Sir Herbert that he should be classed among the great actors of his time, especially in tragic Shakespearian roles, are quite without foundation. The English actor-manager was at his best on the spoken stage in character parts of the Svengali and Falstaff types, and was a producer and stage director of originality and sound method.

Sir Herbert lacked, however, one of the most important requirements for tragic acting—a voice of flexibility and power. His reading of such parts as Shylock and of Cardinal Wolsey in "Henry VIII" was but little above mediocrity as far as volume, music and the deeper significance of the poet's verse are concerned. His natural generosity and business acumen prompted him to surround himself with an excellent company which he directed with skill, and this enabled him to hold his place in the front rank of the English histrionic world, a position gained by unceasing and intelligent labor.

Sir Herbert appeared as an American Senator in a picture entitled "The Old Folks at Home," but his most noted achievement before the camera was in the title role of Macbeth. The production was an ambitious and, in many respects, a worthy one. Great care was taken in securing historical accuracy in costumes and settings, and the English actor's performance of the Thane of Cawdor was proficient in make-up, conception and, for the most part, in execution. He was at his best in the scene just previous to the murder of Duncan, but fell off considerably in the banquet scene when his guilty soul conjured up the ghost of the murdered Banquo. The frenzied horror of this moment was partially lost by the slowness of the action and the absence of vocal expression in the "Avaunt! and quit my sight!" speech.

The silent Macbeth also labored against certain innovations in the screen version of the tragedy that made it extremely difficult to maintain the intensity and onward sweep of the original. The Bard of Avon knew his business and, as a consequence, visualized none of the several murders in Macbeth. Only the preparations for Duncan's taking off are shown and the scene of confusion and dread that follows. The murders of Banquo and the wife and children of Macduff are commented upon briefly, and the one death scene enacted before the eyes of the spectator is at the finish, when the soul of the ruthless murderer himself is sent to its account by the sword of Macduff. This is the masterly way of building up a mimic tragedy. Familiarity, even with human slaughter, breeds contempt, and the reproduction in detail on the screen of all the murders in Macbeth turned the poet's work into crude melodrama that lost in impressiveness with each repetition of violent death.

The placing of Shakespeare on the screen will be accomplished eventually by a director whose grasp of the matter will enable him to come much nearer success than have any efforts in the past. We will then be spared another such woeful spectacle as the one presented by Sir Johnstone Forbes-Robertson in the screen version of Hamlet made in England. To recall the sorry figure the English actor presented picking his way gingerly over the

real stones on the seashore while following his father's ghost is to be reminded that realism can defeat its own purpose—when the Prince of Denmark's shoes are for the stage only and the soles within them have not been toughened by frequent contact with irregular and unfriendly bits of the solid earth.

If

By SAM SPEDON.

IF my aunt was a man instead of a woman she'd be my uncle." That's good sense, we must admit.

If every one grasped facts we would advance no theories. If everyone accepted the inevitable we wouldn't cultivate imaginary trouble and we would be better fitted to cope with real ones.

If competition is the life of trade the motion picture industry has aplenty. It is just as keen among exhibitors as among the producers. First let us look at the exhibitors. Each and every one of them wants the first runs and the best pictures. They lie awake nights figuring out how they can get them before their competitors and only close their eyes when they cannot afford to outbid their opposition or cannot offer sufficient inducement to get them. A number of exhibitors combine with some progressive exhibitor so that in each section or territory of the combination, by reason of their number, demand a preference from the producer for his program to the exclusion of all the other exhibitors outside the combine. Of course, the biggest fellow in the combine gets first choice and so on all down the line. This is what is called strong organization and co-operation.

Just as soon as a smaller exhibitor gets big enough he demands a bigger consideration than his smaller associates and so on ad infinitum. Same old story, survival of the fittest. This is business competition and there will never be an end to it.

Now let us look at the producers. One has a high class of pictures, he wants trade and makes a bid for one of the big combination of exhibitors or one of the owners of a big chain of houses. He secures it. Immediately another producer comes along with what is considered a stronger and better line of pictures and he starts to outbid or circumvent his competitors and make a play for public favor. Where will this end? There is no end. It will never end. The struggle for supremacy in pictures will go on forever just as it has in every other line of endeavor. Just as the exhibitors combine so do a number of producers, directors and stars combine, and that organization predominates above its less popular or weaker competitors.

It costs money to do big things, engage big stars and make big productions. It costs money to run big theaters, it costs money to run big pictures and it costs more money to attend big theaters, to see big productions. The smaller exhibitor must abide his time and turn to get his proportionate share of patronage, whether it be little or much. The smaller producer must do the same.

When is this competition going to stop? We don't know. We don't believe anybody does. It will keep right on going. That's business.

Present business conditions will continue just as long as the public falls for the stars and demands them; just as long as one star differs in glory from another star. The competition of both exhibitors and producers creates the condition, so what's the use of asking ourselves foolish questions against the facts that confronts us?

Chaplin to Strive for Quality

In Executing His Contract With the Exhibitors' Circuit Comedian Will Aim to Fortify His Hold on Public.

CHARLES CHAPLIN is to be more than a producer of pictures for the First National Exhibitors' Circuit. Both the comedian and his brother Sid, always his confidant and now his personal representative, are to be looked to by the stockholders of the distributing corporation for advice and suggestions in matters vitally affecting their mutual interests. While it is true that this phase of the relations between Chaplin and the Circuit is not formally set forth in legal verbiage and attested before a notary it is also true that such is the understanding between the two parties. The "near partnership" is revelatory of the complete harmony existing between Chaplin and his new associates.

A film man in the confidence of Chaplin and the heads of the Circuit pointed out last week that the comedian, in looking over the field preparatory to executing a new contract, was not entirely concerned as to the size of the monetary consideration that should enter into the papers. He was looking beyond that. Chaplin, as every one easily may understand, is "fixed" more than comfortably. He is unconcerned about any wolf at the door. What perhaps is a new twist in a motion picture player way, he is concerned about the quality of the pictures with which his name is to be associated. He is ambitious. He is anxious to maintain his grip on the regard of picturegoers, to advance along with the most progressive of producers.

It is in furtherance of this aim that Chaplin has agreed in the event a subject proves to be sub-standard that it shall be destroyed and entirely refilmed. And it is in the furtherance of it that the Circuit has agreed that it will accept a picture that runs 1,600 feet or one that runs 2,300 feet. In other words, the comedian in his new contract has a margin of 700 feet, where in his former there was but 200. For the 1,600 feet the Circuit will pay the same amount as it will for 2,300. In case Chaplin decides that the strength of the script requires between 2,300 and 3,000 feet fully to develop the story the Circuit will pay a proportionate increase.

The Moving Picture World last week told the story of Chaplin's signing up with the Circuit, which is representative of twenty-five exhibitors having exclusive territorial franchises in the United States and Canada; how the comedian was to make eight subjects within a period of sixteen months, the first to be ready on October 1 next, and at a salary approximating double that under which he has been working the past year. A World man last week sought out J. D. Williams, general manager of the Circuit.

"Just what is the psychology of Chaplin's hold on the world?" asked the reporter. "Why is it he is as strong in one country as in another, English-speaking or otherwise?"

"Because he never uses slang in his sub-titles," answered Mr. Williams promptly. "That means there are no opportunities for mistranslations, that the few descriptive aids Chaplin employs in his pictures are as intelligible in one country as in the next."

It was Mr. Williams' first word to a trade paper in regard to the signing of the Chaplin contract. He explained the Circuit had been under absolute obligation to Charles and Sid Chaplin to say nothing publicly until the final ratification of all papers.

"I'd like to show you the stack of clippings I have from English newspapers showing the regard in which Chaplin is held in his own country," continued Mr. Williams. "There is genuine recognition over there of the value of the comedian to his fellow-countrymen who are fighting. The regard extends from the humblest private or man-o'-wars' man to the King and Queen."

"Chaplin's signing up with the Circuit had for him a sentimental side. He realizes that much of his success is due to the exhibitor, and he welcomes the opportunity of dealing with exhibitors. Naturally he is anxious to have his pictures go into the fine new photoplay theaters that are springing up all over the country and he is ambitious to make subjects worthy of these houses and of himself. We are confident that is just what he will do. He had offers in excess of that of ours, several hundred thousand dollars, in fact, but he liked the idea of being 'unaccompanied,' insuring an open field."

"The whole idea of the contract is to do away with quantity and substitute quality. Chaplin has pledged himself to establish a reputation for perfect pictures. He fully realizes that the production of unsatisfactory comedies at this time would cost him anywhere from a quarter of a million to a half million dollars on his next contract. Therefore, any

picture that is found to be below the high-water mark will be destroyed and work on it commenced all over again. With this determination the First National Chaplin pictures should exceed in quality and in interest anything Chaplin has previously produced.

"The First National Exhibitors naturally are elated with the prospect of the amount of money they know after investigation it is possible to make with these pictures. While it is true that the First National is paying the comedian twice as much as he has ever before received on any contract the pictures will cost the members a very reasonable sum and proves what an organization of this kind dealing direct from producer to consumer can accomplish."

"It is the intention of the First National Exhibitors' Circuit to adopt the same methods regarding production with any other stars with whom it may contract to produce pictures, insuring quality by paying the same for four-reel features as would be paid for eight reels, every star thus being put strictly on his merits."

It is interesting to note that Mr. Williams set out from Los Angeles only on February 1 last determined to make concrete the idea long dormant in his brain of forming a circuit of exhibitors. By May 1 he had accomplished a tour of the country and signed up all the present stockholders of the First National Exhibitors' Circuit, and by July 1 the concern was a proved success and had signed up the big thing in motion picture actors, Charles Chaplin.

Leo Heads Fox Scenario Department

THE appointment this week of Jack G. Leo as head of the Fox Film Corporation scenario department comes as a welcome announcement to the trade. Mr. Leo is

well known in the industry, and holds a wide reputation as magazine writer and editor prior to taking up motion picture work. He brings to his new duties a thorough training in the technical side of motion picture production, having been for the past year and a half in charge of the Fox laboratories.

In his new position Mr. Leo will give every scenario submitted careful scrutiny, and independent scenario writers may be assured that their manuscripts will receive conscientious consideration and prompt attention.

Mr. Leo will make his headquarters in the fourth floor offices of the Fox Film Corporation, 130 West Forty-sixth street, New York.

Productions staged at

the Fox studios in Los Angeles will also be handled under Mr. Leo's direction.



Jack G. Leo.

GOLDWYN'S OFFER TO SOLDIERS ACCEPTED.

Goldwyn Pictures Corporation's offer to supply without cost one copy of all Goldwyn productions for the exclusive use of the United States Army in France has received the enthusiastic indorsement of Newton D. Baker, Secretary of War.

Goldwyn, in addition to offering one print of each of its productions to our soldiers, also offered to furnish a projection unit of equipment as a gift to the government.

"I want to say this personal word of gratitude and appreciation for the offer which you make and for the spirit which animates it," said Secretary Baker in concluding his letter.

JAMES AUBREY SIGNS THREE YEAR CONTRACT.

James Aubrey is to appear in a series of super-comedies under the management of Arthur N. Smallwood, of the Smallwood Film Company.

Senate Gets General Revenue Bill

Finance Committee Reports on Measure Totally Unlike That Sent Over by the House.

AFTER weeks of delay Senator Simmons of North Carolina on July 3 reported to the Senate on behalf of the Finance Committee the long looked for general revenue bill. As it now stands the measure may be said to be totally unlike the form in which it passed the House of Representatives. Needless to say, it is far more acceptable in this shape than it was at the time the Finance Committee held its hearings in Washington, which were attended by the leaders in all branches of the film industry, who went to the Capitol to protest against provisions that would have driven them out of business.

There are many new provisions in this bill as it comes to the Senate, many of them having a direct bearing upon the motion picture industry. Of course, of prime importance is "Title VII.—War Tax on Admissions" and paragraph 700 will read as follows:

That from and after the first day of, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment: Provided, That the tax on admission of children where an admission charge for such children is made shall in every case be 1 cent; and (b) a tax of 5 cents for each admission of each person (except in the case of a bona fide employee and children under twelve years of age and municipal officers on official business) admitted free to any place for admission to which a charge is made, to be paid by the person so admitted; and (c) a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenues, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service or merchandise. * * *

These taxes shall not be imposed in the case of a place the maximum charge of admission to which is 5 cents, or in the case of moving picture shows the maximum charge for admission to which is 25 cents.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

In the bill as it went to the Senate, no doubt was specified as to when the admission tax should go into effect.

Section 701 provides for the administration of the bill and reads as follows:

That every person, corporation, partnership, or association (a) receiving any payments for such admission shall collect the amount of the tax imposed by section seven hundred from the person making such payments, or (b) admitting any person free to any place for admission to which a charge is made shall collect the amount of the tax imposed by section seven hundred from the person so admitted, and (c) in either case shall make returns and payments of the amounts so collected at the same time and in the same manner as provided in section five hundred and three of this Act.

Every person, corporation, partnership, or association, liable to the tax imposed by subdivision (d) or (e) of section seven hundred, shall make monthly returns under oath in duplicate and pay the tax imposed by such subdivisions to the collector of internal revenue for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may, by regulation, prescribe.

Among the "small" taxes of interest to the motion picture business which are contained in this bill, are the following:

A three per cent tax on all freight shipments, whether by rail, water or automobile.

A tax of one cent for each 25 cents or fraction thereof on all express or parcel post shipments.

Five per cent on all passenger transportation fares and accommodations. This tax applies also to mileage books already in the possession of the passenger.

There is a five cent tax on all telephone and telegraph messages where the charge for transmission is 15 cents or more.

A one cent tax is provided for all checks drawn on any bank or banking institution when the value of the check is in excess of \$5.

EDWARD EARLE GOES TO VITAGRAPH.

In addition to the engagement of Miss Miriam Fouche as leading woman for Harry Morey, Greater Vitagraph announces the acquisition of several other players to its forces.

Edward Earle, formerly with Metro, Frohman, Famous Players, Pathe and Edison productions, has been selected to head the company with Betty Howe, and Arthur Donaldson has been selected as their chief support. This company is under the direction of Wesley Ruggles.

Another combination announced by Vitagraph is that of Mildred Manning and Wallace MacDonald.

Picture Men Going to Washington

William A. Brady Names Committee to Co-operate With President Wilson in War Work.

THE letter which President Wilson sent William A. Brady, president of the National Association, requesting the co-operation of the motion picture industry in the affairs of the government relative to the different war committees met with ready response. On Friday, July 6 a meeting was called at the association's headquarters to select committees to meet at Washington Wednesday, July 11. The committees chosen are:

William A. Brady, president ex-officio.

D. W. Griffith, chairman.

William L. Sherrill, vice chairman.

Arthur James, secretary.

Executive Committee.—Representing producers' branch committee, Adolph Zukor, William L. Sherrill, Arthur S. Friend.

Representing distributors' branch committee, Richard A. Rowland, W. W. Irwin, P. A. Powers.

Representing exhibitors' branch committee, Lee A. Ochs, Louis F. Blumenthal, L. L. Levine.

Representing supply and equipment branch committee, J. E. Brulatour, Walter J. Moore, J. H. Hallberg.

Representing general division, John Wylie, World; William A. Johnston, News; Arthur James, Associated Moving Picture Advertisers.

Miss Young Makes Answer to Selznick

Asks That Her Contract With Him Be Considered Null and That the Selznick Corporation Be Enjoined.

WHILE modestly dismissing the contention that her ability as a screen actress is of such a unique character that the Clara Kimball Young Film Corporation is absolutely unable to fill her place, Clara Kimball Young asserts positively that the receipts derived by the corporation from the release of the first four photoplays in which she appeared under the management of Lewis J. Selznick amounted to nearly a million dollars.

Moreover with the exception of her weekly salary of \$1,000 the actress complains that she did not receive a single penny out of the earnings of the film company which bore her name despite the fact that she was a large stockholder and had a contract with the company providing that she was to share the profits with Mr. Selznick.

Miss Young makes these and many other allegations derogatory to the film company's treatment of her rights in her answer to the suit filed by the corporation in the United States District Court seeking to compel her to carry out the terms of her contract to appear exclusively in the film releases of the corporation until September, 1920, and enjoin her from appearing in films produced by any other company.

The basis of the controversy between the corporation and herself was due to the action of Selznick in forming a corporation under the style of Lewis J. Selznick's Enterprises, Inc., which acted as the distributing agency of the Clara Kimball Young Film Corporation's releases, she alleges. The actress charges that she was deprived of her just share of the profits.

Miss Young asks that the court grant her a decree declaring the contract which she entered into with the corporation be considered null and void and that the corporation be perpetually enjoined from bringing any action against her under the contract.

NEW PICKFORD FILM A SENSATION.

Never in the history of the Arcraft Pictures Corporation has a more sensational success been evidenced by one of its releases than was scored last week with the initial presentation of Mary Pickford's spectacular production, staged under the direction of Cecil B. De Mille, "The Little American." Released at a most opportune time, this patriotic subject is proclaimed the greatest achievement of not only Mary Pickford, but Cecil B. De Mille as well.

At the Arcraft headquarters in New York President Walter E. Green has been flooded with congratulatory letters and telegrams from exhibitors all over the country who have already presented the new Pickford offering. Similar messages have been received by "Little Mary" and Director De Mille in California and it is felt that never before has such a large number of complimentary communications on a release been received by a star as has been experienced by Miss Pickford since the first public showing of her latest Arcraft picture.

Fox Men Hold Convention

One Hundred of Them Look Upon New Productions and Decide Upon Important Change in Policy.

THE Third Annual Convention of the Fox Film Corporation was held at the Hotel Biltmore last week, with nearly one hundred men representing the executive and branch offices of the company in attendance. From a business point of view the conference was the most important in the history of the organization, resulting in the adoption of a marked change of policy soon to be announced.

The convention opened on Monday morning, July 2, being called to order by General Manager W. R. Sheehan. William Fox was presented, and after a brief speech of welcome the delegates plunged into the business at hand. Mr. Fox explained that whereas at two previous conferences the branch managers had gathered to be instructed as to their course of action during the coming seasons this time they had been called to report on the suggestions of the exhibitors in their districts as to a new policy of releasing Fox films. The reports were made, a new policy was outlined and a general discussion held, but a final vote was deferred until the delegates should have the chance to see a number of the company's new productions that are now ready for presentation early in the autumn.

In accordance with this plan, after Monday's all-day session, the delegates were taken to Wurlitzer Hall and given a private showing of the first of William Farnum's new productions, "When a Man Sees Red," an adaptation of Larry Evan's startling short story, "The Painted Lady."

As an additional surprise the Fox managers were shown the first of the new series of Fox comedies, produced by Henry Lehrman, "A Milk-Fed Vamp" and "His Smashing Career."

On Tuesday a full day's session was held, and in the evening the delegates witnessed the screenings of the first of the widely heralded Fox Kiddie Features, "Jack and the Beanstalk," and another of the comedies, entitled, "Damaged—No Goods."

On Wednesday morning the delegates were shown two more of the new pictures, an R. A. Walsh production, entitled "The Innocent Sinner," and a Dustin Farnum picture, "Durand of the Bad Lands."

The conference was then called at the Biltmore, at which there was a general expression of opinion on the character and quality of the new pictures.

The delegates then boarded three big sight-seeing buses, and were taken to the ball game at the Polo Grounds. In the evening the delegates were entertained at the performance of Raymond Hitchcock, in "Hitchy Koo," during which the famous comedian made an amusing speech mainly directed at the film men present and the motion picture business in general.

Instead of a formal banquet the delegates were feasted after the performance at one of the midnight cabarets, and the following morning they again assembled at Wurlitzer Hall to witness the showing of William Farnum in "The Conqueror," and "Babes in the Woods," the second Kiddie Feature.

On Thursday afternoon the final conference was held at the Biltmore, and in the evening the delegates attended the Ziegfeld Follies and the Midnight Frolic on the roof.

Two more features were shown them on Friday morning, after which the convention terminated with a visit to the Fox Studios and Laboratory at Fort Lee, N. J.

During the closing session of the convention a final speech was made by Mr. Fox. His address aroused his hearers to enthusiasm, and they departed, proclaiming the belief that the coming season will unquestionably be the greatest in the history of the Fox Film Corporation.

"THE LITTLE AMERICAN" AS PROPAGANDA.

At the request of Edward Harding, chairman of the Executive Board of the National Committee of Patriotic and Defense Societies, the new Mary Pickford-Artcraft spectacle, "The Little American," was shown at the Speakers' Training Camp last week at Chautauqua, N. Y. At this camp from July 2 to 7 well known speakers from all over the country gathered to receive instructions and training to help them in their tour of the nation to inspire patriotism and acquaint the public with the needs of the war. Many well known college professors and other notables at the training camp viewed Miss Pickford's new film showing conditions across the ocean on the French front. Those scenes have been pronounced correct by experts and afford the members of the speakers' camp splendid opportunity for inspiration in their forthcoming talks.

Screen Club Will Hold First Reel

Members Will Gather at Century Theater on July 29 for an Evening of Rare Entertainment.

SCREEN CLUB members are making extensive preparations for the "First Reel," which is the name given to the first annual Screen Club entertainment to be held at the Casino theater, New York, on Sunday night, July 29. Edward C. White, the well known theatrical manager, is in full charge of the arrangements, working in conjunction with the Board of Governors and the entertainment committee. Mr. White started active work several weeks ago, with the Screen Club, 117 West Forty-fifth street, as headquarters.

An elaborate program, which includes the personal appearance of the most celebrated stars in the screen world, is rapidly nearing completion and promises to be the most unique and interesting performance of its kind ever seen upon the stage. The Screen Club is fully alive to the wonderful possibilities the motion picture art offers for an entertainment of unusual quality and is preparing to make its annual "Reel" an affair that will attract wide attention each season.

The Casino theater was selected for the first reel because of the large number of well arranged boxes it contains, and its large seating capacity. The price of the boxes are \$50 each, and the rapidity with which they are being spoken for by the heads of large motion picture corporations promises a representative audience of men prominent in the industry. All reserved seats will sell at \$2.50.

Special committees in charge of talent, music, programs, etc., have been appointed and are hard at work. An elaborate program edited and managed by Harold Z. Levine will contain a complete history of motion pictures from their inception to the present day and promises to set a new pace for souvenir programs.

The entertainment will be followed by a reception, cabaret and dance tendered by the Screen Club to the large number of artists, patrons and patronesses at the clubhouse. President Billy Quirk will soon make a definite announcement of the program, which will include the names of many of the most popular stars in the art.

The Roll of Honor

HECTOR TURNBULL, former head of the Famous Players-Lasky scenario department, who recently resigned to take up freelance work, has enlisted as a private in Battery F, First Field Artillery, New York National Guard. Mr. Turnbull, who saw service in the regular army prior to his becoming the dramatic critic of the New York Tribune, chose the First Field Artillery because of the assurance that that organization would be among the first of the National Guard units to see service abroad. Because of his previous experience in the army Mr. Turnbull would have had little difficulty in receiving an appointment in an officers' reserve training camp, but Mr. Turnbull preferred to take his chances on promotion from the ranks of the National Guard rather than to go into training in the next Plattsburg contingent.

* * *

Claude Fulgham, shipper at Dallas V-L-S-E, has joined the navy.

* * *

George Hill, Mae Marsh's cameraman, has presented his resignation to the Goldwyn company and will depart shortly for the Mineola Aviation Field on Long Island, where he is to learn the science of aviation. It is not as a flier but as an air photographer that Hill wishes to serve his country. Photography in the air, in the machines occupying the third line of aerial defense and classified as the observation corps, is playing a major part in the battles along the Western front. The 23-year-old cameraman is a master of his art craft.

* * *

Albert Anthony Bassett, who has played in the productions of the many Famous Players and other companies, as well as on the stage, has enlisted in Company I, Seventh Regiment, N. Y. N. G. Mr. Bassett is a son of Russell Bassett, the veteran actor and long time a member of the stock company of the Famous Players. The new member of the Seventh is also a godson of Tony Hart, of the famous old time team of Harrigan and Hart.

SEND TRIANGLE SCRIPTS TO CULVER CITY.

Triangle announces that all scenarios should be forwarded to Scenario Department, Culver City, Cal., and not to the New York office. It is stated that all scripts submitted will be given a key number and will be acted on in ten days.

Rothapfel Talks to Screeners

Theater Man Tells Them Why They Must Have Ideals And Adhere to Them.

LACK of time last week prevented the publication of Samuel L. Rothapfel's talk at the Screen Club dinner on Saturday evening, June 30. We feel it is deserving of special notice and take this occasion to present it.

Mr. Rothapfel gave a good common sense talk that struck at some vital points concerning the motion picture industry and made a deep impression on his hearers. He related some of his personal experiences and drew deductions from his viewpoint. Among other things he said: "You have just witnessed a drama made by the Biograph Company seven years ago, presenting Mary Pickford in the lead, called 'The Italian Barber,' and you saw as a contrast a drama recently produced, entitled 'The Poor Little Rich Girl,' presenting the same star. When I saw that single reel of 'The Italian Barber' on the screen tonight a lump came in my throat. That picture is associated with my early life, the third subject I ever ran, when I was working in my father-in-law's tavern in a small town in Pennsylvania, about seven years ago. There's where I started.

"I say to you tonight, you actors, authors and directors—have an ideal. Make better pictures. Don't stop. Don't be satisfied with what you are doing today. You are artists and you must not be satisfied with anything short of perfection. I predict that four years from today the contrast between those pictures of today and those produced then will be just as great as the difference between 'The Italian Barber' and 'The Poor Little Rich Girl' you saw tonight.

"Speaking for myself, I am not satisfied with what I have done. I have been complimented and my efforts are appreciated, I know, but I am not going to stop. I am going to build another theater on Broadway, which I hope will be completed next spring. I am going to New Orleans, where I hope to build. I have an ideal. I hope to live to see the day when I shall have a theater that will make the Rialto look like 'The Italian Barber' as compared with 'The Poor Little Rich Girl,' when I will present pictures at an admission of one dollar minimum price.

"Make better pictures. Don't let people tell you it can't be done. Do it. Don't let commercialism creep into your art; that will take care of itself. Have an ideal. You must feel your art, from the head and the heart, not from the pocket. Never in my career have I thought of how much money I would make. I just went on doing things and the money came. The first year of the Rialto showed a profit of \$200,000, and it will be 50 per cent. greater the second year. When I started the Rialto, with uniformed, saluting ushers, a forty-piece orchestra and all that, some people gave me four months to last, and now the poor boobs are trying to keep up with me. The motion picture industry

is in a terribly chaotic condition today. You don't know what you want because the public don't know what it wants and doesn't tell you. Pictures must be founded upon merit and it's up to you to establish it. Make better pictures. Features today are a misnomer; they must be better in the future. Help me build up and maintain them in the establishment of our ideals.

"If you expect to succeed, do things different from others. If a man makes a protest or anything in a picture standing up, make him do it sitting down. Do something different. Be different in your pictures. I have always tried to be different. For instance, one of my ushers tries to learn the names of the regular patrons of the Rialto. He went up to a man and said: 'Why, I am glad to see you again. You haven't been here for over a week.' The man said: 'How did you know it. I didn't know you knew me?' The usher replied: 'I didn't, but I just took a chance.' He took a chance. Do things differently from the other fellow.

"Another thing. Let your art give the audience a chance to exercise its imagination. Let it suggest and the audience will supply what is wanting. Let it do something. Grief can often be better expressed by the bowed head instead of the heaving bosom and the fake tears. By being too literal you can destroy the effect and make it ridiculous instead of dignified and sincere.

"I am going to join the Screen Club. I have put in my application tonight and I am going to extend an invitation to it at a near date to attend the Rialto in a body and watch me score musically a picture. Then afterward I am going to ask you all to have a cold lunch with me. At any time I can help you, in any way, I will be glad to do it. Try me and see. I am so full of thought tonight I can't say all I want to. I have just returned from Chicago, where I signed the million-dollar contract of Charley Chaplin with the First National Exhibitors' Circuit, and in a day or two I leave for New Orleans. I appreciate the honor bestowed on me tonight and thank you."

Edwardes Davis, the prompter of the Green Room Club, was the next speaker. His theme was the responsibility of the motion picture director. He said the director is alone responsible for the picture and his judgment in its production should be absolute. He should have the power to accept or reject a scenario as to its fitness to the players and its possibilities.

Tom Wise, the well-known actor, spoke in a general way and brought a delightful evening to a happy ending.

BARKER TO REMAIN WITH TRIANGLE.

Reginald Barker, who has directed some of the finest plays put out by Triangle since its organization, announces he will remain at the Culver City studios under the new organization.



Dinner Given in Honor of S. L. Rothapfel by the Screen Club of New York City, June 30, 1917.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Rembusch Indorsed for League Chief

Indiana Exhibitors Instruct Delegates to Support Him—
Candidate Pays Respects to Ochs.

By Indiana Trade News Service.

FRANK J. REMBUSCH, of Shelbyville, Ind., president of the Motion Picture Exhibitors' League of Indiana, will be Indiana's choice for president of the National League to succeed Lee A. Ochs, at the national convention at Chicago. This was definitely decided at an enthusiastic meeting of the Indiana exhibitors at the Severin Hotel in Indianapolis. The main purpose of the meeting was for selecting the delegates to the national convention, but most of the time was taken up in discussing Mr. Rembusch's candidacy. About 100 exhibitors from all parts of the state were present.

Mr. Rembusch, who was one of the originators and organizers of the Motion Picture Exhibitors' League of America, has attained national prominence throughout the motion picture industry as a result of his fights on all occasions for high ideals in the motion picture trade.

Mr. Rembusch did not intend to become a candidate for the national presidency and at first declined to accept, but finally consented to the wishes of the Indiana organization. Lee A. Ochs, national president, was present at the meeting but efforts of the Indiana exhibitors to get him to say whether or not he would again be a candidate for national president failed. In fact every time they asked him he evaded the question entirely.

Mr. Ochs made a brief address, touching on the various questions that confront the industry and especially with reference to the National Convention at Chicago.

Hugh O'Donnell, of Washington, introduced a motion asking that Vice-President John Victor, of Indianapolis, take the gavel. Mr. O'Donnell then, in a strong and enthusiastic speech, gave an eloquent history of the work of the Indiana League and of the great success it had had under the leadership of Mr. Rembusch. He concluded by introducing a resolution instructing the delegates to work for the election of Mr. Rembusch as national president.

Mr. O'Donnell, in moving that the resolutions which he

submitted be passed unanimously, stated that the Indiana league believes Mr. Rembusch is particularly well-fitted for the national office, and further believes that he has the necessary qualifications to make the presidency of the national league a credit to the organization and a power and good for the industry. They were passed.

The members voted to authorize Mr. Rembusch to appoint all delegates to the convention and to instruct the delegates to vote for him for president. Following is a list of the delegates and alternates named by Mr. Rembusch:

Frank J. Rembusch, Shelbyville; Hugh O'Donnell, Washington; Charles C. Pettijohn, Indianapolis; Ray Andrews, of Muncie; Harry Kornblum, Evansville; Ike Beitman, Indianapolis; J. T. Keating, Terre Haute; H. H. Johnson, Lafayette; V. W. Young, Gary; D. Hines, South Bend; B. V. Barton, Indianapolis; A. C. Zaring, Indianapolis; J. M. Rhoades, Indianapolis; W. C. Warneford, Lawrenceburg; A. Cook, Greencastle; John Victor, Indianapolis; Ira Howard, Winamac; F. J. Mack, Indianapolis; J. M. Vesey, Fort Wayne; R. H. Harris, Bloomington; M. J. Wehl, Gary; O. G. Murray, Richmond; E. R. Wickser, Indianapolis; Ben D. Crose, Indianapolis; Harry Kock, Indianapolis; Frank Wright, Linton; George H. Dunn, Greensburgh; William Lipps, Alexandria.

A campaign committee, composed of Charles C. Pettijohn, of Indianapolis, chairman; C. R. Andrews, of Muncie; and Hugh O'Donnell, of Washington, was appointed to further Mr. Rembusch's campaign. This committee was instructed to open headquarters at the Morrison Hotel at Chicago and to exert all its efforts to place Mr. Rembusch at the head of the national organization. A fund of \$500 will be raised, \$355 of the amount being subscribed at the Indiana meeting.

Members of the Indiana league also passed resolutions opposing the advance deposit system, and decided to consider the organization of a mutual insurance company, which would insure all motion picture theaters and equipment. The company would also be made to act as a bonding company to guarantee payment for film rentals. More definite action along this line will be taken at the next state meeting.

The resolutions opposing the advance deposit system are as follows:

During the progress of the meeting, National President Ochs called attention to the fact that there was a lack of loyalty on the part of some exhibitors to the National League. He also pointed to the lack of funds to carry on the work in proper form. He said the motion picture machine operators union at times gives out orders and every operator in the union at once obeys, and he added that if the exhibitors would do the same in regard to the national organization, such abuses as the advance deposit system would disappear over night.

At this point President Rembusch rose to his feet and made a few remarks that brought a round of applause from the other exhibitors.

"No man can question my loyalty to the Motion Picture Exhibitors' League of America during the past year or any

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

National League Convention and Exposition at Chicago.....July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

Virginia Exhibitors at Ocean View.....August 27, 28, 29
Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

other year," said Mr. Rembusch. "You will remember, Mr. Ochs, that I left the Chicago convention last year and journeyed that same week to North Carolina and had that organization come into the League. I do not deny that I have disagreed with some of the policies that have been introduced into the League in late years.

"My membership in the Motion Picture Exhibitors' League dates from its inception and birth. I am one of the few exhibitors who met in Cleveland, O., years ago and helped organize this League. Since that day my work in this state and other states speaks for itself and I want no praise for it. Neither do I apologize, because what I have done has been dictated by my conscience.

"But let me say here that the National League was not organized to benefit any one exhibitor or set of exhibitors, but first to protect the exhibitors everywhere in all things. We would do well to return to those principles on which this League was founded. The idea of establishing the League was to look after the interests of the exhibitors first and always. We expected to support the League by dues, subscriptions and donations by the members and it never was the idea of the fathers of the organization that we were to give a lot of trade shows and other money-making propositions. I must say that it is these trade shows and other money-making schemes that invariably cause trouble. Look at the conditions at Chicago today—it a divided organization.

"At that first meeting in Cleveland we were pledged to work for each other in all things against the common enemy. We agreed that no one who had any connection with the manufacture, exchange or sale of films should be a member of the League and that proposition is a good one for us to follow today. Our interests are not in the same direction. But this would not prevent us from working together on questions that effect the whole industry. As one of the founders and fathers of the National League I still hope to see the day when this organization will stand for those ideals and principles of which it was conceived and born.

"My state organization desires that I shall be president of the National League because the Indiana exhibitors believe that the same good can be accomplished for the nation that has been accomplished in this state. We can do it if we reorganize in Chicago in a stronger and more equitable sense to do those things for the benefit of the exhibitor that can be done by conscientious and fair effort. Mr. Ochs, even though a member of the executive committee, asked me to resign because I dared oppose the use of the National League for what I believed to be a purely mercenary purpose. I remained because I believe that very soon the exhibitors of these United States will see the great benefit of a reorganization and are going to stand by me."

President Rembusch announced that during the past month he and C. R. Andrews, secretary of the Indiana organization, had originated a new plan to increase the membership of the organization and had found the new plan very successful. They engaged I. D. Howard, as state solicitor, and plan to have him call on every exhibitor in the state and ask each to pledge \$1 a month to the state organization. The result was that over 100 new members were added within the last thirty days, over \$1,200 was subscribed and \$500 in cash turned over to the state treasurer. Indiana now has over 300 new members and expects to raise approximately \$6,000 to carry on the organization work throughout the year on the dollar-a-month plan.

A report of the financial condition and standing was given by Ray Andrews, secretary, thus giving the members of the organization an opportunity to see the new system of accounts and new set of permanent books that have been printed especially for the Indiana League. The plan of having each member pay one dollar a month made it necessary to provide a new set of books and each member will receive monthly statements of his standing in the organization.

The Indiana members rejoiced at the fact that they have no form of censorship in the state and also took pride in pointing out to National President Ochs that they placed the first constructive legislation through the Indiana legislature—the bill legalizing the showing of motion picture shows on Sunday.

Further discussion brought out the fact that censorship bills were brought up in thirty-one states during the last year and each state won its case in all but three exceptions without any help from the National Association of the Motion Picture Industry. The Indiana members took this as an indication that it is up to the exhibitors of the country to save their business without any help from the balance of the trade.

No Action this Year on Daylight Saving

While Calder Measure Has Passed Senate the House Committee Has Postponed Action on Borland Bill.

THE motion picture interests of the United States will have an extended opportunity to defeat the so-called daylight saving legislation now pending in Congress. As previously noted in these columns, the Calder bill providing for a change in the clocks was passed by the Senate some time ago. By adjourning for the session for the present special session of Congress, the House Committee on Interstate and Foreign Commerce has definitely postponed any further action on the Borland bill, which provides for legislation the same as the Calder bill, until the regular session, which will begin the first Monday in December. At that time the agitation for the daylight saving will be revived, and it is declared that with the cooperation of the Chamber of Commerce of the United States and other business organizations this bill will be placed upon the statute books in time to go into operation next summer.

In a previous issue of the Moving Picture World, the effects of the working of this bill were outlined. It is suggested that the exhibitors and exchange managers and all others interested in the motion picture business start a campaign of publicity now to acquaint the members of the House of Representatives with the hardships that will be worked upon them if the Borland bill is enacted into law. At the same time the moving picture men should not lose sight of the fact that Mr. Borland also has another bill providing in substance the same as his original measure which has been referred to the House Committee on the Judiciary, and the House Committee on the Judiciary has not adjourned for the summer.

It will be only by constant and intensive work on the part of all concerned that this bill will be defeated. Unless it is defeated the trade as a whole stands to have its business cut down to anywhere from 25 to 50 per cent. during the summer months, the time when it can least afford to lose anything and it will find that its business in the winter will be disorganized by reason of the changing of the clocks during the preceding summer.

Commissioner Bell Visits Brooklyn

Head of New York City's License Bureau Makes Plea for Enlistments.

THE effective value of the motion picture theater as a public forum in properly placing a question of national importance before the public was clearly demonstrated last week when George H. Bell, License Commissioner of New York City, during the official recruiting week made a flying trip through Brooklyn in order to help the Mayor's Defense Committee stimulate recruiting for the army. The Commissioner, who is a forceful speaker, addressed large audiences in every theater he visited. After the conclusion of the Commissioner's speech, each theater orchestra played "The Star Spangled Banner" while patriotic slides were flashed upon the screen.

The Commissioner himself was heartily applauded many times in the course of his speeches. Accompanying him was his deputy, E. Kaufman, and his chief of the motion picture division, E. Cullitan. Representing the exhibitors of Brooklyn was William Brandt, their president, who introduced the speaker, and Louis L. Levine, the proprietor of the Regent. It is estimated that in all over 50,000 people heard the Commissioner.

TRIGGER FAVORS WESTERNER OR SOUTHERNER.

Editor Moving Picture World: I have received numerous letters inquiring as to my position on the presidential election at the coming convention of the Motion Picture Exhibitors' League of America. I can only reiterate my statement made in the trade journals two months ago: "For president of this organization we must have a clean-cut man who is not involved in any petty league politics." He must remember that the organization is permanent, and that it does not exist solely for the good of the individual. He must have qualities for leadership, have strength and stability, and be a man of vision, one that can lead by the confidence of being right. This is a time when great things are to be done and we want a man to do them. There are several such exhibitors who will be at the convention in Chicago. I would advise for the betterment of the league, to consider the candidates carefully and when voting, cast the vote for the man with the above qualifications.

At the present time we are suffering from too much regulation. Those that are in the field for presidency are Fred

Herrington, Pittsburgh; H. B. Varner, North Carolina; Lee A. Ochs, New York; Rogers, Minnesota; Frank J. Rembusch, Indiana, and one or two others.

Fellow-exhibitors, kindly choose the man that is vigorous, generous in instincts, one that can get his heels in the ground and march forward to a solid position at the head of a bigger and better organization; and I ask the young exhibitors to help, and by self-sacrifice to take up the management of the local, state and national leagues, for under no other condition will our organization survive.

My personal opinion is that if we can secure a man from the west or south to fill the responsible office of president it would be most advisable to do so, as I believe the present incumbent has proved himself to be anything but the man required to make the Motion Picture Exhibitors' League of America the power for usefulness to the exhibitors of the country that it should be.

SAMUEL H. TRIGGER.

VIRGINIA EXHIBITORS TO MEET IN AUGUST.

Chesley Toney, secretary of the Virginia League, announces the date of the coming state convention as August 27, 28 and 29 and the place Ocean View, which, as its name indicates, is on the seashore. He promises that there will be opportunities to combine a bit of pleasure in the course of business. Secretary Toney may be addressed at his office in Richmond.

The delegates of Virginia to the National Convention are E. T. Crall, Olympic, Newport News; Harry Bernstein, Colonial, Richmond; Otto Wells, Strand, Norfolk; R. D. Craver, Broadway, Lynchburg; J. W. Hamilton, Hamilton, Martinsville. The alternates are J. F. Lacey, Princess, South Boston; J. Henkel Henry, Empire, Winchester; W. F. Crall, Palace, Petersburg; R. A. Steele, Surprise, Alexandria; C. E. Geoghegan, Cosy, Chase City.

CLEVELAND EXHIBITORS ELECT.

The Cleveland branch of the Motion Picture Exhibitors' League of America, at its meeting the last week in June, elected the following officers, to serve the term beginning July 1: President, W. J. Slimm (re-elected); vice-president, J. H. Simpson; recording secretary, Walter Horsey; financial secretary, Sam F. Deutsch; treasurer, Adolph Mahrer.

The organization also arranged for delegates to attend the Chicago convention.

SHOW NAVY PICTURES IN UNION SQUARE.

To materially aid in recruiting for the navy, motion pictures are being shown nightly in Union Square, New York, where the land ship Recruit is rapidly becoming one of the principal sights of Manhattan. Through J. J. McCarthy, his general manager, D. W. Griffith has supplied the Recruiting Service with projecting machines and complete equipment. The entire plant, screen, etc., which has been placed alongside the ship, was all placed in position by Mr. Griffith's mechanical staff. The free exhibition is given every night and attended by thousands of people.

The pictures shown are the official films of the Navy Publicity Bureau and give views of training quarters, life at sea, and other subjects to interest the prospective recruit. The Union Square battleship is a perfect replica of an up-to-date dreadnaught and is manned with officers and crew. It was built by the Mayor's Committee of Defense on the original suggestion of Blaine Ewing, and was turned over to the Navy Department by Mayor Mitchell. Band concerts, speaking and patriotic demonstrations take place aboard ship and in the park every evening.

CHANGES IN VITAGRAPH ORGANIZATION.

Don Bartlett, formerly advertising manager for the Triangle Distributing Corporation, has joined the publicity department of Greater Vitagraph, taking the place of Gordon Lawrence, who has been transferred to the sales promotion department.

H. J. Bayley, manager of the Omaha Exchange, has been transferred to take charge of the Minneapolis branch. L. A. Betzler has been appointed manager of the Omaha branch.

George Balsdon, Jr., manager of the St. Louis exchange, has been transferred to New York as assistant manager of the New York exchange to assist his father. He is succeeded at St. Louis by D. E. Boswell.

H. C. McLaughlin has been appointed manager of the Cincinnati exchange.

Mack Sennett Off for Pacific Coast

Director to Begin Staging of Paramount-Mack Sennett Comedies at Edendale Studios at Once.

MACK SENNETT, who has just signed a contract to produce two-reel comedies exclusively for release by Paramount, has departed for the coast. Immediately upon his arrival in Edendale, where his studio is situated, Mr. Sennett will begin work upon the production of the first of his two-reel comedies to be released under the new agreement. These will be called Paramount-Mack Sennett productions, and there will be one released every two weeks through Paramount.

Mr. Sennett will continue the production of the type of comedies which has made his name known all over the world. As he swung aboard the train Mr. Sennett declared that he was delighted at the prospect of going into harness again.

"I have just been talking over plans for our future productions with Mr. Zukor, president of Famous Players-Lasky, and Mr. Abrams, president of Paramount, and they sound good to me. With an organization like that behind me I am going to be able to put over the best stuff that I have ever done in my life. The field of comedy has only been scratched so far and there are a whole lot of new things up my sleeve that are going to provide startling innovations when we begin work at Edendale.

"My organization out there is intact and I know that the boys will jump into the work of producing these new comedies with unlimited enthusiasm. I can faithfully promise that these new comedies will be the best that I have ever done."

Leonhardt Now With Goldwyn

HARRY LEONHARDT, who since the formation of the Fox Film Corporation has been one of the powerful and able executives of that company, has joined Goldwyn Distributing Corporation as General Western Manager and next week assumes jurisdiction over all of the Goldwyn branches and business in the West, beginning with Denver and including the Seattle, San Francisco and Los Angeles offices.

In signing Mr. Leonhardt Goldwyn brings into its organization one of the strongest personalities identified with motion picture salesmanship in the industry. He leaves the position of general western representative for Fox to take up larger duties with this newer organization and starts at once on a tour of inspection of the territories under his direction. Goldwyn's branches in the four zones of the Western division are:

Denver, W. S. Rand; Los Angeles, G. C. Parsons; San Francisco, C. M. Simmons; Seattle, C. F. Hill.

In four years Harry Leonhardt has become one of the best known men in the sales side of motion pictures. For twenty-five years he has been identified with the most progressive phases of amuse-



Harry Leonhardt.

ments and has covered the entire range of managerial effort from Shakespearean drama to tableaux vivants and modern vaudeville with both the Keith and Proctor interests. His only motion picture connection until now has been with the Fox organization. His first stop on his trip through his territory will be in Denver.

"I have entered the splendid organization that Goldwyn is building," says Mr. Leonhardt, "because Goldwyn represents a new era or a new cycle in motion picture production. I looked at all of the pictures completed to date and they eclipse anything I have ever seen. I feel—and I would not have come with Goldwyn if I hadn't felt—that the producers and authors who comprise the Goldwyn organization are reaching way ahead of anything now being achieved in films and I am returning to the West carrying to exhibitors the news of a new and great advance in motion picture making."

Official Program of Exposition and Convention

Manager Ludwig Schindler Urgently Requests Photoplayers Who Have Not Yet Contributed Articles to Red Cross Booth to Send Them in

THE official program of the Seventh National Exposition has been arranged as follows: Saturday, July 14—Opening day. Governor Frank O. Lowden, of Illinois, will declare the Exposition opened at 11 o'clock A. M. Thereafter the Exposition will run daily, until its close, from 11 A. M. to 11 P. M. Saturday will be Goldwyn Day and the night will be Mae Marsh Night, in honor of that popular artist. Other Goldwyn stars have also been promised.

Sunday, July 15—This has been set apart as Pathe Day, when Mrs. Vernon Castle, Pearl White and Florence Reed will be in the Pathe booth.

Monday, July 16—This will be Selznick and Exhibitors' Day, and Lillian Walker, Clara Kimball Young, Anita King, Constance Talmadge and Norma Talmadge will grace the Selznick booth.

Tuesday, July 17—Butterfly Day, with Violet Mersereau and other Universal stars.

Wednesday, July 18—World Pictures, Brady-Made Day, with Alice Brady, Ethel Clayton, Evelyn Greeley, Madge Evans, Carlyle Blackwell and Montagu Love as the featured stars.

Thursday, July 19—K-E-S-E Day, with Bryant Washburn, Mary McAlister, Lew Fields, Hazel Daly, Taylor Holmes, Marguerite Clayton, Shirley Mason, Ernest Maupain, Bob McKee and Ellen Paule as the stars.

Friday, July 20—Art Dramas Day, with Alma Hanlon, Jean Sothorn and other stars present.

Saturday, July 21—Mutual Day, with Charlie Chaplin, Mary Miles Minter, Helen Holmes and James P. McGowan in the galaxy.

Sunday, July 22—Metro Day, with Francis X. Bushman, Beverly Bayne, Edith Storey, Viola Dana, Mr. and Mrs. Sidney Drew and Emily Stevens in the Metro booth.

Every day during the Exposition visitors can see how moving pictures are made by visiting the studio in the Coliseum Annex, or they can be otherwise diverted by special entertainment given at the north end of the Coliseum.

The Red Cross Booth.

One of the features that is bound to create great interest and enthusiasm at the Exposition is the Red Cross booth. The names of the Chicago women who have been appointed as the committee in charge of this booth are Mrs. George A. McKinlock, chairman, and Mesdames Charles G. King, William P. Nelson, Fletcher Dobyns, Joseph M. Cudahy, William P. Martin, Orville Babcock, George McLaughlin and Edwin Ryerson.

Quite a number of dainty, useful and attractive articles already have been sent in by well known stars to Ludwig Schindler, manager of the Exposition, for the purpose of having them raffled off by some prominent player present at the Red Cross booth, the entire proceeds to be applied to the Red Cross fund. Manager Schindler, however, wants more articles and he makes another appeal to the prominent and well known stars in the business. Many of them have not yet been heard from, and he makes a hurry-up appeal to every one of them. It is not the cost of the article so much as its associations that counts in this case.

The Seventh National Convention Program.

The Seventh National Convention will be convened at 10 o'clock, Monday morning, July 16. All delegates are requested to report at convention headquarters, Morrison Hotel, before that hour, to receive their official badges. As at present outlined, the Convention will be opened at the same hour daily, until its adjournment.

On Wednesday evening at 11 o'clock prompt, a banquet will be given in the Morrison Hotel, and on Saturday evening, July 21, a grand ball will be given by the Reel Fellows' Club of Chicago, at the same hostelry, in its new ballroom, which will be opened for the first time. One dollar admission will be charged each person, and the attendance will be limited to 2,000. It is expected that the grand march will be led by Francis X. Bushman and Beverly Bayne. Diversified entertainment will also be furnished, in which the players from the Terrace Gardens, in the hotel, will participate.

Rose Tapley, well known photoplayer and lecturer, will serve as official hostess of the Exposition. A better choice could not have been made, as Miss Tapley's amiability, delightful personality and resourcefulness as a "mixer" are ideal for the position.

Other Temporary Conventions.

The National Association of the Motion Picture Industry will hold the first session of its annual meeting on Wednesday, July 18, at 11 o'clock, in the Princess Theater. Important matters will be discussed, including the increase of the Board of Directors from thirty to forty-two. Also there will be an election of officers. The headquarters of the organization will be at the Congress Hotel.

The Society of Moving Picture Engineers' Convention will be held July 16, 17 and 18, with the Hotel Sherman as headquarters.

The F. I. L. M. Club convention will be held in the Chicago club's headquarters, 207 S. Wabash avenue, Friday, July 13.

Firms Represented at the Exposition.

Following is a list of the names of the concerns which have purchased space in the Coliseum for the Exposition:

J. P. Seeburg, Arcue Ticket Company, Mid-West Theater Supply, Van Dyke Amusement Company, United Theater Equipment Corporation, Mutual Film Corporation, National Automatic Door Check Company, Precision Machine Company, Frohman Amst. Company, Nicholas Power Company, World Film Corporation, Selznick Pictures Corporation, Typhoon Fan Company, Pathe Fan Company.

Universal Film Mfg. Company, Goldwyn Pictures Corporation, Cahill-Ogee Printing Company, Enterprise Optical Company, National Carbon Company, Westinghouse Electric Company, Marquette Piano Company, K-E-S-E, Fox Film Corporation, Hump Hairpin Company, Paramount Pictures Corporation, Metro Picture Service, Art Dramas Service, Sunshine Film Company.

Hamburg Company, A. L. Randall & Company, Tom Phillips, Motion Picture World, Motion Picture News, Motography, Morning Telegraph, Chicago Herald, Exhibitors' Trade Review, Chicago Daily News, Illinois Publishing Company, Reel Fellows Club, American Theatrical Hospital, American Red Cross and the Chicago Journal.

WESTINGHOUSE RED CROSS DIVIDEND.

At the regular meeting of the board of directors of the Westinghouse Electric and Manufacturing Company held in New York on Wednesday, June 20, an extra dividend of one-half of 1 per cent. on both common and preferred stock was declared for the benefit of the Red Cross fund. This dividend, which will amount to approximately \$375,000, is an addition to the regular quarterly dividend of 1 3/4 per cent. on both common and preferred stock, which was also declared.

At this meeting the annual election of officers of the company was held, with this result: Chairman of the board, Guy E. Tripp; president, E. M. Herr; vice presidents, L. A. Osborne, Charles A. Terry and H. P. Davis; acting vice president, T. P. Gaylord; comptroller and secretary, James C. Bennett.

GIVES WEEK'S SALARY TO RED CROSS.

Valeska Suratt has "come across" nobly in aid of the Red Cross war fund. She has given an entire week's salary to the cause, and only the star, William Fox and the Red Cross authorities know what that sum is.

Mrs. August Belmont, leader of one of the Red Cross war fund campaign teams, has the honor of getting Miss Suratt's contribution. She called the player on the telephone and asked her if she wouldn't do something for the cause.

"Certainly," Miss Suratt replied. "I'll send you a check on Monday." The check was the salary check.

CHANGES IN PHOTOPLAY'S STAFF.

Alfred A. Cohen of Los Angeles has been appointed western managing editor of Photoplay Magazine. Frederick James Smith of New York has been appointed eastern managing editor, and James R. Quirk, publisher, will assume the duties of editor.

Goldwyn Signs Up Big Exhibitors

Jones, Linick & Schaefer of Chicago and John H. Kunsky of Detroit Contract for First Runs.

JONES, Linick & Schaefer, owners of a Chicago chain of theaters, including the largest screen houses within the downtown "Loop" district, have signed for all of the Goldwyn productions which will be exhibited first at the Colonial theater in the very heart of that city.

Besides the theaters under their ownership, Jones, Linick & Schaefer are affiliated with Ascher Brothers and other film magnates controlling half a hundred important houses in the second largest American city.

Another important contract signed by Goldwyn this week is with John H. Kunsky for the first run rights for Goldwyn productions in Detroit. Mr. Kunsky will play Goldwyn Pictures at the finest of his houses, the Madison theater, and later they will also be seen at his nine other theaters in Michigan's great industrial centre.

W. J. & J. W. Dusenbury, owners of the Grand theater, Columbus, Ohio, one of the largest and best known houses in the state, have signed for all twenty-six Goldwyn Pictures for the next year.

At Leading Picture Theaters

Program for the Week of July 8 at New York's Best Motion Picture Houses.

"Parentage" at the Rialto.

HOBART HENLEY'S study of the American home, "Parentage," was the leading feature at the Rialto for the week of July 8. It is a sincere, human story about the youngsters and grown folks of a place which everyone will recognize as his own home town. Back of all the laughter, the amusing character types, and the absorbing story there lies a lesson, the value of which no one will question. Mr. Henley and Martin G. Chandler, the co-authors, have made their picture primarily a capital piece of entertainment.

Mr. and Mrs. Sidney Drew in "Lest We Forget," pictures taken in Alaska and the Animated Magazine were also on the program.

"The Love That Lives" at the Strand.

Pauline Frederick in "The Love That Lives," written by Scudder Middleton and produced by The Famous Players, under the direction of Robert G. Vignola, was the principal picture at the Strand. As Molly, the office drudge, she portrays a character that is lovable and charming. There is an abundance of tense situations and thrilling scenes cleverly counteracted by humorous incidents. Miss Frederick is supported by John Sainpolis, Pat O'Mally, Joseph Carroll, Violet Palmer, Frank Evans, and Eldeen Stewart. "The Love Philtre of Ikey Schoenstein," by O. Henry; a new "Study in Character Analysis" by Paul H. Terry, scenic and educational views, and The Strand Topical Review were also shown.

Micha Violin, Nadine Legot, Arthur Depew and Ralph H. Brigham were the soloists.

"The Lone Wolf" at the Broadway.

The Herbert Brenon production of Louis Joseph Vance's thrilling novel of criminal life, "The Lone Wolf," featuring Bert Lytell and Hazel Dawn, has made an emphatic hit at the Broadway Theater and will continue its run for several weeks.

Eighty-First Street Theater Bill.

At the Eighty-First Street Theater for the entire week Douglas Fairbanks was seen in his latest surefire hit, "Wild and Woolly."

RUSSIAN ACTOR JOINS AVIATION CORPS.

Word has just been received in New York that Mozukin, described as Russia's greatest living actor, has joined the Moscow division of the Russian aviation corps. After an unsuccessful attempt at enlisting in the army and going so far as to disguise himself and enroll in an outpost of Moscow soldiery, Mozukin has at last persuaded the government to let him become one of the aviation corps.

The first screen appearance of Mozukin in America was made in Washington on the occasion of the reception of the National Press Club to the Special Russian Commission here last week at the Willard, in the unusual screen version of Pushkin's "The Queen of Spades," under the direction of N. S. Kaplan and the Russian Art Film Corporation.

Gretchen Lederer

GRETCHEN LEDERER is advanced by Bluebird as proof that musical comedy has not cornered all the pretty girls in the show business, despite the impression that may have been created by the ravings of "girl show" promoters. Miss Lederer has been a member of the Bluebird stock forces since the establishment of the program, filling the niche usually assigned to "second woman" in permanent dramatic organizations. In this capacity she has played stately dames and conniving matrons, vengeful

females in many different surroundings and neutral ent surroundings. But in every instance her work has borne the stamp of sincerity and she has always "registered" the points her directors anticipated.

She began her Bluebird experiences in support of Louise Lovely, playing in "Bobby of the Ballet" and "The Grasp of Greed," a brace of spiteful females that helped the heroine to considerable sympathy. In "Little Eve Edgerton," "Polly Redhead" and "The Little Orphan" she supported Ella Hall; she played a "villainess" in "A Kentucky Cinderella," with Rupert Julian and Ruth Clifford, and in "The Greater Law," soon to be released, she plays an admirable part. But her real



Gretchen Lederer.

chance to appear to the best possible advantage will come to her in support of Dorothy Phillips when "The Rescue" is released July 23.

Miss Lederer in this feature will be one of five society belles who radiate good looks and parade fine gowns through a problem play. When Ida May Park was casting "The Rescue" she picked the women in Miss Phillips' support, with an eye single to pulchritude—the Misses Aster, Malone and Du Bray completing with Miss Lederer the quartet of loveliness that has set Bluebird's press department digging for adjectives that denote nature's gifts of beauty to womanhood.

PAUL KIMBERLEY HONORED.

Paul Kimberley, an English film man favorably known in the United States, has been awarded the rank of captain in recognition of the splendid work he has done in furthering the interests of many war activities. Much of this has had to do with disabled soldiers and sailors. Captain Kimberley has been appointed technical adviser to the Ministry of Labor in the matter of the employment of soldiers and sailors.

At the annual meeting of the Cinematograph Exhibitors' Association, held at Birmingham, the lord mayor associated with his toast the name of Captain Kimberley. In his response the captain said members of the trade had done much to help wounded men. In London a training center had been established where over thirty men, twenty of whom had lost a leg, were being educated as cinema operators. Some of these already were at work. The center had been given government recognition, and the men had received a measure of maintenance while learning. Similar centers had been established in other cities.

PATRIOTIC WORK OF CALGARY'S ALLEN THEATRE

Lieutenant W. M. Brooks, commanding Ogden Section Military Hospitals Commission Command, has sent a letter to the manager of the Allen theater, Calgary, Alberta, thanking him and his associates for their aid in furthering the work of his organization. The theater, the musicians and the entire staff had given their services for a series of Sunday concerts, at which collections were taken and applied toward the prisoners of war fund and other patriotic purposes, including the purchase of a phonograph and records.

Thanhouser Will Continue Trade Showing

Veteran Manufacturer a Firm Believer in Giving Exhibitor Earliest Information Possible

WHEN I stated some weeks ago there had been some quiet agitation for the abolition of special critics advance showing, some Moving Picture World readers, who do not believe that revolutionary changes occur overnight, scoffed at the idea of any such change taking place. Since I originally spoke, five companies have stopped these showings.

Beyond a doubt, a picture shows to better advantage in a theater, but also beyond a doubt a professional picture critic can appraise a film as well at an advance showing in a projection room as in the theater. To say that such is not the case is to say that the feature reviewing of the past three years—and it is this reviewing that has made the trade paper a force in the industry—has been without result.

The fact that trade paper criticisms are the chief booking aid to the bigger exhibitors proves they have not been without result. I warn against the abolishment of critics' showings good-naturedly, for I know better today than ever that the exhibitors are not keen for the change, and I am deliberately trying to steer them away from a policy that may prove unpopular.

I say I know this "better today than ever" because I have been flooded with exhibitors' comments since the publication of my original statements. Knowing the general tone of these comments, I might easily do my colleagues hurt by allowing them blithely to adopt a policy that I privately knew exhibitors had gone on record against.

But these records are open to every producer in the business who is considering this change. Let him digest these comments carefully and let him make inquiry among exhibitors on his own hook. At any rate, here are the exhibitors' expressions my statement elicited:

George B. Guthrie, of the Oregon Theater, Salem, Oregon, writes:

I agree heartily with you that these showings ought not to be discontinued. Many of the small-town exhibitors have no other guide. In my case (I live in Portland) I usually see nearly all the features used in our theater in advance, but at the same time I take a great deal of interest in seeing the criticisms as published, and I would be entirely unwilling to forego the guidance of them as they affect me. That is, when I find that a picture is adversely criticised by several critics, I am not thereafter interested in it, and would not bother to view it if the opportunity presented itself.

In my humble opinion, I should much prefer to have more and better criticisms than to see them discontinued. We realize, of course, that professional critics take somewhat different angles than do our patrons most of the time, but common sense and a desire to be frank and outspoken will usually tell an attractive offering from an undesirable one, and refined points of criticisms made by several judges will not materially affect the choice one makes if that be true. It is my view that the industry must get rid of morbid and smutty productions at the earliest opportunity or it will be subjected to increasingly drastic regulation. Rigid criticism will aid greatly in doing this and will protect many exhibitors from showing many of the very undesired productions.

Samuel Alexander, of the Palace Theater, Saginaw, Michigan, goes right to the point, writing:

Permit me to say that I would like to know how I am to judge pictures if not from the trade paper criticisms; and how are the trade papers going to get me this information in time, unless manufacturers show them the films in advance? It is certain that I cannot screen nor attend the showings of all features before I decide whether to book them.

William Brandt, of the New Albany Theater, Brooklyn, N. Y., writes in the same vein:

The manufacturers are making a great mistake in giving up the advance showings. I am willing to believe that the critics are not infallible, but experience in the work makes them fairly expert in judging the class of a picture; anyway, they shouldn't be handicapped in getting their reviews to us as quickly as they can, if we are to make use of them.

Ezra Rhodes, of the La Salle Theater, South Bend, Indiana, writes:

We do believe that trade paper reviews are of value, and we don't think of booking a picture until we can get the criticisms on it. It would be a calamity if the companies gave up the advance showings. However, I would like to suggest that most of the reviews are not suited to the very busy exhibitor. They are often quite too long, and I think would be more effective if boiled down so as to give the gist of the trade paper's opinion.

George Hyler, of the Rex Theater, Three Rivers, Mich., writes:

I think trade paper criticism is a good thing for the exhibitor, as it gives him a chance to line up good subjects for his house—the class of subjects that the public demands. I trust the critics' showings, therefore, will not be discontinued.

Cordial commendation is the keynote of a letter from Jack Matthews, of the Jewel Theater, Detroit. He says:

Permit me to send you my thanks for your good work. I am with you, and so is every other exhibitor hereabouts. If anything, the reviews do not come out as far in advance now as we would like. To delay their publication still further would be a real catastrophe. I hope the manufacturers will think twice about it.

M. A. Fleischman, of the United States Theater, Bronx, New York City, has strong views:

In the one reel days we did not trouble much about trade paper criticisms, and it didn't matter whether we read them in advance or not. But who wants to go back to the old one reel days? This is the day of big productions and we want all the advance information we can get. I am surprised that any manufacturers have abandoned the advance showings for the trade press, and I think had they consulted the exhibitors they would have never dared inaugurate such a policy.

Not as vigorous, but indicating the same general trend of thought is the communication of Guy L. Wonders, of the Wilson Theater, Baltimore, Md., which says:

I do not believe the advance showings to the press should be abandoned. Personally, I do not allow the majority of the present day critics to create my final judgment, but their criticisms make me able to compare opinions and are valuable for that reason.

B. L. Feinblatt, of the Westchester Theater, Mount Vernon, N. Y., writes:

I am glad you have brought the attention of the exhibitors to this new menace. I consider it one of the most serious the industry has even been confronted with—to take away from the exhibitor the information that permits him to select the pictures that bring him his business. The thing is that the manufacturers often forget that, unless the exhibitor is doing business, the industry itself suffers. The success of everybody in this industry is founded on the exhibitors' success, and when you take from him the chance to get advance critical information from trade papers you are taking from him the chance to do better business.

Triangle to Distribute Paralta Plays

Affiliation Does Not Extend to Kerrigan and Barriscale Companies, Which Continue Independent.

Paralta Plays, Inc., is to market its productions through the Triangle Distributing Corporation. The negotiations were completed the past week by S. A. Lynch, president of the latter company, and Carl Anderson, head of the former organization. Through this association of forces Paralta avoids the outlay attendant upon the opening up of its own exchanges.

Under the contract Paralta Plays, Inc., and the J. Warren Kerrigan and the Bessie Barriscale Feature Corporations in no way lose their identity, and they are in no way amalgamated, absorbed or taken over by the Triangle Distributing Corporation.

The Triangle Distributing company's relations with the Paralta corporations are simply and solely that of distributor of their productions on a special defined policy of distribution, which, it is claimed, will prove advantageous to exhibitors.

No changes will be made in Paralta's production plans. Eight big photodramas a year will be produced by both Mr. Kerrigan and Miss Barriscale, making sixteen a year.

Speaking of the affiliation of the Triangle distributing interests with Paralta, a prominent Triangle official said: "We are much pleased over the establishment of our relations with Paralta. This organization is made up of business men who take picture production seriously. Their work is based on an idea which might be called reformative of some conditions prevailing in distribution and exhibition."

Mr. Anderson said that the aim of Triangle and Paralta would be to give the exhibitor the greatest attractions, show him how to develop their exhibiting possibilities to the utmost and aid him in every way to cut down costs.

NEW MANAGER FOR MUTUAL AT BUTTE.

W. A. Coughlin, manager of the Mutual Film Corporation's sub-branch at Butte, Mont., has resigned, owing to ill health, and Wilbur G. Seib, booker at the Salt Lake City branch, has been appointed manager at Butte, effective July 9.

"Smiling Jimmy" Kelly Goes A-Fishing

Southern Exchangeman, Visiting in New York, Reports Marked Increase in Demand for Short Films.

JAMES B. KELLY, known to film men in the South as "Smiling Jimmy," is visiting his mother at his old home in New York City. Mr. Kelly has been connected with the Consolidated Film & Supply Company ever since it "was." His first work was with the New Orleans office, then for five years he was in Dallas, and following a successful handling of the super-feature department in Florida



he was installed as manager of the Atlanta office, where he has been for two months.

Mr. Kelly reports high expectations among film men over the impetus to be given the picture business in the South owing to the concentration of soldiers in training camps in that territory. It is estimated that it will not be long before there are a quarter of a million men in that part of the country who will be seeking screen entertainment. He points out steps already are being taken to provide it. This large influx of men from all over the country is only one of the factors indicating better business conditions in the South. The cotton and steel demands were never greater, and there is a good cotton crop. The exchangeman notes a strong demand for short films. In fact, he will name for you many towns in which the exhibitor who shows four reels for a nickel is the man who is making the most money.

Just before Mr. Kelly came north he dropped down to Jacksonville for a fishing trip. That there might be no questioning on the part of the cynical he had a photograph made of the result. One of the local newspapers thought enough of the catch to describe it on the first page. There were six sharks in the "pile," the larger one weighing 250 pounds, as well as nearly 150 pounds of trout and bluefish. Mr. Kelly's companion on the trip was E. J. Sparks, general manager of the Lynch Enterprises, and himself an exhibitor. Mr. Sparks is shown at the extreme left of the pole, alongside of Mr. Kelly. At the right is Jesse Clark, manager of the Arcade theater.

JULY 17 IS BLUEBIRD DAY AT CONVENTION.

Tuesday, July 17, will be "Bluebird Day" at the Chicago Convention, with Violet Mesereau in personal attendance. Miss Mesereau is the only Bluebird star in the East. Miss Mesereau, at the Bluebird booth, will distribute souvenirs she has herself designed for the occasion and she will also be represented by a doll she has dressed for the Red Cross booth.

Dorothy Phillips, Ella Hall, Brownie Vernon and Ida May Park, of the Bluebird forces in California, have also prepared mementos for the Red Cross booth and will be represented by their own handiwork in various forms and designs. Bluebird expects to set an example to exhibitors at the Convention by demonstrating, in some measure, how "Bluebird Day" may become a feature event.

GENERAL FILM PROMOTES HOLLAND.

Theodore F. Holland has just been announced by General Film as branch manager at Indianapolis. Mr. Holland has been for some time a salesman at the same branch. He is comparatively a new man in the film business, having formerly been a salesman for a large flour concern, but his success as a salesman of film was noted by General Film headquarters and when the opportunity came promotion was made.

Goldwyn Names Initial Productions

Mae Marsh Will Be Seen First, on September 9, in "Polly of the Circus"—Madge Kennedy Follows on September 23 in Her Comedy, "Baby Mine."

GOLDWYN will inaugurate its releases throughout the world on September 9 with its most widely exploited star, Mae Marsh, in "Polly of the Circus," Margaret Mayo's celebrated play.

The second Goldwyn Picture will present Madge Kennedy, famous comedienne of the stage, in her first screen production, "Baby Mine," also by Margaret Mayo, and one of her most successful stage farce comedies. This production will be released on September 23.

Maxine Elliott, world-famed beauty and dramatic favorite on two continents, makes her first appearance on any screen in Goldwyn's third release, "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb. This will be released October 7.

Jane Cowl, famous emotional star, is the heroine in "The Spreading Dawn," the fourth Goldwyn release, which will be seen on October 21.

Already, in addition to these four productions, Goldwyn has completed four other pictures and by September 1 will have twelve or more completed pictures ready in every detail. This will mean that Goldwyn will always be working six months in advance on its productions, giving its directors, stars and technical staffs ample time to make beautiful pictures slowly and carefully.

Incidentally, in announcing its first releases, an officer of Goldwyn comments upon the smoothness with which a new organization was formed and got under way in production. From the start Goldwyn has followed a fixed routine and system and has not been obliged to deviate from it in any respect. Only one or two minor delays occurred during the first six months of the company's history and time lost on these was quickly made up under a system of efficient management.

L. L. Hiller

THE growth of the motion picture business in the last few years has paved the way for the addition to the field of a new generation of executive factors; among these men is L. L. Hiller, treasurer of the King Bee Films Corporation. The stability and the progress of this young company,

due in no small measure to Mr. Hiller's wise administration, mark him out for great possibilities of success.

Mr. Hiller's rise has been rapid but meritorious, as well as laborious. Prior to 1914 he had been identified with commercial and banking pursuits in Pittsburg; but in that year he succumbed to the "picture lure" and startled the world by engineering a simultaneous three theater motion picture show at the Grand Central Palace. His success in this venture whetted his appetite. With John Wilk he next founded The Authors Associated Agency, for handling motion picture scenarios. The growth of this enter-



L. L. Hiller.

prise led to an expansion of his activities and the formation of Hiller & Wilk, Inc., as state right brokers.

Next, on the foundation of the King Bee Films Corporation, Mr. Hiller was chosen by his associates in that enterprise to fill the office of treasurer—never a sinecure in a film company, but in this instance a job demanding sound business principles in its occupant.

Mr. Hiller, being in the early thirties, has the better part of his career in front of him. He is liked by all those in daily association with him and popular in the industry, two important factors in motion picture success.

Richardson On the Homestretch

He Passes Through Kansas City, St. Joseph, Lincoln and Omaha and Tells What He Saw.

Kansas City.

THE city of the Kaw, Kansas City, has about the worst projection proposition, viewed as a whole, of any found in 16,000 miles of travel, if the eight theaters visited may be taken as a sample, and I believe, though I could not make the assertion positively, that they are really above the general average. In every case but one, the Regent, the auditorium lighting was literally atrocious, from the point of view of injury to projection. In one high class theater the screen was very, very badly light struck every time the door opened to admit a patron (matinee); also on either side of the screen were open doors, poorly concealed by curtains. In this house there was no surrounding picture border of black. The work of the operator in this theater was fairly good, though very far from high grade, but such result as he was getting was being literally butchered by lack of ordinary intelligence in auditorium lighting, and shading of the doors.

At one time two ushers (I suppose they were ushers—they had official-looking caps on), held the door to the left of the screen wide open, with the curtains pulled apart, for fully two minutes, to the everlasting murder of that particular scene in this photoplay. The Regent was the only house of those visited where any degrees of even ordinary intelligence had been used in auditorium lighting, and the Regent could be improved by shading the screen light and massing the lights on the balcony ceiling in a row directly over the back row of seats, and then, twelve inches in front of them, dropping down an opaque shade, so as to cut all the light off the balcony ceiling. You would then get just as much light without the present annoyance to those in the rear three rows of seats.

But by comparison with the others the Regent is splendid. Also the work of the Regent operator was good—in fact fairly high grade, considering difficulty of location and that the operator's room is flooded with daylight. In the Regent operating room the ports are not covered with glass and the lens ports are too large, allowing the halo of light surrounding the picture light to escape into the auditorium, which is, of course, detrimental to projection. The speed of projection was approximately correct, and the screen surrounded by a very wide, dark border.

In all the other houses the picture was more or less unsteady. In several the picture light was very unevenly distributed, evidence of improper matching up of lens system. In one there was a terrific flicker and in one there was travel ghost, not due to worn machine parts. In fact, only the Regent displayed work even faintly approaching high-grade, though the Royal was, as friend Canadian would say, "not so bad." The light was brilliant and very well handled, but the work of the operator was literally being assassinated by the awful auditorium lighting conditions. In the other theaters the operators' work was distinctly mediocre, and in one case decidedly punk, nor was it due to poor equipment.

My judgment, from what I saw, is that Kansas City stands in very urgent need of a lot of fixing, both from the manager's and operator's end of things. I have seen no town or city in all my travels which stood in greater or more urgent need of that which I have to deliver than does the City by the Kaw, but the operator's union refused to make the necessary arrangements for the address, and, through a misunderstanding on my part, no attempt was made to get the managers to take it up. So nothing was done. Well, the seventy-six cities which have already heard me on this trip alone, will all agree that Kansas City is the loser.

To me it makes no manner of difference, except that I regret losing the opportunity to do that which sadly needs doing in that particular place. The very fact that operators turn down a thing of this kind is pretty conclusive proof that they need it, because progressive, wideawake men never let slip any opportunity to learn, and I venture the assertion that the operators' unions in at least seventy-three out of the seventy-six cities in which I have spoken will agree that good has been accomplished for both operator and manager. The other two unions, Memphis and Cincinnati, which stand with Kansas City, are 3 against 73 (thus far) on this trip, and 3 against about 125 all told. I could still have arranged for the lecture after my arrival in Kansas City, but

was told by a member of the union that the operators would not attend, even if the lecture was given, so I did not bother, but got a night of undisturbed rest; which heaven knows I needed. The Kansas City Union simply demonstrated its unprogressiveness and lack of interest in the welfare of the moving picture industry, and by its action announced the fact that it is not interested in anything except a main strength and awkwardness policy. The screens of the city or such as I saw of them, speak eloquently of the effects of this attitude.

St. Joseph, Mo.

St. Joseph, Missouri, is a very wealthy city; also it is one of those slow-going ultra-conservative burgs, in which only a tornado could disturb the peaceful calm. Its hotels are, by comparison, simply awful. Its station officials stare at you in round-eyed amazement when you ask a question, as though astounded that you would presume to disturb their restful repose.

But after all one can but like the city, for it is a pretty one, and its people are both courteous and kind.

The operators' union of St. Joseph has urgent need for a good shaking up. It contains a few live wires, and other good brothers who probably would be live wires if the switch on their circuit wire pushed shut; which kindly act I did my best to perform, for the good of all concerned. Among the live ones with whom I came into contact were Brothers Bert Newkirk, W. M. Leucht and J. K. Lang. These men were energetic, progressive, and anxious to advance themselves and the profession of operating.

It was entirely due to the energetic action of Fred Cosman, manager Electric theater, and these three operators, that a successful meeting was held in St. Joseph. But even so, while these four men did all they could do, there were several absentees, and the affair was not one which did credit to the city.

Conditions in St. Joseph, as exemplified by the Orpheum, Royal, Empress, Electric, Colonial and Star theaters, are just fair. In the Orpheum, M. Remke, manager, there are two simplex and a motiograph (Enterprise Optical Company) dissolver, in charge of E. C. Nicklen and Bert Newkirk. The ports are covered with glass, the walls are black.



Group of St. Joseph Operators.

There are a big vent flue and a sixteen-inch exhaust fan, all of which are excellent. The screen result so far as concerns the operator's work, is good, but projection is sadly marred by many bright green globes about the auditorium, in a mistaken effort to produce a pleasing effect. And it is pretty, too, but it is very hard on the eyes, and detracts immensely from excellence of screen results. I had a pleasant chat with friend manager, who admitted that my criticism of the lights was well founded, and said he "thought he would cut them out." Well, Neighbor Remke, for the sake both of your picture and the eyes of your audience, do it, and "do it now."

At the Royal, W. P. Cuffings, manager, I found eleven very bright sidelights, a clock literally plastered with light, ceiling illumination which is poorly handled, and decora-

tions which are lighter than they ought to be, from the projection viewpoint, in a plain auditorium of that kind. In the operating room I found A. D. Sellars and Frank Murphy, the latter chief operator. The observation ports are of goodly size, but are unprotected by glass. Simplex machines are used, with their lamp-houses piped to the vent flue. There was an open window and the motor rewind was doing its work too fast. As a whole, from the projection viewpoint, the Royal operating room is just average, and the auditorium lighting decidedly in need of attention.

At the Star I only glanced in. The operating room ceiling was, at a guess, about five feet eight inches from its close friend, the floor. I could not nearly stand up straight. The only thing which saved the situation was the fact that the negro operator, who I was told was also jointor and general all-round factotum at \$12 per week, was about five feet five or six inches long. I just took one look (sidewise, for I could not hold my knees and my head straight at the same time) and backed OUT.

The Empress, Dr. W. W. Wertenberger, manager, has two Motiographs, 1916 models, and a Wagner converter. The lamp-houses are piped to the vent, and there is an exhaust fan. The operating room lights were out. The picture light was just fair, but poorly handled, there being frequently recurring discolorations at the bottom of the picture; R. L. Clark is operator. With the equipment provided results on the screen should have been high class.

At the Electric, Fred Cosman, manager, seating 1,552, the picture was correct as to size and brilliant as to illumination; also the auditorium illumination was very good. Two Power's 6A are used. Roy Lansing is operator.

At the Colonial, Ben Young operator, I found two Power's 6A in a light-flooded operating room, same emanating mostly from unprotected rectifier tubes; exhaust fan, but no fresh air intake ducts.

From the foregoing you will observe that while St. Joseph is by no means the worst, still she could and should improve very materially.

At 11.30 p. m. several managers and most of the members of Local Union No. 438 gathered in the Electric theater, and we did our best to arouse them to a realization of the necessity for better work in the reproduction of the photoplay on the screen, as well as less unnecessary waste in the projection of the picture and handling of the films.

Lincoln, Nebraska.

On my arrival from St. Joseph, Missouri, a whole flock of hands grabbed my grips, and from their badge-bedecked owners came greetings sincere and warm. The Lincoln operators union was on the job, gasoline wagons and all. I was rather pleased that it was 5:40 p. m., and that those Indians were thus automatically prevented from making me loop the loop, in the entertainment way, for very long.

But when Brother Willan remarked: "Say, Rich, I told Mrs. Willan to put an extra potato in the pot for supper tonight," I placed my arms lovingly around his neck and nearly choked the dear man to death. And was it some supper? It was! But I played a joke on myself, concerning which I will speak later.

After supper and a long-range view of the wigwam of the orator of the Platte, yclept William J. Bryan, and a glance at the Nebraska state house, we inspected several theaters.

The Magnet theater, N. H. Cinberg, manager, was visited, but I seem to have not made any notes. L. Willan is operator.

L. M. Garman is manager of the Strand and is reputed to be the first man to have put in a two-projection machine installation; also the first man to install a mercury arc rectifier. This latter was done before these machines were made for

projection purposes, and it was necessary to put a regulating reactance coil in the circuit in order to steady and maintain the arc. Garman stands high with the Lincoln operators. He is known to all and sundry as a "Friend of the Boys." Personally I can vouch for the fact that he is the kind of man one likes to meet; hail fellow well met, who displays the welcome mat prominently, and makes you feel that the welcome is sincere. A. Bradshaw is in charge of projection. He is using Bausch & Lomb lens, Series II, No. 5, photographic lenses, price \$45. They give excellent results, but their one-inch aperture causes tremendous loss of light. Bausch & Lomb dispute this, but fact is fact, even though not admitted by such eminent people as the sages of Rochester. The E. F. of these lenses is $6\frac{1}{2}$ inches; back focus at least probably $4\frac{1}{2}$ inches. In order to utilize even nearly all the light, with a one-inch aperture at $4\frac{1}{2}$ inches b. f., the condenser would have to be at least thirty inches from the aperture, and that would force the arc back and lose great quantities at the other end of the lens system. Nope, it is not a proposition I can very thoroughly approve of. You gain in definition, but it is too costly.

At the Wonderland, F. D. Easer, manager, I found Operator R. A. Lindsay in charge, and he proudly displayed a very clever automatic rewinder tension equalizer, or release; a film scraper; a tool to scrape the emulsion off the tension shoes, and several other clever stunts, all of which will be fully set forth in the Projection Department in good time. Brother Lindsay is a clever man—a man of ideas, and brains, and I might add that Lincoln operators, as a body, are distinctly progressive. Quite some contrast between them and the Kansas City and St. Joseph men, not to the credit of the latter. Incidentally, I might say that on all sides I hear uncomplimentary remarks concerning screen results in Kansas City. I have on many occasions been asked: "How did you like projection in Kansas City?" the questioner smiling expectantly as he waited the reply? Just why Kansas City exhibitors tolerate this sort of work I don't know, though it is quite true, as pointed out, that they are themselves far from guiltless on their own end—auditorium lighting conditions.

At midnight Local Union 151 gave a really fine banquet in the Savoy Hotel, at which were present W. S. Ridgell, state fire commissioner; N. T. Sommer, chief Lincoln Fire Department; George E. Norman, chief deputy commissioner of labor for Nebraska; Managers F. P. Zehring, R. M. Garman, Charles W. Russell and Leroy Cady and the following operators, stage men and electricians: C. F. Markle, R. Willan, M. D. Bryant, C. J. Keggs, Erne Huslund, J. F. Stephens, V. C. Thomas, C. Conklin, John Huff, T. M. Packwood, A. E. Bradshaw, Raymond W. Fisher, R. A. Lindsay, John Braum, Stage Manager Rynic theater, J. P. McCauley electrician. Incidentally, it was here for the first time, I had the lens question propounded in the course of the lecture, answered fully and correctly by Operator R. W. Lindsay of the Wonderland theater.

I finished talking at 2.30 a. m., rolled into the hay at 3, and out again at 8.30, to catch the 9.45 for Omaha.

Brother Willan came with his car and toted us to the station. Good-bye, Lincoln. You're all right. See you all again some day, I hope.

Omaha, Nebraska.

From Lincoln to Omaha is a comparatively short run, at the end of which the writer climbed out of Mr. Parlor Car to find the reception committee of Local Union 313 waiting on the platform, with smiles at least seven inches wide, and the glad-you're-here hands of welcome waving in the air. Omaha proved to be something in the nature of a surprise. In years gone by I had received many complaints of the punk



Banquet tendered F. H. Richardson by Lincoln Managers and Operators.

condition of affairs in that city, in so far as pertained to projection. Omaha cheerfully admitted the charge, but immediately disclaimed any claim to present-day backwardness. The men of Omaha, both exhibitors and operators, have the right spirit. Whatever may have been their shortcomings in the past, they are now traveling the right road. They make no claims to perfection, and are willing to listen to and act upon advice.

Both operators and exhibitors told me several times during the course of the day: "Mr. Richardson, we want you to handle matters without gloves. We are willing to take whatever is coming to us. We want to learn, and realize that it is up to us to accept and profit by such just criticism as you may see fit to make of affairs in this city."

And I found that to be precisely the attitude of both operators and exhibitors. After the lecture, one exhibitor, who has a large house in Red Oak, a nearby town, came up, grabbed our hand and said: "Well, I guess you are going to cost me between five or six hundred dollars all right enough, but even so, I want to shake hands." A question or two discovered the fact that he had a terrific pitch in his projection, and I presume he intends to remedy that glaring fault in his theater.

The Omaha men were very good to yours truly. My worst difficulty was found in sidestepping the well intended efforts of the energetic entertainment committee. In this, however, I was partly successful, and did manage to grab off a couple of pages of sleep during the evening, which, as it turned out, was exceedingly fortunate, because it was almost daylight when the feathers again claimed us for their own.

Omaha has some excellent theaters, and is going to have at least one, in the near future, which proposes to be right up to the minute. The architect, who was an interested listener throughout the lecture, is about starting on a tour of the Pacific coast to garner unto himself ideas, which will later be incorporated in the new house. I particularly advised him to overcome the curved inclines in the Liberty Theater, Seattle.

In the Strand Theater, H. M. Thomas manager, the operating room is opposite the screen. The room is small, but has an exhaust fan, which handles plenty of air, though I do not remember whether it is taken in from outside or from the auditorium. The machines are Power's 6A. The lens system stands, I think, in urgent need of attention. There are two Auto arc controllers, which are reported as giving satisfaction. The house is a pretty one, and the stage set, when lighted up during intermission, is quite charming. The blaze of light from the orchestra pit is, however, extremely bad. Projection is in charge of August Herman, chief, and Paul Blackwood, assistant.

The Empress, W. Le Douix manager, has a large operating room situated immediately under the southwest prong of the north star. I think the operator hangs his coat on one of the other prongs when he goes to work. It is reached by an elevator which ascends until it gets out of breath, whereupon you get out, and there you are. Once you have arrived, the room is excellent, though looking at the screen is apt to make the operator dizzy until he becomes accustomed to looking down from high places. Take my advice, brother Le Douix, and put a cuppla skids under that room, and launch it down into the midst of the main floor. Raymond Connors, chief operator, and W. F. Werner, assistant, are in charge of two Simplex projectors. There is an exhaust fan, and the ports are of goodly size, though not protected by glass. The arcs are handled by Auto arc con-

trollers. The room has light walls, and there were two incandescent lamps burning—bad.

The Sun Theater, Sam Goldberg manager, is, I am told, Omaha's latest and most up-to-date photoplay theater. And it is a really beautiful house. It seats 1,400, all on one floor, what might be termed the balcony merging into the orchestra floor by means of steps. The decoration of this house is quite tasteful. The screen is bordered with a heavy band



Strand Theater, Omaha, Neb.

of black, and the result thereon is excellent, due partly to the intelligence displayed in surrounding the screen with black, and the intelligence of auditorium lighting, and partly to the excellent work of Brother Otto Hansen, chief, and Glen White, assistant operator.

The operating room is large, but has light walls and considerable daylight. The lamphouses are piped to the vent flue. The projectors are Simplex, supplied with current through two transverters. The fuse links controlling the port shutters are at the ceiling, about six feet away from any possible source of fire. I am told this is the condition in all Omaha operating rooms; also I am informed that some official, who evidently has absolutely no knowledge of proper operating room practice, insists upon placing the fuses there.

For his information let me say that this is about as unintelligent a piece of business as one could well conceive. I haven't the space to deal with the reasons for this statement in detail, but in so far as actual protection to the audience goes these fuse links might almost as well not exist. They ought to be right down over each machine aperture and the rewriter table attached to a mastercord, of course. I am also told that this particular specimen of bone-head officialdom objects to toilet conveniences for the operator, and did object to even a wash basin. It is a shame that operators and operating rooms should be at the mercy of such crass stupidity as this.

I also visited the Princess Theater, Sam Harding manager. This theater has an operating room 6 by 8 feet, in which are two Simplex projectors, a rewriter, a rewriter table, two Auto arc controllers, a cabinet for toilet articles, a rheostat, a Fort Wayne motor generator set controller and other things, including the operator. With the lamphouse 13



Banquet Tendered F. H. Richardson by Omaha Managers and Operators.

inches from the mechanism, there are 18 inches between the rear wall and the lamp controls, but back of the lamp-houses are the toilet cabinet and the rewinder bench, so that if either Neal Ryan, chief operator, or Oscar Wicklund, assistant, should happen to consume an extra portion of corn beef or cabbage, they might have trouble getting into the operating space between the two machines. There is an exhaust fan, but no glass over the ports; also, friend exhaust fan lets in a blare of daylight, because it is situated in the front wall directly behind the machine, and is unprotected by a hood.

At 11:30 I was conducted to the banquet hall of the Rome Hotel, where, to my surprise, I found more than 100 managers, operators and exchange men gathered about the tables. S. C. Shipley has travelled from Lusk, Wyoming, and I was assured he had come wholly and entirely to attend the lecture. Lusk, I am informed, is more than 500 miles from Omaha. Mr. Wallace, of the Wallace Golden Rule Road Shows, had, as he put it, flivvered in 132 miles in order to attend the lecture, and C. A. Hatt had traveled from Sacramento, Cal., though he did not come entirely to attend the lecture, but timed his visit so as to be in Omaha to attend it. Mr. Hatt is an operator, and there were other out of town men whose names I did not secure.

H. M. Thomas acted as toastmaster, and, of course, did the job up brown. My audience was thoroughly appreciative, and very attentive indeed. At various times they smiled broadly, laughed loudly, and closely resembled, in solemnity, tombstones. After the address, which lasted until after 3 A. M., many of the guests lingered and spoke flatteringly of my humble efforts. My hand hasn't recovered yet from the grasp of some of those upon whose cornfield I had just finished promenading. But, they're a bunch of good scouts in Omaha. They knew what I said was absolutely true, accepted their dose of castor oil and tempered the wry face with a smile. And that's the kind of men who will get ahead and accomplish things. My compliments to Omaha and her managers, operators and exchangemen. May their shadow never grow less.

Carl Rich

MASTER CARL RICH, the six-year-old "heavy," has just completed playing a leading part in a Prizma-color picture that would have taxed the ability of any seasoned player. That he successfully "got away" with it bears out the press predictions that he will develop into one of the screen's notable juveniles. In the taking of the scenes



Carl Rich.

for the new process all the actions of the players are gone through at a speed about twice as slow as before the regulation black and white cameras. This of necessity calls for extra care and ability, especially in registering emotions.

In one of the situations in the picture just completed Master Rich was called upon to express emotions from the height of childish glee to the depths of baby despair. This is probably one of the most difficult pieces of dramatic work, and when it has to be done twice as slowly as the transition would naturally take place it demands unusual talent.

Master Carl Rich is the son of Charles Giegerich, who has many friends among film men, and in the several pictures in which the little fellow appeared his work has attracted attention.

It is said by the directors for whom he has worked that his understanding of situations is remarkable and that he is one of the few child actors easily handled.

MILLICENT FISHER TAKES A VACATION.

For the first time since she joined the Metro forces more than a year ago Millicent Fisher is taking a vacation. She was royally received by her host of friends in Greensboro, N. C., where her parents live.

OMAHA EDUCATORS BOOK PATHE PICTURES.

The Craton University of Omaha has booked service from Pathé's office in that city for the summer. They will use such features as "Joy and the Dragon," "King Lear," "Told at Twilight," "The Vicar of Wakefield," etc.

National Association Meets July 18

Candidates for Directors Already Have Been Named—Propose to Increase Board to Forty-two.

THE first meeting of the members of the National Association of the Motion Picture Industry is to be held at the Princess theater in Chicago, on Wednesday, July 18, at 11 o'clock in the forenoon. The meeting will be presided over by President William A. Brady, who will present his report and call for the reports of the executive secretary, treasurer and the special committees which have been created since the formation of the association last August.

At this meeting the candidates which have been nominated by the various branches of the organization are to be elected as members of the Board of Directors to serve for the ensuing year.

During the past week the producers, distributors, supply and equipment concerns and the general division consisting of individuals and the trade publications, have held meetings and selected their candidates for directors. The producers have nominated William A. Brady, World Film; D. W. Griffith, Artcraft; William L. Sherrill, Frohman; Carl Laemmle, Universal, and Adolph Zukor, Famous Players-Lasky.

Distributors have nominated the following: J. A. Berst, Pathe; Arthur S. Friend, Famous Players-Lasky; Walter W. Irwin, Vitagraph, V-L-S-E; P. A. Powers, Universal, and Richard A. Rowland, Metro.

Supply and Equipment Branch—Donald J. Bell, Bell & Howell, Chicago; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theatre Equipment; Walter J. Moore, H. C. Miner Lithographing Company, and J. F. Skerrett, Nicholas Power Company.

General Division.—Paul Gulick, Universal; Arthur James, Metro; William A. Johnston, Motion Picture News; Joseph F. Lee, States Rights Buyer, and Thomas G. Wiley.

There are thirty members on the Board of Directors of the National Association at the present time, one-third, or ten, of whom are nominated by the Motion Picture Exhibitors League of America. Each of the four other branches nominates five directors, and President Brady has announced that it is his purpose to apply through the regular channel for an increase in the number of directors from the exhibitors from ten to fourteen and from the other branches from five to seven.

This action is taken in view of the large growth in the membership of the National Association during the past eight months and with a view to bringing to the directorate the new men representing important interests who have been helpful in upbuilding the organization. It is assumed that the various increases in the directorate will be approved at the annual meeting, in which event the producers have recommended that Samuel Goldfish of the Goldwyn Pictures Corporation and William Fox should be nominated as the two additional producer directors.

The supply and equipment division has recommended H. C. Cotabish, National Carbon Company, Cleveland, and Joseph F. Coufal, Novelty Slide Company, as the two representatives from this division. Fred J. Beecroft of the Exhibitors Trade Review, and George Irving, motion picture director, have been recommended as the two additional representatives from the general division.

Many of the officers and directors of the organization are planning to leave for Chicago on Monday, July 16. The headquarters of the National Association in Chicago will be the Congress Hotel.

GERALD GRIFFIN GOES A-FISHING.

Gerald Griffin went into camp at Winthrop, Maine, a couple of weeks ago. He has two cottages on Lake Anna-bessecooke, and took up bachelor quarters in one of them, preferring the cool pines to the arcs and tubes of the Metro studio. A couple of days after the photoplayer got into his disreputable khaki trousers he decided to go out and catch a mess of fish, but his boat has been on the beach all winter and was feeling frisky. It slipped out from under his tread like a fly beating it from a swatter and after very nearly accomplishing a double somersault and a half he landed on his left shoulder, dislocating the left arm. It will be about two weeks before his arm gets better and four weeks before he goes fishing again unless his present opinions change.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Five Travel Subjects, One Agricultural, One Naval, One Scientific and Two Zoological.

Reviewed by Margaret I. MacDonald.

"Water Sports in Beautiful Hawaii" (Paramount-Bray).

THE beautiful beach at Waikiki, Hawaii, furnishes the attractive scenes found in the subjected entitled "Water Sports in Beautiful Hawaii," contained in Pictograph No. 75. Among the more interesting sights are the exhibitions of surf-board riding, which is the common sport of the native Hawaiians. The picture shows also scenes during a contest held by foreigners who have learned the difficult but exhilarating sport of surf-board riding. Another form of sport which is as exciting as it is interesting is a race in a native outrigger canoe. These canoes are made from the hollowed out trunks of trees and are extremely narrow. The expert swimming of Hawaiian natives is another attractive sight.

"China and the Chinese No. 2" (Educational).

The second number of "China and the Chinese" treats principally of the people of China, showing many different types variously employed. We learn from the picture that in China human labor supplants both the horse and the machine. All kinds of hard labor being handled by Chinese workmen with marvelous alacrity is a sight to make one stop and think. Then there is the Chinese acrobat, an eight-year-old boy, who performs in the streets, and there is the child laborer who plies his work with apparently equal interest with the grown-up. There is also the Chinese lumber yard, and Chinese ships in the harbor, which present interesting sights.

"Sweden's Waterways" (Pathe).

On the same reel with views demonstrating placer gold mining in California the Pathe Company has presented some exquisitely beautiful views of Sweden's waterways. Her rivers and canals and lakes, replete with Swedish atmosphere in every particular, will be found in this attractive reel.

"Naples, Italy" (Mutual-Gaumont).

"Tours Around the World," No. 34, contains some attractive views of Naples, Italy's largest city. We learn from the picture that her streets are paved with blocks of lava, hewn from the sides of Vesuvius, views of which we are given, showing the huge volcano smoking in the distance. The beautiful opera house of Naples, one of the most beautiful in the world, and the largest in Europe, is shown, and also the castle of St. Elmo, erected by Charles V in 1535, and Naples' busy harbor. Neopolitan types of interest are also shown.

"Buenos Aires" (Mutual-Gaumont).

Views of Buenos Aires, the capital of Argentina, are given in "Tours Around the World," No. 34. Buenos Aires is known as "The Paris of South America," and is an unusually beautiful city. In the picture we are shown San Martin Square, Twenty-fifth of May Square, Congress Square and the Third of February Park. The British clock tower and the new station of the Argentina Central Railway is also shown, along with views of the northern corner of the port, the Government house, the cathedral dating back to 1752, the national hippodrome, and a panorama of the city from the House of Congress.

"Millions Lost in Corn" (Universal).

In the Universal Screen Magazine, No. 25, will be found an instructive set of views, demonstrating how millions of bushels of corn are lost every year by farmers through

failure to test seed properly. This study of grains of corn are exhibited by courtesy of the New York Agricultural College, and show how grains from two ears of corn of apparently equal fertility are placed in a shallow box of wet sawdust, which is then covered to prevent evaporation and left to germinate. Moisture from the sawdust and a regulated temperature cause the seeds to germinate rapidly. Only ears which show a strong and healthful germination should be selected for planting.

"Going to Sea in the Heart of New York" (Paramount-Bray)

In the seventy-fifth release of the Paramount-Bray Pictograph we are introduced to what is going on in the stationary battleship which has been constructed in Union Square, New York City. Here we find that men recruiting for the navy are trained. Captain C. F. Pierce, who is in command, requires the same strict observance of rules which apply to ships at sea. The men are daily required to go through exercises which keep them in physical trim. They receive instructions in knotting and splicing ropes, handling guns large and small, as well as their side arms. There are also held classes in theoretical seamanship and technical training, signal work and all of the many other kinds of instruction which is necessary for a sailor of the modern navy to have. An interesting subject.

"Character as Revealed in the Eye" (A. Kay).

An especially interesting release of recent date is the second installment of the Terry Human Interest series, entitled "Character as Revealed in the Eye." In this we learn certain facts concerning physiognomy which are founded on the teachings of Jessie Fowler, well-known in the world of phrenology and physiognomy. The picture gives pen sketches of various kinds of eyes, large, small, very full, slant eyes, and also eyes of different colors. The truth of the statements contained therein are backed up by living examples found in President Wilson, General Pershing, William H. Taft, Abraham Lincoln and Billy Sunday.

"The Pygmy Circus" (Educational-Ditmars).

A delightful number of the Ditmars series is entitled "The Pygmy Circus," and draws attention to the different characteristics of some of the smaller animals, and distinctions in their methods of propelling themselves. For instance, the turtle moves slowly and deliberately, while the lizard makes a mad rush for the objective point. The African chamelion is an adept pole climber, and so also is the tree toad, who climbs a rope with remarkable skill. The Australian turtle uses his snake-like head and neck to frighten his enemies, and the Ceylonese walking leaf insect trembles like a wind-blown leaf to deceive those who would destroy him. A demonstration of the skill of mice in holding their balance is given when they are placed on a revolving wheel and whirled around at an alarming pace. This number is also carefully sub-titled.

"The Life of a Bee" (Mutual-Gaumont).

An interesting study of the honey bee will be found in "Reel Life," No. 61. In this picture there are many close-up studies which aid materially in teaching us how the bee lives and works. The queen bee and the drones are pointed out to us, and we are told in sub-titles exactly how these members of the bee household are treated. We are also allowed to study the formation of the honeycomb. The construction of a cell for the queen is interesting, and we learn that she lives from five to seven years while the worker lives only three summer months. The larvae of the bee at different stages is shown, and also the young bee hatching and emerging from the cell. And it may be truthfully stated that this is one of the most lucidly illustrated bee studies of recent film publication.

"Motherhood"

Minerva Motion Picture Company Produces Seven-Part Picture Portraying Facts in Scientific Care of Babies.

THE Minerva Motion Picture Company of San Francisco has made and assembled seven reels of film, portraying scientific facts in the care of babies, commencing with the pre-natal period when the care of the prospective mother is most necessary to the well-being of the child. An exhibition of this film at the Russell Sage Foundation Building on Tuesday afternoon, June 26, under the auspices of the Baby's Welfare Association, brought forth criticisms and favorable comments alike, which ended in a unanimous voicing of the fact that it is the best film of the kind that has thus far been made. Owing to the fact that the audience was composed largely of nurses and women versed in scientific baby lore, friendly criticism of nurses and doctors performing in the picture was a common element of the afternoon. Nevertheless, our opinion of the film is that the adoption of copies of it by state or local authorities for exhibition before prospective mothers would be a step in the right direction.

The picture was made in California and covers first the right and wrong methods in the care of the mother previous to the birth of the child. We are then shown the right and wrong methods of caring for the baby after its birth. "Baby's Outing" is presented rather humorously, showing proper and improper methods of clothing it for out-of-doors, the right and wrong kind of carriage, and the diverse methods adopted by careful and careless nursemaids. We see baby put to sleep in a window bed slung outside of the window, and nicely protected; and attention is drawn to the common evil of keeping baby up until the home-coming of its daddy, who plays with it, treats it to pickles at supper, and is obliged to call the doctor before morning.

An interesting part of the picture consists of scenes in a home for illegitimate babies. And while it seems a superfluous part of this particular picture, the section dealing with the feeble-minded is of intense interest. The neglected period of childhood, from two to six years of age, is also treated in an interesting and instructive manner, showing close-ups of illy-kept teeth, adenoids and tonsils both in place and after being removed. The advisability of vaccination is also taken up, showing a close-up of the operation, and also one of the body of a smallpox patient when the disease was at its height.

This picture is not suitable for use in theaters, but should be shown before selected audiences.

Howe Pictures Exhibited at Rialto

Splendid Exhibition of Surf Bathing on the Hawaiian Islands Shown in Lyman H. Howe Subjects.

THE first installment of the Lyman H. Howe Travel Pictures, which are being presented at the Rialto theater, are attractive in subject matter and photography. It is entitled "A Flying Trip Through the Hawaiian Islands," and considerable footage is given over to the exploiting of the joys of surf bathing as it exists in Hawaii. It is truly a wonderful sight to watch natives and others fortunate enough to have learned the art, standing erect on a board, ride toward us on the backs of the waves as they pile in to shore.

Much credit is due to the photographer in the case for his good judgment in taking his picture from the best angle, insuring wonderfully effective views. The picture is also toned in blue, giving the water a more realistic appearance.

In addition to the surf bathing, views are included which show the native boys diving for pennies. If the remainder of the series is of the same excellent quality as the first installment the patrons of the Rialto will surely have reason to be well pleased.

RAISING THE STANDARD.

WHEN a certain standard of perfection has been reached it is a wise thing not to be satisfied with having attained the recognized degree that standard involved, for, to seek to remain stationary at any height, means that at an early date a retrogressive movement may set in; the far better way is to raise the standard higher and seek again to attain its altitude. This is what the leading New York picture houses are doing—and doing it much to their honor and credit.

To the casual visitor there seemed no need of any great change, to the critic the exactions of variation had not come as a necessary part of the otherwise well supplied program; but this was not so with an ambitious manage-

ment. The Rialto and the Strand have each remodeled the stage and surroundings, very largely increased the powers of their electrical effects, and, in a way almost unexplainable, are presenting programs with an added power and charm.

In the large cities friendly rivalry or good-natured competition may justly take hold of a large number of theaters, equally advantageous to themselves, to each other as with the public and the trade at large. What an honor to the moving picture business is the man who having reached an acknowledged standard, proceeds to set up another and higher one. The public mind is being trained by such men, the public taste is cultivated, proving that no one can reach greater heights himself without lifting others after him. Here again we see even the best of pictures greatly improved by their manner of service, their surroundings and musical accompaniment. The conditions under which pictures are to be seen in New York are really superb.

When any individual, company, or organization, is not satisfied with having attained certain acknowledged degrees of perfection, but proceeds by self initiative to raise the standard and to climb still higher, no words can sufficiently speak their praise. The action itself is full of eloquence and the conscientious satisfaction and public appreciation is their great and well deserved reward.

"CHURCH RECRUITING POWER" OF PICTURES.

THE power of the moving pictures as a recruiting agency for the Christian Church is set forth in an article submitted to us by August Vogt of Dallas, entitled "Recruiting for the Lord with Motion Pictures," which was read before the Presbyterian Assembly in that place recently.

Inspired by the military activities of the day the article justly contends that "as it is the duty of the soldier to fight for the rights and freedom of his country, so it is the bounden duty of the Christian—and his Church—to fight for the Truth of Christianity." As a preamble to the decision at which he arrives Mr. Vogt says: "Thousands, yes millions of recruits are awaiting the call of the ministers of the gospel, to deliver them from the spiritual darkness in which they are wandering, like so many physically blind men trying to find their way through a strange and crowded city without the help of a guide.

"This spiritual blindness, however, can be cured. All that is necessary is to bring them into that religious light until they can appreciate the glorious brilliancy radiating from the Word of God. This being the undeniable truth, what is the best available method—the best weapon for the recruiting soldier to use to bring them into the light of the Church and its influence?"

After further drawing attention to the fact that Christ used parables to draw people to his teachings, Mr. Vogt contends that the pictures may readily and worthily take the place of modern parables in that they impress people with their teachings and are more impressive and appreciative. The drawing power of the picture is described as "more forceful and successful than any other agency, also they never fail." That the Church must "adopt the enticements of the national recruiting officer" is a worthy argument, also that there is "no more room in the Church for sad or gloomy pictures than for gloomy or stale sermons." Suggestions for the method of sermonizing by aid of the pictures are made as follows: "Each picture in the Church should begin with a pictorial text with biblical and symbolic characters and appropriate scenery. This to be followed by a two-reel clean and modern picture of life, with an interesting and illustrating story fitting the text and interwoven with good leading, and subtitles to explain. Such a picture need not take more than thirty-five minutes and should be followed by a short sermon upon the same text."

While not entirely new the above suggestions are presented in a new light when the writer of them presents the idea of the recruiting agency of the moving-picture. Truly he says: "Lodges advertise for new members. Why, then, should not the Church, the greatest of them all, so advertise for a larger company of soldiers for their King and Lord? Verily this plan would largely increase the number of those who ought to belong to the army of the Church."

We are glad to publish any and all good plans which will increase the power of the relationship between the Church and the moving pictures. To those churches which seek to use the pictures it should be told that there is already a large list of most suitable pictures for their immediate use; others will be forthcoming as soon as their profitable use is assured, for it must be known that even religious pictures cannot be made without great cost and suitable profit. That they are not more widely used is to be regretted. The days

are rapidly being filled with evidence of their growth, as are also the desires for their further use as here expressed by Mr. Vogt. Doubtless there are many like him in other parts of the country. May the time between the desire and demand be constantly shortened by the early fulfillment of them all and the moving picture become as constant an aid to the Church as it is destined to be to all educational purposes.

SUCCESSFUL RED CROSS MOVING PICTURE WORK.

ENDEAVORING to "practice what he preaches" to exhibitors and others, the Rev. W. H. Jackson of the staff of the Moving Picture World has for some weeks been giving picture exhibitions in his parish for the twofold purpose of educating the public and making money for the benefit of the American Red Cross, of which one of the largest branches on Long Island is held in his parish-house.

While there has been frequent reference to the value of moving pictures in general Red Cross work, Mr. Jackson has perhaps more than anyone else put the matter to a most thorough test and is able to record his success as exceeding all anticipations. It is for this reason that he presents a report of his efforts so that others may feel that the help and profit of moving pictures as an aid to Red Cross work has been lifted out of the realm of theory into that of educational results and financial profit.

In the community where these efforts have been made there is now a most effective and well equipped branch with classes of all kinds required by the governmental authorities, with doctors and nurses in daily attendance, and with large classes of pupils, many of whom have already graduated as effective aids if needed. To meet these efforts a large amount of money is of course needed. One-third of the total cost is now being raised by motion picture exhibitions, while at the same time by means of these pictures the people are kept informed (as perhaps few people are) by the constant use of the latest pictures from all the battle fronts. Other educational and entertaining pictures are also shown, so that all other purposes of moving picture endeavor are supplied at the same time. As stated in a previous article, the present time is one of supreme importance and value, and should be seized at once for the same good and effective results as are recorded in this report. Mr. Jackson has also to express his thanks to many friends in the moving picture business for suggestions and practical aid in these his efforts which he expects to continue as long as the war lasts.

"THE EFFORTS OF FRANCE AND HER ALLIES."

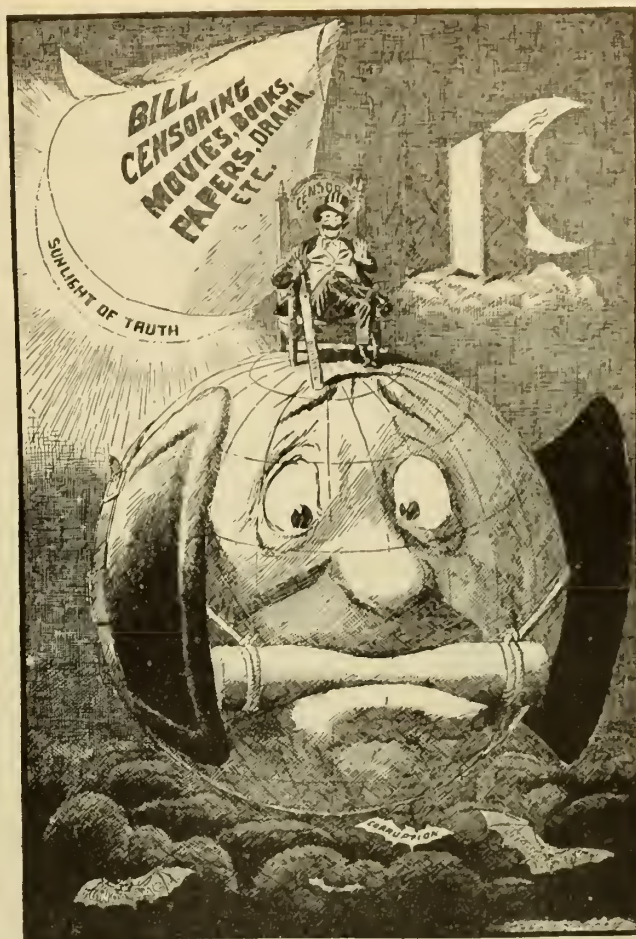
A SOCIETY with the above title is represented in the United States under authority of the French Government for the purpose of enlightening the public upon all questions relative to those objects for which France and her Allies are contending either upon the battlefield or by legitimate propaganda. The chief representative of this society is Marcel Knecht, now residing in New York. After having served his country in the trenches and being disabled from active service therein he is now doing a larger work upon the platform. True to the latest and most proper methods of enlightenment, Mr. Knecht uses moving pictures which graphically describe those scenes words would fail to describe. Speaking the English language fluently Mr. Knecht is doing a most effective work and no one can fail to be impressed with the justice of the French cause and the righteousness of their demands.

"The Sailors of France." This is a three reel series of pictures showing the French Navy in battle activities, thrilling, graphic and successful, if the destruction of a German submarine is to be a standard of its efficiency. Officers of the United States Navy who have seen these pictures speak highly of their usefulness. The subjects make a fine addition to any program of a nature to give the public a chance to see how the "efforts of France" are directed upon the water even as they have so often seen them upon land. Edmond Ratisbonne, delegate of the cinematographic and photographic division of the French Army, at 220 West Forty-second street is ably representing his government, and these films may be secured from him when desired.

W. H. J.

MILLICENT FISHER TAKES A VACATION.

For the first time since she joined the Metro forces more than a year ago, Millicent Fisher is taking a vacation. She was royally received by her host of friends in Greensboro, N. C., where her parents live.



If the Censor Had His Way. As It Looks to Cartoonist Murphy of the Chicago Examiner.

DIRECTOR GIBLYN HONORED BY FURNISHERS.

Director Charles Giblyn of Selznick Pictures has been made a member of the General Committee on National Organization of the Home Furnishing Industry. Behind this rather laborious title there lies a signal honor. Mr. Giblyn being the only representative of the moving picture industry in the organization.

In creating the scenes for "The Price She Paid" last winter Mr. Giblyn made a determined effort to get away from the conventional "movie" interiors, and make the pictures of homes of cultured people meet the ideas of the latest designers. He consulted with many of the leading interior decorators, and adapted their ideas to the peculiar requirements of the studio.

The result so impressed various officers of the organization which is devoting its energies to the improvement of public taste in home furnishings that Mr. Giblyn was invited to become a member of the national committee.

ARTCRAFT ANNOUNCES AUGUST RELEASES.

At the New York headquarters of the Artcraft President Walter E. Greene last week announced his company's offerings for August, presenting Douglas Fairbanks and George M. Cohan.

"For early August release," said Mr. Greene, "we will present George M. Cohan in a screen adaptation of his sensational stage hit, 'Seven Keys to Baldpate.' This photoplay was finished last week and offers to the screen something absolutely novel in the way of a 'mystery farce.' It is staged by Hugh Ford, and discloses an exceptional supporting cast headed by Anna Q. Nilsson.

"Douglas Fairbanks will also give another big box-office attraction in 'The Optimist,' and extremely funny subject presented in his own particular style. The new Fairbanks picture is now rapidly nearing completion and not only does it present the popular Douglas as an actor but as an author as well.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

HERBERT, Frances. Born in Richmond, Va., and may truthfully be said to be one of the First Families of Virginia, for she is a direct descendant of Princess Pocahontas Rolfe. She is five feet, seven inches tall, and weighs 142 pounds. Fair complexion, copper-colored hair and blue-grey eyes. Miss Herbert has had no stage experience and under previous studio connections merely mentions "foreign and eastern," which is far from enlightening. She was the model for Paul Bouligny's painting of "The Temptress" and it is only natural that she should feel that vampire roles are her best parts, but she has played "all over the lot," and does not insist upon specializing in vamp parts. She is with the Master Motion Picture Company, of Houston, Texas, and finds a new way to say that her fad is her work, for



she writes "my work is my life," and doubtless she hopes it will be her life work.

Frances Herbert

POLO, Eddy. Born in Los Angeles, Cal. His father was an Italian and his mother an Austrian. Is five feet, eight and one half inches tall, and weighs 175 pounds. Dark complexion, black hair and dark blue eyes. Mr. Polo writes he was "born in the business," which means that he comes of player stock, and they start to work as soon as they are able to walk. As an aerialist he has made the name of Polo familiar practically the world over, and is perhaps best known to Americans in connection with the "casting" act which bore his name. Now he is the chief villain for all the Universal serials. His debut was made in 1914 in Universal's *The Campbells are Coming*, but his literally terrific falls as Rolfeux in *The Broken Coin* first centered attention upon his work. The



Polo fights were as startling as the predicaments in which Miss Cunard found herself. He did Pedro in *Liberty* and has played in many smaller features calling for strenuous villainy.

Eddy Polo

ZUBER, Byrdine Annette. Born in Chicago, Ill. Her father was German and her mother Scotch. Is five feet, three and one-half inches tall and weighs 128 pounds. Light complexion, Titian red hair, grey eyes. Miss Zuber made her stage debut in 1907 and has appeared in many important musical comedy productions, including *"The Modern Eve"* and *"The Candy Shop."* Her picture debut was made in 1914 in the Lasky production of *"The Squaw Man."* She later played with the Oz Film Co. and is now with the Emerald, and has just finished the lead in *"The Slacker,"* a notably big production. She has had leads or important roles in *"The Man on the Box,"* *"Brewster's Millions"* and *"The Master Mind,"* and in several Oz pictures. Miss Zuber has a wide range of fads, from sewing to autos;



she plays the piano as well as she does the sewing machine, and is fond of dancing of the society sort.

Byrdine Zuber

FARNUM, Franklyn. Born in Boston, Mass. His father was Irish and his mother Scotch. Is five feet, eleven inches tall and weighs 175 pounds; dark complexion, dark brown hair and eyes to match. Mr. Farnum began his stage career in 1903. He has played the leads in Charles Frohman's *"Dollar Princess,"* Henry Savage's *"Little Boy Blue,"* Joe Weber's *"The Only Girl,"* Lederer's *"Mme. Sherry,"* *"In the Candy Shop"* and *"The Sunshine Girl."* In 1916 he celebrated Decoration Day by making the picture plunge at Universal City, starting to work in *"Love Never Dies,"* a Bluebird, and he has been with the Bluebirds ever since. Among those super-Universals he has been seen in *"The Stranger from Somewhere,"* *"The Devil's Pay Day,"* *"The Man Who Took a Chance,"* *"Bringing*



Father Home and the Clock." Coming productions are *"The Clean Up"* and *"The Fourth Glove."*

Franklyn Farnum

LYONS, Eddie. Born in Beardstown, Ill. Irish parentage. Is five and a half feet tall and weighs 141 pounds. Dark complexion, dark hair, blue eyes. Mr. Lyons started his career in stock work in Chicago and put in three years learning one part, playing another and trying to forget the last production. After this, a couple of years in vaudeville seemed to be easy and six years with road companies was restful in spite of the one-night stands. About this time he began to wonder how it would seem to have a regular home. To find out the answer seemed to be "pictures" so into pictures he went, and he played in Biograph comedies with Mabel Normand and Mack Sennett under the Sennett direction. About six years ago he switched to Imp and then became a Universal player. Since then he has



been playing light comedy leads for the Nestor productions, but light comedy does not mean light work in those Nestors—No.

Eddie Lyons

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Intensify.

BECAUSE everything is presently going to cost more money and you cannot very well raise your admission prices materially, do not think to save money by cutting down expenses commencing with your film bill. If possible give them even better pictures, and do more and better advertising for them. Better pictures does not always mean high priced first runs. Often it may mean the rebooking of the known hits and doing more advertising for these. The first run is getting played out as an argument. It has saved hundreds of bad films from being worse losers than they were, but that is about the only good it has done. It has not really helped any exhibitor and it has hurt a great many. Get good pictures, play them up, and if they have been seen before you can bring that same crowd back and others with them. Advertise more generally and do better advertising. Strive more to make each point tell. Do away with "always a good show," "magnificent production," "most costly production ever made" and kindred stuff. Study the story of the film, pick out the best human interest feature and boom that. Some of the most costly productions ever made have been among the poorest, and picture patrons have come to realize that fact. They do not want to see the result of wasteful extravagance. They want to be entertained. They want light comedies and farces and dramas that do not require too much concentration. Now when they go to the theater they want to relax, to forget the troubles of income taxes and food panics. Don't be so foolish as to imagine that you are up to date if you dress your ushers as soldiers, drape your house with flags and play the national airs every half hour. Keep the flags for the front of the house and use them to advertise your patriotism and not your films. Be different and you'll be prosperous. Already people are getting sick of pseudo patriotism. They want to escape it, not to encounter it. Make your theater a haven of refuge from the hysteria, a place where a person can come and see a performance in quiet and comfort. Business may drop off for a time, owing to the excitement of events, but the next twelve months should be the most prosperous the right sort of exhibitors have had for many years, for economy will be the order of the day and the higher-priced shows will be the ones to suffer. The man who can no longer afford to pay four dollars for a pair of seats will turn to the pictures if they are the right sort of pictures, but he will not want to see a lot of junk. Show him stuff that he has not seen before and that others who have seen it will want to see again. Show him the best of the new stuff, but pick subjects as far removed from war and the suggestion of war as possible, and you'll land him for a regular when more prosperous times come back. You can do this with advertising and program selection. You cannot do it by running merely junk and reducing your advertising. Economize along other lines if you must, but make your house, your program and your advertising more comfortable and inviting than ever.

Good Newspaper Work.

H. B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in a few examples of his newspaper work that will interest Ralph Ruffner and a lot of others. He sends them in engraver's proof, getting the best possible copy for our own engraver, but we think that they came out as well in the papers, for there is nothing to mud up. In the

here by comparison with the other example because they are set so close together, and black in the mass always overcomes white in the mass. Sometimes this is true to the point where a black border kills its own display space, but here the black is all a part of the illustration. It is the interior of the barn. You cannot always have plays in which a character enters a barn and stands silhouetted against the light, but you always can make a similarly careful disposition of your blacks. The foot illustration of the orchestra seems to be regularly used and in time can form a part of the trade mark. Mr. Franklin also sends a one column display in which the cross hatching probably comes out better in the proof than it did in the paper. It is on the lines of Ruffner's Bill Hart cut, but the lines are lighter and will print better, though they will print well only with an air drying ink and not on one drying by absorption as is the case in newspaper work. A further exhibit is a calendar with a legible set of date sheets and a cut out, framed in gold, letting in a picture of the lobby of the handsome house. A press man for Mike Shea has to be a good one to hold his job, because Mr. Shea knows the game himself, but Mr. Franklin is better than merely good enough to qualify.

Real Press Work.

Press work, as it should be properly understood, has been used by H. A. Gillespie, of the Mercy Theatrical Enterprises, North Yakima, Wash., for Chaplin's "The Cure." Mr. Gillespie writes:

North Yakima people have taken "THE CURE." Five times a day for three days they "took" it, in droves and flocks. Here is how it happened:

About two weeks previous to our dates for playing Charles Chaplin in "THE CURE," a small item appeared in one of the local daily papers to the effect a night watchman was sure he saw the powerful lights of a flying machine. Now, I'll leave it to you if he didn't need the CURE. By the same token, so did the rest of the population of the city if they later also "saw" the "night prowler." Well, they "saw" it and then, as the inclosed newspaper clippings—many of which appeared on the front page—will testify.

Now that they have "taken" "THE CURE" many of them are of the opinion the flying machine effect was secured by means of powerful searchlights on nearby hills; others believe small balloons were used; while some of the few who did not see "THE CURE" still believe they actually saw a flying machine—or the lights of one or two. At any rate, it is significant that now that North Yakima has "taken" "THE CURE" the "aeroplane" is no longer keeping people awake at night. I might also state the newspaper dropped the "story" immediately after the appearance of the two ads inclosed.

Would also like to pass the idea exemplified by the inclosed card along to others who may find it of value. The card is self-explanatory. We keep a close watch on programs of theaters in other cities, and when a picture we have booked is run elsewhere a criticism is requested. There is a spirit of co-operation among at least the Western managers in this respect that is very gratifying.

Mr. Gillespie does not explain how he actually worked the stunt—which is selfish, but he offers a couple of suggestions. For that matter it is possible to get advertising zeps to send up in a pinch. Whatever was done, was well done, for the daily papers ran front page stories turning to an inside page some of them being almost two columns long. Not a word was said about the film. It was treated as straight news work, and indeed it is probable that after the story was launched there were many to actually "saw" the plane and told the papers about it. All of the stories use names and addresses, the first being a night watchman who saw the plane and also noted signals sent from one of the office buildings. Then a three tens did not explain the mystery, but apparently endeavored to take advantage of it. It is headed "Aeroplanes and numerous other things that he saw in the night caused Charlie Chaplin to take 'The Cure,' and he sure needed it. Hundreds of Yakima people are in the same fix. They are seeing things and need to take 'The Cure.'"

The other enclosure to which Mr. Gillespie refers is a return postcard beginning "As reviews in the trade papers have been found to be unreliable, and I am trying in every way possible to keep things up and improve my program, I am endeavoring to secure a Manager to Manager criticism on each picture book." The request is made that the recipient fill in the other card. This merely asks "Is the plot good?" "Has the play plenty of action?" "Do you consider it a good box office attraction?" "Remarks." If Mr. Mercy will read the reviews in this paper and learn to adapt the criticisms to his own clientele, he would get a better line than he will probably obtain from his brother managers, most of whom regard only the box office value of the picture from their own point of view. Criticism is merely the expressions of the opinions of the critic and criticism is of value only

HIPPODROME



Hart advertisement there is plenty of black, virtually serving as a frame of border and yet being a part of the illustration; a particularly happy effort. This is a two fives and yet it looks like sixes through the handling of the mass. The lines are strong and few. The second example is an ornamental frame. This seems shorter than the other when the pair are laid down a little distance apart. The overhang of the frame gives a white space on the sides that serves to set out the cut from the rest of the page. It suffers

In proportion to the skill and experience of the critic. This paper goes to unusual pains to maintain a staff of men of mature judgment and ripe experience. They tell what they personally think of the picture as a film offering. They cannot say that this picture will prove a hit in North Yakima and that that other will not. They tell what they think of the pictures they see, and each local manager must apply that information to his own clientele. Criticism is written for the country and not for the locality, and locality may mean three different standards for as many houses in the same town. At least the critics are dispassionate and without prejudice. Exhibitors seldom possess the detached critical faculty. If the film made money for them it is a good film. If it didn't then the film is rotten, regardless of its merits as a production or its suitability in some other houses. Some time back we used to read The Opera House Reporter. It was a treat to read the criticisms of the local managers. One man would call a company good and another say it was a poor company with a rotten production. And in another column the manager of the touring company might have a report of the week, and nine times out of ten you could tell from the local manager's report what the traveling manager's report would be, or vice versa. For example the road manager might say that the Gem in a certain town was a pretty house, but that the manager was a surly old customer who tried to make them pay three dollars extra for a man to hang their cloths, which they refused to pay so and played with house scenery. It was a safe bet that you could turn to the report of the Gem management and find that the troupe was poor and the special scenery they carried unfit to be shown in a regular theater. Another manager, with whom there had been no scrap would report the same scenery to be the best shown in house that season. Always the personal element will obtrude in house criticism. If the scheme works for Mr. Mercy it is a good scheme—for him, but we think he'll get stung going and coming. He will book in some poor films and he will refuse to book some good ones. Once we recommended to a New York manager an act we had seen in San Francisco. When we came back east he explained that he had asked several actors about the turn and they all said it was poor. Two years later he played the act for about three times the original salary asked and admitted that he was sorry he had not booked them in the first place. The head of the act was not a good mixer and the other players did not like him, so they did not like the act, and reported it bad. We didn't care what the man was off the stage so long as his act was good. We criticised the act, and only that. It is precisely the same way with films. If the comments on the films do not agree with your own estimates, learn to mark the difference. In time you can make the criticisms fit your particular house and they will run more evenly. We have no personal interest in the matter. We do not criticize films, but we do know that our reviewers show better judgment than any collection of managers possibly could, because they have been trained to the work. We would welcome something that would give the local manager some definite guide as to the value of a subject to his house, but Mr. Mercy's scheme will not likely work out well.

Another Decker.

Charles W. Decker, of the Majestic, Grand Junction, Colorado, sends in another example of his street work. This float represents a scene from "Panthea" in which the star is on her way to Siberia with a Russian police guard. The float is made to go on a seven seat auto-



mobile and probably is made demountable that it may be employed whenever occasion demands. The float, if made stiff enough, can be provided with rings in the four corners and be raised from the car or lowered to it by means of ropes and pulleys hung from the ceiling of the garage. The float is rather bare, the only setting being the tree trunk, and this was placed merely to give the woman something to hold on to, as she was right over the rear wheels, and got full benefit of any bumps. The driver might have been screened by a mass of green boughs, but it is not necessary to spend too much time or money on a float. The mere fact that it is a float and not a perambulating sign is sufficient to attract greater attention and get the announcement read. And it is not merely the reading of the announcement that counts. The float drives home any other announcement made through any medium. It crystallizes desire, and if not used too often, the float will convey the mental suggestion that the story must be better worth while than the average since more pains have been taken to announce it. Almost any tableau can be used for a float without great preparation, but we think that this example would have been more striking and have conveyed a more vivid impression had more of an

effort been made to suggest a uniform. Yellow braid around the cuffs and chevrons on the sleeve would have been sufficient. And generally it will be found that a brief caption at the base of the tableau and above the sign will help a lot. Mr. Decker furnishes the basis of an idea that others will do well to copy. It is going to become more and more necessary, as time passes, to go out and get an audience instead of merely waiting for them to come, and the street advertisement in any form is good, and the float about the best of all. Even the bicycle sign mentioned in Picture Theater Advertising will pay for itself many times over. And right now is a good time to lay in a copy of P. T. A. if you have none. You are going to need that and all the other help you can get.

The Right Idea.

We cannot buy cocktails with letters as we can with what comes in our salary envelope, and we wouldn't want to be paid wholly in letters each week, but every little while we get a letter that is better pay to us than the specimens from Uncle Sam's print shop. Here is one from A. W. Ballenger, of York, Neb. It suggests that he is the son of the Mr. Ballenger who used to figure more prominently in this department in the old days. He writes:

Enclosed in this same envelope are the displays from our local paper for the past three weeks. It is an evening edition, out about 4.30 P. M.

I am paying more attention every day to the art of advertising. It is a real business in itself. I have a publicity desk, with file for advance press notices, a pigeon hole cabinet for newspaper cuts, with each companies stars and borders in its own compartments.

On that desk is a drawing board, with drawing instruments and rules. It seems as if I cannot find time to devote as much as I would like to that end of the business.

Another part of our equipment is a small 7 x 11 old style Gordon press. Our layout of types and borders is limited, but I am able to get out some fairly nifty work. Never worked in a print shop in my life. Bought the press and outfit last June and got to work learning it all alone. I often tell my father, with whom I work in the business, that it is not the kind of advertising so much, nor the cost of it, as it is the continually being at it that gets results.

Advertising is just like our meals—we all get the habit of looking for it.

Your department is being more of help to me than I am able to express. If exhibitors would study it, and try to work out the ideas which are given in it, and apply it to their own needs, they would get much better results.

Most exhibitors are inclined to get careless about their advertising, figuring that the people know that there is a show anyway. That is true, but, the idea of advertising is not to reach the steady patron, but to get the new ones or the occasional one.

We have a new theater in the course of construction which will be a beauty. Will send you in a picture of it later with a description. It will be early fall before it is ready.

We are not printing this because it is so flattering to the department, but because Mr. Ballenger has the right ideas and we don't want to cut out the kisses and spoil the flavor of the letter. We like best "if exhibitors would study it * * * and apply it to their own needs." That, in a few words, is what this department is intended to be. It gives the best work of the best minds in the business to be studied and adapted by each exhibitor to his own needs. When we reproduce samples of advertising we do not suppose that the reader can cut these out and use them for his own copy. They won't fit, but he can get ideas as to novel arrangements; the proper balancing of advertising and he can study them himself and make his printer study them. All we do is pick out the examples and comment upon them, but we've been doing amusement and advertising work for nearly twenty-six years now, and can select and comment better than the novice, perhaps, though Dave Udell, for example, does as good work with one-fifth the experience, though he is no novice, at that. Mr. Ballenger's special desk may sound faddish, but it is not. It is intelligent, just as his drafting set is intelligent. Get a cheap set of instruments and a fairly large drawing board and try framing your advertising on the board, using the T-square and angles for the rule work. In an early issue we are going to show some of Mr. Ballenger's work—and it is good work, but meantime, let that letter sink in. But not merely advertising counts, and we do not think that this is what Mr. Ballenger means. It must be good work and persistent, as well. Not all work is good. Right now the street cards are carrying the advertisement of a candy. The picture illustrates the phrase "On Everybody's tongue." It shows a little boy with one of the candy discs on his extended tongue and it looks more like a cancerous growth than a confection. Heaven knows it is persistent enough, for it has turned our stomach scores of times, but it is not good advertising. It must be strong and good and persistent if it is to have its full effect, but it must be persistent. We should like to see some of Mr. Ballenger's own press efforts. We have a 5 by 8 hand press that cost \$18. It is too small for throwaways, but it is large enough for what we want and we have more than a hundred dollars' worth of type for that \$18 affair. We could use more, but we picked out faces so carefully that we can get as much variety as many outfits with twice the weight of type picked up as fancy dictates. It is not hard to do your own printing if you don't try to work half tones, and you'll not only save money but you can get just what you want instead of what it pleases your printer to give you. We know one man in a city, who has a standing offer for all remnants from a stock house and two print shops. There may be a four-inch strip cut from a standard size for an odd-size job. He gets the paper for a fraction of the cost because the cost of the entire sheet has been added to the original job. He cuts the paper to suit and then makes his job fit the stock on hand just as Jay Emanuel buys his stuff by the carload lot.

What Tacky Means.

We asked lately what tacky meant, for A. P. Middleton, of the Queen, De Queen, Ark., advertised a "tacky party." He volunteers an explanation and adds a couple of good stunts for good measure. He writes:

I see you are not familiar with the term "tacky" as applied to parties.

Well, in my town there are ten girls and ten boys about fourteen to eighteen years old who "run" together, have all their dances and parties together, etc.

I arranged with them to appear at the Queen on a certain night dressed in the most comical manner possible, and agreed to furnish the music and floor for them to have a good dance after the show.

They came, dressed in rural comedy style, red shirts and black ties, white pants and black dress coats, and every other way that would look odd. That's what we call "tacky" party.

I engaged the services of three of the most popular young ladies in town to judge the contest.

Result, the "tacky party" was the talk of the town for several days and people were caused to read the Herald for full information, and my box office showed an increase of about fifty per cent. over the usual for same night in week.

In inclose card that it was funny to see them step off the sidewalk to pick up and read, and got me considerable extra money, I think, on account of the exciting of curiosity.

I screened a picture this week entitled "The Man Behind the Curtain," a Vitagraph production, which was a good one.

The title suggested the following, and I did it: I put up curtains across one corner of lobby and put a placard on reading, "See the Man Behind the Curtain." Set a large board behind it with set of 11 x 14 and two 22 x 28 photos on it, and at the top a placard reading "It's Lillian Walker in the Man Behind the Curtain," arranged a 75-watt globe over it and kept it there a week.

Result, a full house Friday night.

We fancy the box office result will run longer than the night of the dance; not the full fifty per cent. gain, but the house that does things to gain good will is always the house with the growing patronage. There is something more to running a house—particularly in a town—than merely showing film plays on the screen. You must get and hold your crowd by being part of the town's activities. The card to which Mr. Middleton makes reference will not reproduce, so that the exact display cannot be shown. It is a colored card $3\frac{1}{4}$ by $5\frac{1}{2}$ inches. On one side is printed, near the upper right hand corner, the Triangle trade mark. On the other side, to balance this, is a 36-point figure three and in two lines of twelve point "days legal" running into a letter-spaced 36-point "Warning" in gothic running almost across the page. This drops to a two-line twelve-point "to appear in person," and below two more lines reading "Deposit 25c and see with your own eyes." The back of the card is printed up with an advertisement for Peggy, but the essence of the card is the three days legal warning to appear in person. Care must be taken in distribution to see that the cards show this face and not the reverse if they are to have their full effect.

Stillman Programs.

There has been nothing much said about the Stillman programs lately, for there was little to say. They were being gotten out, apparently, by a woman press agent and they had no punch at all, and were reduced to four pages and merely the program. These seems to have been a change of editors, for J. N. Landfield now appears in that capacity and he gets out a sixteen-pager, with a double middle program and some house talk. It lacks the force C. L. Madden gave to his stuff, and which made the Stillman one of the best programs of the bunch, but he writes good house stuff, though some of the clip material might better be replaced by motion picture filler. We are glad to see the program coming back. It gets a good advertising display, though this is not obtrusive, and is evidently better than self supporting. And once more announcement is made that no picture, following "The Crisis," will run longer than one week. No picture should be run longer than a week in a regular photoplay theater. It knocks the "regular" audience galley west, as the Stillman has discovered before.

Has An Organ.

The Lyceum, Spring City, Utah, has started a house organ, a four-pager called the Lyceum News. Evidently it is a monthly, since the monthly program is boxed on the middle pages with text running around it. The first page carries all house stuff with gossip and talk of the plays to come on the other pages. It is nicely laid for a first issue, with a type not too large, plenty of cuts and talk that sounds convincing, even if the manager does beat others to it by modestly announcing himself as a live wire. Evidently he is to offer Paramount in a small town. It would help a little to give times of showing and the prices somewhere in the program.

Victory.

It simply had to come, and it has come. The last program from Jay Emanuel, of the Park and Jefferson theaters, Philadelphia, carries dated days, every darned day. It has taken us two years and more to get Jay in line, but he is lined up at last, and a man can now tell just what Wednesday Jay is talking about. His program scheme, which we recently reproduced, is one of the most compact forms and ideal for a small or a double program, but he would not date his days, possibly because he liked to have us write him letters about it; but he is there now and he is made most welcome into the fold.

Neat.

The Palace theater, Morristown, N. J., issues a neat four page program with the effect of a drawn design through the intelligent use of rule work and ornaments. Any good printer can frame up a good

front page design, but the trouble is that most of them get too much ornament on the page. Inside the days should be dated and there should be some space gained for an underline. We visited the house the other evening and noted that there are two brightly illuminated clock faces, one at either side of the auditorium. This would be bad enough, but there was a variance of seven minutes between the two clocks. They should be synchronized. A very bad feature is the use of illuminated advertisements on either side of the auditorium. These are trade announcements with transparent letters, and when the news film and other small features are running, there is a mass of light to fight the eye. The lights are cut out for the drama, but they should not be permitted at any time that a film of any sort is running on the screen.

Likes the Trouble Man.

The Lucas supply house, managed by Harry K. Lucas, at Atlanta, Ga., was written up by Brother Richardson when he visited the home that city, and Mr. Lucas liked the notice so well—and it was a notice to be proud of—that he immediately reproduced it (in a passionate purple ink) on a mailing card and sent it broadcast, and gave F. H. R. a write-up in the Lucas house organ. Now they are both happy.

Large Calendars.

Monthly calendars are a favorite form of advertisement with many exhibitors because they hold good for a month. Frank R. Powell, Jr., of the Mission, Ponca City, Okla., sends in some with this letter:

While we have been using the Moving Picture World for several years, and have read with interest the Advertising Department, this is our first contribution in your direction. The calendar sheets enclosed herewith are samples of advertising recently used by us for our Mission theater. We would appreciate your valued criticisms of them and any suggestions you might have to offer.

We use a large mailing list, including both city and rural patrons, and mail the calendars out about the first of each month. In addition to our mailing list we have about twenty nice frames in various places about town in which to display the sheets. The plan seems to be very successful. The population of our city is about 4,500.

The calendars are above the usual size, being 14 by 21 inches, printed across the greater dimension. The sheets are yellow, printed in black with bright red dates strong enough to fight through the black. Each day lists the attractions for that day and states the prices. These are large enough to be useful in stores and offices, and the frame scheme Mr. Powell's letter suggests might be enlarged. With a calendar that size it would pay to get them into the employees' entrances in large stores and in factories as well as in store fronts and hotels. One trouble with the too small calendar is that the type is too small to read. Here eighteen and twenty-four point is employed for titles, which is better. We cannot suggest improvement.

Red Ink.

The war has brought red ink more than ever into favor, but for the love of Mike use red ink and not an orange, particularly if you are reproducing the flag. The national colors are red, white and blue and not orange, white and blue. It is hard to get a good red ink, but the red used in the three-color process is just the right shade. If you use red, use red and not something that looks like a St. Patrick's Day danger signal.

In Keeping.

Hamish McLaurin, publicity man for the Rialto, New York, sends in the souvenir he prepared for the anniversary of that house. It is a sixteen page booklet, deep cream stock printed in brown with descriptions and pictures of the various features of the house. It is a fine example of good work, and a fitting representative of what Mr. Rothapel calls "The Temple of the Motion Picture and Shrine of Music and the Allies Arts."

Correcting an Error.

When you make a showing of the national colors out of respect to your country, have the decency to respect the flag. "Long may it wave" does not mean to tie the bunting to the staff and let it whip in the wind until only the halliards are left. We pass a number of picture houses on our way into town and we note that more than half of them have mere rags left of what were once perfectly good flags. Do a little repair work the moment a rip starts, and buy a new flag before the old one is blown to pieces.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EYES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)



TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Hess Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

The Eternal Question.

PROBABLY no problem is more often presented in our correspondence than the one nicely put in the following lines:

With such authors as Eugene Walter, Thomas Dixon and Mary Murillo writing for them, is it likely that the Fox and Selznick companies would pay any attention to the script or synopsis that I, unknown and inexperienced, may send to them?

There may be no use *now* in applying to those two companies, but what is there to prevent the correspondent from becoming both known and experienced? Eugene Walter was not born into the world seated at a typewriter and knocking out plays. By his own account he slept in the parks for lack of room rent while several managers were making up their minds to turn down *The Easiest Way*. Mr. Dixon, at one stage of his career, had no interest in life beyond his toes and the milk bottle. Miss Murillo, not so fearfully long ago, was in precisely the same position that our correspondent now occupies.

The trouble is that our correspondent, and thousands of men and women like her, can see only the immediate results. They want to write a story and get a check by return mail. They see the present, but do not look into the future. They cannot understand the value of working hard now that they may draw down the big checks five or ten years from now. They want to be paid every Saturday night, as it were, like a clerk or a bookkeeper, instead of looking ahead like the medical man who, once he has graduated, takes some of the best years of his life for extension work that he may become a specialist and do greater good while making more money.

One of our medical friends stands well at the top in his elected specialty. When we first knew him he had a small practice on the East Side. Right then he could have made more money uptown, but he got more experience where he was, and so he stuck, taking fifty-cent and dollar fees, and serving free in a local dispensary. Today he has no general practice and it costs at least five dollars to talk to him in office hours, and you do not get a very extended conversation at that price.

Had he hurried to get into general practice the moment he acquired his diploma he would still be getting one and two-dollar fees, but he spent several years in perfecting himself through practice.

It is the same way in story writing, in play writing and in writing photoplays. You do your practice work, you specialize, and then, and not until then, you collect. This does not mean that you should not try to make sales wherever you can. To the contrary, you should make every effort to get your work before the editors, for it is in this way you will become known, provided that you wait until you are certain that you can offer a reasonably good grade of work. Those authors were most fortunate who started in the one-reel days, because they could grow up with the business and progress as the business progressed, but there is not a single writer today who has not the chance if he or she is willing to work hard, long and faithfully, to become known through good work. Don't worry about the Dixons and Walters. Hustle your own progress along and you'll have no time to worry, and when you win through you can fix up and sell most of the stories which now seem to be drugs in the market. They will help you to get a reputation, even if they do not sell, and then you'll sell them on the strength of the reputation they made for you.

Photoplay writing, like all other special work, is not a sprint but a marathon. Be willing to go the distance.

The Little Things.

It is the little things which count. This morning we found a letter in our office which had no business there, for our office address is more or less of a secret because we use it as a workshop and not as a gathering place for the boobs, but this letter was addressed merely to our own name and "The Photoplaywright, New York City." The name of the paper, the street address or box number was missing. The post office had to make a search for the address. We knew at once that only some hopelessly incompetent fool could have addressed a letter in such a manner. But something else told us the same thing even more quickly, because it showed at a glance. The letter was pen written (of course) instead of being typed, and the writer had carefully shaded the letters, bearing down on the down strokes and being particularly

careful to make the tops of the ascenders good and black. It might seem unfair to a writer to refuse to read a script because the letters on the envelope were shaded, but no intelligent editor would have opened such an envelope. He would have given it to the office boy to send back. No one with a message has time to fool with shaded letters. The editor knows that. He doesn't waste his time. Such a script is in the same class with the story with the hand painted cover, and all the decoration on the outside. Make your stuff look business-like. Leave it plain, and put all the effort into the script. It is the little things that count, for the big things will care for themselves.

Machine Made.

Do not merely grind out plays. Don't write plays merely because you feel you might swindle someone into taking one or two. Probably you won't because you cannot write a good play unless you have confidence in the idea yourself. Don't take the trouble to write out in full an idea that does not seem to you to be quite good enough but which might get through. Note the idea and then set it aside and let it grow. One man plants potatoes and takes out runty little tubers, and not many of those. Another man can plant the same quantity of seed and get four times the yield in large, mealy dreams of joy that are worth even the present prices. One man merely plants and harvests. The other man cultivates and fertilizes, in addition, and finds the harvest worth his while. Fertilize your plot with more idea, and then give it a chance to grow. It's the only way in which you'll ever find large checks at the roots of your plot ideas.

Hit the Eye.

The great charm of the motion picture is that its appeal is made to the eye and not to the ear. Read the words "two men" and the mind must picture two men and no two mental images will be precisely alike, no matter how minutely each of these two men may be described. Show two men on the screen and the eye immediately conveys to the brain the image that through the printed word may be evolved, and then only mistily, after reading a page or more. Claude Melnotte takes a lot of words to tell about the Lake of Como. The camera can "pam" the entire lake in thirty seconds and give a better idea of the landscape than could be told in a million words. This is the charm of photoplay—its reason for being. This being so, do not write the story told largely through leaders merely supported by action. When we finally get real photoplays, you will be astonished at the few leaders used and will recall the days "back in '17" when there were often two hundred feet of leaders to the thousand foot reel. Someone, some day, will start to write real plays for the screen. It might be that you will arrive there first if you start soon enough.

Watch Essanay.

Watch carefully the results of the reopening of the Essanay studio at Niles. As we understand it, they are going to endeavor to resume the making of stories of a type familiar enough a few years ago, but which are missing now, red-blooded action without sex problems or involved psychology or what passes for such. We think that it will pay to watch for and study these early Essanays, for the probabilities are that these are the forerunners of the production of other companies of elemental but gripping dramas that will presently be demanded by a nation grown too weary of struggle and discouragement to find entertainment in the clinic and the social survey. No matter what the outcome of the war may be, the fact remains that increased taxation and a generally unsettled business condition will create a demand for plays stirring the emotions keenly while not requiring deep thought. These and smart comedies will, for the time at least, displace the heavy problem play and the morbid studies of crime.

Foundations.

"You cannot get much variety," pessimistically argues a correspondent, "since all stories are practically founded upon man's desire to possess a woman, or woman's desire to be possessed." We do not know what our correspondent has been reading lately, but his mental outlook is warped. Even if we granted that proposition to be absolutely true in the main, the possibilities are infinite. Sex doubtless is at the base of all desire for wealth, power or fame, but the manifestations of this desire and the means by which the object is attained are numberless. Don't take such statements too seriously. Reason them out.

Leaders.

Leaders often help a story, but if a story needs too many leaders it is beyond help.

The THIRD Edition of Technique of the Photoplay IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

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THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building,
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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Hasn't Forgotten.

Albert A. Estes, Orangeburg, South Carolina, sends in a scheme for change over as follows:

It seems as if the punch marks were getting to be a very important matter. Don't you think that if the film exchange would have printed a form, or card, to be placed in the can with the subject, as follows: "Reel No. 1, Change Over at ———, the exchange inspector to fill in the scene or subtitle at which the change is to be made, the card to have as many spaces as there are reels in the longest subject, it would help a great deal? I am sure the operators would appreciate that sort of thing. The film inspectors at the exchange could fill in the blank with but little trouble, and thus the operator would have a change-over schedule, complete with each set of films.

If the exchange won't do it, then operators could, at slight expense, have a thousand or so of them printed. We haven't forgotten your lecture, and let me tell you this was very thoroughly appreciated by the boys of Local 347, Columbia, S. C., to which union I belong.

Well, Brother Estes, I am not going to either condemn or commend your scheme. Such a cue sheet would, of course, help, but, as I have time and again pointed out, *the change over sign should be incorporated in the negative, by the producer.* I am very glad indeed that you boys appreciated my visit, and trust it has been productive of good in your city. And now let us all pull together to make our department better and more helpful than ever before.

Proposed Tension Equalizer.

L. Z. Nighswonger, St. Cloud, Florida, is the inventor of a take-up tension equalizer which he proposes to put on the market, and for which he has applied to the patent office for protection. As nearly as I can understand the matter from his rough drawing, the idea is to rest a roller against the film, between the lower sprocket and the fire trap of the lower magazine, which same is held against the film by the pressure of an adjustable weight. By means of an arm this roller operates two idler rollers which acts upon the take-up tension belt. The idea is that as the film tightens it will raise up the first named idler, and thus loosen the tension on the belt. I would have to see this invention in actual operation before I would feel competent to comment upon it intelligently.

Got Them Going.

Manual Nosti, Tampa, Fla., says:

You certainly got the boys at Tampa going. Why, the day following your visit, they were working on geared-down motor re-winds and other things to beat the hand. I can very plainly see where our investment in knowledge was for a most excellent purpose. I wish you every success and we hope to see you in Tampa again before very long.

All of which I think requires no comment, other than to say that



Group of Pueblo, Colorado, Operators and Managers.

it will indeed be a pleasure to visit Tampa again and any time opportunity may offer, though Isis and Osiris only knows when that time will be.

Vancouver, B. C., Operators.

Vancouver operators are live wires. There is no moss growing the soles of their shoes. Here is a group of "the boys" I met while in that city. I stood them up against the shrubbery at a point, where, if you stood as they are standing, you would be looking over the edge of a



Group of Vancouver Operators.

high bluff across the sound to the headlands beyond. From left to right they are Al. Hansen, secretary and treasurer Local Union 348; Ed. Hornby, one of the reception committee which made things pleasant for the editor; Robert Foster, president Local Union 348, and J. R. Muir, managing director Dominion Amusement Company for Vancouver, Victoria and Manaimo. In writing concerning another matter, after I had left Vancouver, Secretary Hansen says: "The boys are still talking about the lecture. They certainly appreciated it; also you opened the eyes of our managers to several points, all of which is good."

Conditions in Australia.

From the island continent comes the following, indicted by Mick Langley, North Fitzroy, Melbourne, Victoria, Australia. Friend Mick says:

Well, friend Richardson, I have collected all necessary materials to tell you of conditions over in this country, so here goes. First, as to machines, most of us are using Pathes, but lately there are a lot of Simplex coming on the market. The price for them, however, is high; they are selling at 146 Pounds (an English Pound is \$4.84.—Ed.). I, myself, was at the Majestic, the only Triangle House in Victoria, and they put in a Powers' Six A. These machines only cost 96 pounds, including the stand, and I, personally, like them very well. Second, as to salaries, most of the operators are in the union. That is to say, we are combined with the theatrical people, which I don't like at all. While I am in the union, I would much rather there be an association of operators alone. What have we operators to do with heavy comedians and scene shifters, answer me that, Brother Richardson, if you can. (Nothing, friend Langley, except that in time of trouble a combination of operators and all other theater employees might carry considerable more weight than would the operators alone.—Ed.). Australian operators did have an association alone about four years ago, but it went bung. Salaries out here are from three to four pounds per week. A few get more, but not many. Third, most of the screens are just pure white canvas, while a few are showing on a brick wall. Fourth, the size of the picture is something you will laugh at. The largest is about 33 feet, which same is being shown at Hoyt's De Luxe theater. The throw is 150 feet, and they use 90 amperes (presumably D. C.—Ed.). That is, of course, the extreme, but most of us have more than a twenty-foot picture. The Majestic is one house using 80 amperes at 65 volts with an 18 foot picture, and I say it can't be beat. It is the smallest picture in Victoria. Fifth, we all have motors and generators except in Melbourne. The motors take A. C. supply, and the generators deliver D. C. to the arc. Sixth, I don't believe there is a show in Victoria pulling less than 65 amperes, and some pull as high as 120. There are no mercury arc rectifiers in use, and I believe the Council won't allow the use of Hallberg's A. C. to D. C. set because it is designed for 220 volts, whereas our supply is mostly 200 volts.

We are all using meniscus-bi-convex $4\frac{1}{2}$ inch (diameter.—Ed.) condenser glasses, and I, myself, think they are the best. That optical dope with the Plano convex lenses seems to be getting all you folk's goat, but I am sure it will come to a head soon, and then you will be able to sleep in peace, as will also Brothers Martin and Griffiths. The writer is an American (United Statesan, you mean.—Ed.), and hailed from Philadelphia. But that was some time ago, for I have been in England for five years, and out here seven. I served under Harold Bond for six years, and I want to say that he is absolutely the best crank twister in Australia (I call him "crank twister," though he has a motor, which is more than I have. Rotten luck, but I have hopes). He was chief operator at the Majestic, but left there to go to the Palais-De-Danse, where he uses 120 amperes on a 160 foot throw, with a 25 foot picture. He gets the results too, believe me. Say Brudder, he is going to pay the Dollar Country a visit shortly, and I reckon will be right at your office, so show him any favors

you can. He works for two Americans here, L. & H. Phillips, and they are live wires too, believe me. They get Famous, Paramount and Triangle features on each program, and first run at that, with Monday and Thursday change.

Well, brother, I have told you about all the interesting things I know of, so far as concerns the State of Victoria. There are, however, four other states concerning which I know nothing at all, at least insofar as projection matters are concerned. When you answer this letter will you kindly tell us about the picture which was put on at Madison Square, as related in the World, December 16, 1916 issue. What amperage and voltage was used; also is Madison Square a picture show. The thing I refer to appeared in the Powers' advertisement on the back cover. In closing I want to wish to you, personally, good luck, also the Projection Department and Hand Book as well.

With regard to the big pictures, friend Langley, as you no doubt know, I most thoroughly and cordially disbelieve in them. With those huge pictures it would be necessary to have the front row of seats 50 feet from the screen, at a guess, in order to avoid excessive eye strain, fuzziness and a generally bad effect. And what do you gain by placing before the people a performance by huge giants instead of normal men and women. Answer: Nothing at all. You simply render it utterly impossible to secure the full benefit of the delicate shades in photography in our present magnificent photoplays. With regard to the picture in Madison Square Garden, I have forgotten, but believe they used two Powers' 48 ampere rheostats in multiple, cut down somewhat I think, and delivering between 80 and 90 amperes. That is merely my recollection of the matter. I am about 2,000 miles away from New York now, and can't get the exact data. Won't be back to the Great White Way, until the latter part of July. Madison Square Garden is not a theater. It is an exposition hall, seating 24,000 people.

I thank you cordially for your interesting letter. I know it will be appreciated by operators in the United States and Canada. And now let us hear from some other of the Australian states, because data of this kind is interesting.

Voltage Drop.

George Eberwine, Marble Head, Ohio, presents the following bundle of trouble:

Enclosed find check for latest trouble-solving hand-book, and I ask you to kindly help me out of my present difficulty. We have been having endless trouble in getting good light, and I think it lies outside of my theater. The supply is A. C., and we use the best make of American made carbons. Have spent a couple of hundred dollars in economizers, and am now using a Lemon Arc Regulator. Have invested in the best and latest lamphouse and lamps for my Edison machine. Have torn out all my No. 6 wiring and replaced it with No. 4, but still I can't get the light we ought to have. The power company has a 2 K. W. Transformer about 150 feet from the theater, and a No. 6 or No. 8 wire leading to my meter. Besides a few families connected up, and pulling from this transformer perhaps 2 K. W., I pull about a $6\frac{1}{4}$ K. W. load when the projection arc, fans and other lights are burning. Now is it possible that the transformer is too small, and that I am not getting the current. They carry from 110 to 112 at the power house. My neighbors kick about having dim lights as soon as I throw in the projection arc.

That settles it, Brother Eberwine, something is overloaded, and that something is very obvious, if your figures are correct. But they surely can't be correct, for you couldn't possibly pull a total load of approximately 9 kilowatts through a 2 K. W. transformer. The transformer must be considerably larger than you think it is. However, if the "neighbors kick" about dim light when you strike your projection arc that proves conclusively that there is overload, and it is up to the power company to find out where it is and eliminate it. It probably is in the transformer.

A Few Questions.

E. R. Havenar, Marquette, Michigan, expends a whole bottle of ink on the following:

I wish to ask you the following questions: (A) How near to Marquette will you come on your present trip?—meaning by that, what is the nearest point at which you deliver a lecture. I would certainly like to see you, if only to say hello, good-luck, good-bye. I was talking to an operator from Detroit, who said he had heard you, but that it was too deep for him—away over his head. Why not put the lecture in print and sell it to those who, like myself, do not have the opportunity to hear you. I have studied the Projection Department; also I have the latest edition of your Handbook and the question booklets; also a set of Hawkins. I was talking to an operator who works for the same company I do, who said he did not need books to study, but secured all his knowledge through practical experience. Not long ago I had to line up his lens system for him. Comment is, I think, unnecessary. I will be setting up another theater in the near future for the same company. This other operator has six and one-half years' experience, as against my own two and one-half years, yet I am getting the most money. Query: which pays best, study or lack of it? My theory is: spend a little more money for knowledge, and a little less for ice cream, and perhaps things more injurious. But to get back to the questions. (B) A short while since I went to the prison at Marquette to give a show. They had an old Kinedrome machine and a Bell & Howell transformer. Everything was set up and ready for me. I ran the first reel at 60 amperes, but the light was not very good. Acting upon the suggestion of one of the con-

victs, I changed the wires, and secured a 100 per cent. better illumination. Can you tell me why this was? (C) I am having a little trouble lately with the potential relay of my 50 ampere rectifier. I used $\frac{3}{4}$ cored carbons above with a $\frac{5}{8}$ solid below, for 45 amperes. If I bring the carbons too close it causes the relay to drop and break the circuit. Now don't say the plunger is dirty, because everything is thoroughly cleaned from one end to the other every month. This has only been occurring since some good brother operators from Chicago and New York have been here with road shows, disrupting and dislocating my apparatus. Can you locate the trouble from the foregoing data? (D) Could you tell me the name of the company making the small bench forge, such as is used in the Triangle "Jim Bludso" picture? Both myself and wife will be anxiously awaiting your reply, because friend wife, besides being a good K. M. (Michiganese for kitchen mechanic.—Ed.) is very much interested in the Projection Department and the accounts of your trip.

Well, in the first place, Brother Havenner, kindly present my compliments to your Better Half, and tell her I am indeed charmed to have so lovely a lady interested in my humble efforts; also I am very partial to good pie jugglers. And now, coming down to your questions: (A) The nearest point to Marquette at which I will lecture, so far as I know, will be Duluth, Minnesota. I may, or may not lecture in Milwaukee. That is up to the operators and managers of that city. As to the non-study operator, why it is hardly worth while wasting printers' ink and valuable space in comment. I will, however, remark that if the operator in question had a child in his home, lying at the point of death, he would hardly waste much time hunting up a doctor who did not believe in study, but gained all his knowledge by "practical experience." It is rather a sad commentary on the intelligence of the gentleman in question when he admits that the relatively simple things I deal with in the lecture are "beyond his depth." That being true I should say he would be likely to drown in about six inches of water. (B) I could not answer this question, because I am dictating this reply in a hotel office at Salt Lake City, Utah, and cannot recall just what the various connections of the Bell & Howell transformer are. At a guess, however, I should say that the transformer in question was one having connections designed to take care of low medium and high voltage, and that your first connection was for high, you afterwards switching to the connection more suitable for the actual line voltage being supplied. (C) Evidently there is something wrong with the winding of the coil of this particular magnet. With a battery and bell, test the coil for ground by touching its housing and one of the contacts. If you find the coil is grounded, then, using the instructions in the Handbook, first having secured a new coil from the G. E. Company, remove the old coil and put the new one in. I will, however, submit this matter to the G. E. Company, and ask them to communicate with you direct. (D) Nope, can't do it. It is barely within the range of possibility that if you addressed a letter to the Triangle Co. studios, Culver City, Los Angeles, California, enclosing a stamped envelope, they might send you the desired information.

A Clear Screen.

Ask the average operator why he has his condenser located as it is as regards distance from the aperture and he will reply to the effect that at that particular point he "gets a clear screen," which is literally true. And within the limitation of his knowledge he has done the correct thing.

But the thing he does not understand is that there is more than one method of "clearing up the screen," and that his method may be, and most likely is, an extremely inefficient one. The changing of distance of condenser from aperture (moving the lamphouse ahead or back) alters (a) distance of crater from lens; (b) size of spot; (c) divergence of light ray between aperture and projection lens, and (d) position of a real image of condenser, which is the correct shutter position, hence in order to work intelligently in the matter of distance from condenser to aperture we must understand the relation of these various factors to each other. And how many operators are making any intelligent effort to understand these things? And yet it is absolutely essential to efficient work, and even good work, that the operators understand their efficiency because without a proper joining of the condensing and projection systems there will be unnecessary, and very possibly, heavy loss of light. Good work because the sharpness of the picture may be very greatly injured by improper joining of the two systems.

By improper joining you may (a) force your crater too close to the lens, thus setting up undue condenser breakage or fitting of the lens surface, or too far away, thus wasting light, since the law of light is that intensity decreases inversely the square of the distance. See figure 67, page 158, of the Handbook, and text accompanying same, (b) cause a too great divergence of the ray between aperture and projection lens, which involves loss of light and possible injury to definition of picture on the screen, and (c) forcing of the arcal image of the condenser (shutter position) inside the lens barrel, or so far out that it cannot be reached with the revolving shutter.

And yet we find men who sneer at these things, declaring that "practical experience" is all sufficient and that technical knowledge is of no value. But you DON'T find the fifty-dollar-a-week operator talking any such absurd piffle. The man who takes the I-should-worry position with regard to studying the finer points of projection gets the union scale because the manager has to pay him that, but it is extremely unlikely that he will ever receive more. In many instances high priced jobs have passed the self-satisfied "old timer" by, and have fallen to the comparative novice, who has availed himself of every possible avenue of knowledge. The man who depends upon practical experience has only at command such knowledge as his own

necessarily limited experience has supplied. The experiences of thousands of other operators, as set forth in the Projection Department of his trade paper, as well as knowledge gained by and through costly research and experiment, is to him as a sealed book.

Ask him, as I asked Secretary R. McDonald, secretary Memphis, Tenu., Local Union No. 144 (two witnesses present): "What is the ratio of movement of the intermittent movement of your projector?" and, like your worthy secretary, he will reply: "I don't know what you mean," although like the good brother secretary, he may be cutting from 60 to 65 per cent. of his light with his revolving shutter.

Such men receive the union scale but cannot very well expect to receive more. Personally I would consider a man who cut such a percentage of his light, under the conditions present in the theater in which the foregoing occurred, as being rather an expensive luxury, even at the union scale.

I mention this incident only to show how non-progressive a man can be. Should the worthy brother take exception to the use of his name, I have three highly interesting letters from him which I will be very glad to publish and leave it to the fraternity at large as to whether or not I am fully justified.

Waked 'Em Up.

Donald Barnhill, Miami, Fla., sets forth the following, all in green ink:

Well, Brother Richardson, I can safely say that you waked up the operators and managers of Miami, although things have been progressing slowly. The managers are just a little bit skeptical, as yet, but, on the other hand, are very highly pleased with the efforts the operators have put forward for improvement since you left, and the results of these efforts. I have tried out your new lens combination, as per the chart, and have found it to be the most satisfactory. It certainly does the trick. I have just finished reading your Miami chat in the "World," and am highly pleased with it. You placed the faults of each and everyone precisely where they should be, though I, personally, think you were not quite strong enough in some cases. I have painted Mr. Operating Room a flat black, and have geared the rewriter down until it requires 8½ minutes to rewind 2,000 feet.

Well, brother, 4½ minutes to the 1,000 feet is a big improvement, but you have my permission to get another couple of pulleys and reduce still further, until it takes from 10 to 15 minutes to rewind 2,000 feet. I am glad indeed to know that my visit to Miami has produced such excellent results. Let the good work go on. Kindly present my best respects to the guid wife, and tell her I trust she has by now ceased to monkey with the truth. My compliments to the Miami men. May their shadow never grow less.

It Helped.

R. B. Wilby, manager, Montgomery, Alabama, says:

First I wish to thank you for the kind things you said in your article dealing with conditions in Montgomery. Your lecture seems to have had quite a fine effect on the boys, and the praise given in the story added to it. There is a noticeable increase in the pride they take in their work, and in the interest they take in trying to improve it. They now seem to feel they have a reputation to sustain, and I must say, as a manager, that they are doing their level derndest to do it. Perhaps the clearest indication of this is found in the fact that every operating room in the city had a coat of black paint within three days of the time you left the city, and I haven't seen a light burning in an operating room since you left.

I am glad to know, friend Wilby, that the lecture has been beneficial to the men in your city. Let the good work go on. I hope the pride manifested will continue, and that, as the years go by, it will increase, because it is the man who has pride in his work who ultimately mounts the ladder of success.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Development.

GIVEN proper lighting and an approximately correct exposure, development with a good formula is more or less automatic. A knowledge of the purpose of the various component parts of the developer is, however, desirable.

The purpose of any developing agent, such as Metol, Glycin, Hydrochinon, Eikonogen, etc., which may be employed, is to reduce to a metallic form the silver in the emulsion that has been acted upon by the light.

Carbonate of Soda, or other alkalines, increase the affinity of the developing agent for oxygen, and also serve the purpose of opening the sacks of gelatine wherein lie the particles of silver which are to be acted upon. This action is slow or rapid in proportion to the amount and quality of the alkali used.

The rapid oxidation of the developing agent by the alkali needs a corrective agent, which is found in Sulphite of Soda. This chemical also controls the color of the image. Without sulphite as a part of the developer, the negative would be yellow and stained. The action of sulphite is to eliminate the yellow color to a greater or less degree, depending upon the amount of sulphite used. If there is too much sulphite in the developer the resulting negative would be of a blue-gray color, having a tendency to produce flat positives.

The most desirable color for a negative is a warm black with a slight tinge of olive. This character of negative prints easily and if proper balance has been observed in lighting, it will be found the most satisfactory quality for printing.

With a proper understanding of the purposes of the chemicals going to make up the developer, it is easier to understand the necessity of maintaining harmony of arrangement of the component parts and to adapt same to the conditions under which one is working.

Some carbonate of soda contains caustic soda or caustic potash and the quantity being unknown, the action of the alkali cannot be definitely predetermined. Impure sulphites also have an indefinite amount of alkali, causing uncertain and variable action. Only sodas of known purity can be depended upon to give uniform results.

Various developing agents have their merits and may be successfully used either separately or with various combinations, such as Metol-Hydro, Artol-Hydrochinon, etc.

Temperature is an important factor of development and for best results should be carefully observed. Dark room and solutions should, if possible, be kept at a temperature of 65 to 70 degrees Fahrenheit and the developer should never be permitted to go above 70 degrees in summer or below 65 degrees in winter.

Too cold developer produces thin negatives, with an appearance of fog in spots. A developer that is too warm will produce a heavy, flat quality, lacking in gradation and atmosphere. It is a good plan to test solutions with thermometer.

In tank development, temperature is particularly important. The point of complete development is often a matter of uncertainty with photographers, largely because of lack of attention to the temperature of solutions. If developer is too cold, negatives will reduce very much in fixing and the contrary when developed in solutions that are too warm.

The dark room light should be of sufficient volume so that development can be judged up to the last stage. It should be remembered, however, that no light is absolutely safe. A combination of ruby glass and orange postoffice paper is recommended, also Wratten safelights which are made for plates of different degrees of sensitiveness.

With the proper kind of developing light and with temperatures that are approximately correct, the securing of good results is a matter of experience and judgment.

Complete development of the negative is reached when all the various light intensities are recorded in their relative values. Development should proceed until the highlights have reached the limit of density, through which detail can be printed without over printing the shadows.

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Opportunities for Free Lance Cameramen.

A large number of cameramen have sent in letters asking for the addresses of firms that buy negatives from outsiders, consequently this department wrote to several different film concerns asking if they were on the market for free lance stuff and what price they paid and the class of material desired. Not all of the replies have come in yet, but the principal buying concerns replied promptly.

Pathe News Department writes:

We are in receipt of your letter and are glad to refer your communication to the International Film Service, who are now gathering news films for us. They, no doubt, will be pleased to give you the information you request.

With best wishes, we are, Yours very truly,

E. COHEN, Editor.

This was followed by a letter from the International Film Service, Inc., 226-238 William street, New York, saying:

Your favor addressed to the Pathe Weekly has been referred to this office for reply, as we gather all of the negative for the Hearst Pathe News.

We are particularly interested in news stories that "break." By this we mean pictures of great disasters, such as fires, tornadoes, ship wrecks, etc. On schedule events we generally have time to get our staff cameramen to the various places, but we are always glad to be advised in advance as to these events, and if a free lance cameraman gives us this information we will assign him in case we wish the event covered.

Our price for negative is \$1.00 per foot for all negative used. All film should be sent to Hearst Pathe News, 1 Congress street, Jersey City, and copies of the titles enclosed with the negatives. An additional copy of the titles should be mailed to this office. Very truly yours,

E. B. HATRICH.

Jack Cohen of the Universal Animated Weekly, 1600 Broadway, New York, gives the following interesting information:

Now that we are releasing three reels a week, our Weekly being issued twice a week, we require all news events of national interest. Subjects in both of these releases run on an average of 70 ft. in length, and we pay 60 cents per foot for all accepted.

We have started on the release of a Screen Magazine containing subjects of an educational nature, such as anything of unusual type in industrial life, new machinery for saving time and labor, unique places, scientific subjects, and, in fact, anything that is not of momentary news but has sufficient interest to show in films. Each subject will run in length about 200 feet.

I would like you to impart this information to the different cameramen who inquire about our weekly. Very truly yours,

J. COHEN, Editor Universal Animated Weekly.

Pell Mitchell, editor of the Mutual Weekly, put out by Gaumont, Congress avenue, Flushing, N. Y., says:

Thanks for your letter. In reply we wish to say that we are in the market for film from free lance men, but it must conform to a certain standard of photography which we maintain, and for such negative as we actually use in making up the Weekly we pay 60 cents per foot.

We want to thank you in advance for your co-operation, and if we can be of assistance to you at any time in connection with your Motion Picture Department of the World, we shall be glad to know it.

With kindest regards and best wishes, Yours very truly,

GAUMONT COMPANY,

By Pell Mitchell, Weekly Department.

A. B. Jewett, of the Photographic Department of the Ford Motor Company, which releases the Ford Weekly and educational subjects, intimates that it is useless to submit negative to the Ford Company. His letter is as follows:

In reply to your favor with reference to free lance cameramen supplying us with motion picture negatives.

At the present time we have our own corps of cameramen operating throughout the country, and for this reason would be unable to take advantage of your offer.

Many thanks for same, however.

FORD MOTOR COMPANY,

A. B. Jewett, Photographic Dept.

For the benefit of its readers this department will gladly publish information about any other markets for free lance film. Can any of the readers suggest other places where negative is purchased from outside?

How I Happened

(Continued from page 427)

pany me wherever I went and has lived up to her agreement ever since.

I was really little more than a child when I joined the Shuberts' forces in New York. The year of the San Francisco exposition, as both my mother and myself wished to attend it, I obtained an engagement in a theatrical company booked for San Francisco and we came out here.

Later, while a member of the Blanche Ring company at Los Angeles, I became acquainted with several people who were working at the Universal and all urged me to join the "movies." At that time I did not think much of it, but when I was induced to meet Lois Weber—Mrs. Phillips Smalley—I became enthused and she, offering me a fine opportunity to "try out," I accepted and under her able tutelage soon realized that I had "found myself" at last.

Since I have joined the David Horsley forces I have had the chance to inject more of my absolute individuality into my work. Mr. Horsley has splendid ideas and his kindly co-operation with my efforts is, I am sure, bringing out the very best there is in me.

I have been having some amusing experiences in connection with my change of name. To my old home friends in Pittsburgh I am still Mary MacDonald, very few of them knowing me as Mary MacLaren. As an illustration, I have just received a letter from an old school girl friend, who writes to inform me of a wonderful "double" I have in the person of a moving picture star.

She begs me to try and see one of this girl's pictures and, if possible, meet her personally and then write and tell all about the interview. She ends her letter by stating, "and the strange part of it is, that her name is almost like yours, she being a 'Mary Mac' like yourself."

June Elvidge's Clothes Club

NOWADAYS almost every photoplay actress who is a star adheres to some hobby or other, the carrying out of which she feels sure will immeasurably further the progress of art in the movies. June Elvidge, the World-Brady star, has formed a club whose object it is to teach movie actresses how to dress correctly for the screen. Recently Miss Elvidge has received letters from prominent film actors requesting that a men's auxiliary to the club be formed.

"Wearing the right clothes for the screen," says Miss Elvidge, when asked about her project, "is an art in itself, quite distinct from just wearing pretty clothes on the street or at home or even on the speaking stage. In the first place, one must be careful not to wear extreme styles, which are fads for only a short while. Did you ever sit through a picture taken perhaps only six months

or a year ago, in which the actress wore extreme fashions? Then, one must learn color combinations from the screen angle. Often colors which clash when seen naturally make the most wonderful tone combinations on the screen. And it works the other way about, too. In 'The Whip,' where I break in on the hunt breakfast and claim Diana's lover as my own, I wanted to look as smashing as possible. I spent all my spare time for days in selecting my gown. It was black, with huge pink roses on it, and was really most effective off the screen. And what happened? Why, it looked like nothing on the screen. Instead of being a beautiful adventuress going to a hunt breakfast to break hearts, I might have been a Sunday school teacher going on her rural rounds to uplift the young.

"One of the objects of my club is to teach each girl what sort of clothes are most becoming to her style of face and figure, and what lines, no matter how fashionable or becoming to others, she must avoid for herself. For this purpose we are going to engage an expert 'style doctor,' as we call her. The history of fashions and the psychology of dress are two of the many things we are ambitious to go into.

"The need of such a club is all the more felt because we have men for directors instead of women. Oh, yes, he knows if she looks pretty, but he does not know whether she is suitably dressed. Why, I have seen an ingenue who was supposed to be a direct heiress to a million go to a country club wearing a white Mother Hubbard dress, a Honolulu grass hat and black satin tango slippers over white stockings. When I spoke to her director about it he said he thought she looked awfully cute."

June Elvidge is quite a recent screen acquisition. She does not believe that there is no royal road to success. She knows that there is, for she has travelled it.

"What I have done many girls can do," says Miss Elvidge in the ignorance of perfect beauty. She does not seem to realize that she possesses the open sesame to every door in that profession which she has chosen.

Miss Elvidge started in the chorus. It was in the Winter Garden of 1914 that she got her chance, and before she had been a chorus lady for two months she found herself an understudy for Jose Collins, the prima donna. When Miss Collins, a few days later, couldn't perform for some reason or other, Miss Elvidge played her part without a rehearsal and made good. It seemed easy, and so, when a motion picture manager negotiated for her beauty not long after this Miss Elvidge said: "No; in the silent drama I could not use my voice. I want to be a prima donna."

That sounded final, but Miss Elvidge did not know those cinema directors. She was more or less deluged with offers, and two years ago she went with the World-Brady Company to play small parts. After her first two pictures she was advanced to leads, and now she is being



Mary MacLaren.



June Elvidge.

featured. Her current screen appearance is in "The Crimson Dove" with Carlyle Blackwell.

Although it has been Miss Elvidge's lot to play "heavy" or vampire roles, she does not mind a bit. In fact, she prefers them to ingenue roles.

"I may not get as much sympathy as the sweet ingenue," said Miss Elvidge, "but I have a lot more fun and opportunity for real acting."

The Continuity

J. GRUBB ALEXANDER.

THE success or failure of a picture is in direct proportion to the entertaining value of the story contained therein. The story itself is the rough frame work around which the drama is constructed, while the basic plot is the foundation upon which the structure rests. If the plot is weak, the frame work will not stand the buffeting of the elements, in this case the public. If the



J. Grubb Alexander.

story, but the finished continuity; the backbone from foundation is strong and the story or frame work weak, the solid footing is of no avail, the elements will unseat it. If the foundation and frame work are both strong, or in this sense, plot and story respectively, then we have something. But now comes the development of the play structure, or the continuity. This must be well constructed or the foundation and frame-work are useless, as they are hidden, and the finished structure will not please and attract—the story will be lost.

The basis of a motion picture is not merely a plot and which the structure must, in every instance, hang. Of course, the continuity alone, no matter how well constructed, is not enough for an artistic finished product; other elements must enter into the makeup of the successful picture. It must be transferred to the screen by a director capable of a true conception of same, giving it those subtle touches that can only be seen on the stage during the taking of said picture. Again, the characters must be portrayed by artists capable of acting, not necessarily stars, but *actors*, with a perfect understanding of the psychology governing their movements as the plot unfolds. But underlying the whole is the continuity and story—they are the basic foundation upon which the motion picture rests—upon which the future success of the business rests, and essential to that success will be the perfect harmony between the author, director, and actor, so that the finished product can be likened to a statue, every element in its place and making a finished entirety, each part recognizable as a needed factor in the resultant product—the perfect motion picture, free from propaganda, clean, wholesome and, above all things—entertaining.

Importance of Quality

By THOMAS RICKETTS.

IN a recent interview Mr. Thomas R. Ricketts, the veteran director now engaged in directing the Mary MacLaren features at the David Horsley studios, when asked his opinion regarding the permanency of the moving picture industry, said:

"There is a quality that is lasting in the motion picture, a quality that will ever appeal to the intelligence and enter into the human heart and linger at the shrine of its great desire. This quality is of such vast import that producers of the photo drama cannot afford to ignore it if they expect to remain in rapport with their public—the constant theater-goers. I am, however, led to believe by some of the pictures I see, that producers have not yet generally realized this importance. Many others are alert and show the march forward toward the ideal. The quality of which we speak is truth and sincerity and the paramount issue is the story, first, last and always, for therein lies the opportunity for sincerity. Having obtained your story, a story with a motif of honest purpose, pruned of artificiality and the spectacular, the dragging in of "punch" to the detriment of an otherwise clean-cut, uplifting and appealing theme, cast it with all-around capable actors of legitimate experience to interpret it. Have it directed by a director who "knows" and add to this photography as nearly perfect as possible. These will be the pictures to live and become staple articles to the producer of the future, when the great spectacular pictures will have lost their glamor and become *sans* attraction. Conservative manufacturers might do well to think it over."



Thomas Ricketts.

EARLE FOXE A RESERVE OFFICER.

Earle Foxe, who plays the part of Nicholas Knox in "The Fatal Ring," Pathe's new serial, is an officer in the reserve corps of the United States Army. He received his military education at the Ohio State University, where he was one of the students greatly interested in things pertaining to military drill and military studies.

TWO NEW DIRECTORS FOR FAIRBANKS.

John W. McDermott and Joseph Henaberry have been engaged as directors for Douglas Fairbanks. They will work under the supervision of John Emerson, who will hereafter be known as director general.

Both Mr. McDermott and Mr. Henaberry have had considerable experience as directors, the former having been with Morosco, while the latter is a graduate of the Griffith school.

WILLIAM EARLE DIRECTS EARLE WILLIAMS.

Paul Scardon, who has directed Earle Williams in some of Greater Vitagraph's Blue Ribbon features, has a new star under his care—Harry Morey. Through a re-arrangement of combinations, Mr. Williams was placed under the management of William Earle, and Mr. Morey was transferred to Mr. Scardon. Mr. Scardon was a charter member of the Screen Club of New York, and has been one of the most active workers for its upbuilding.

Clara Kimball Young Discusses Picture Art *By Margaret I. McDonald*

CLARA KIMBALL YOUNG weathers the gale of an interview well; she is alert to the situation and handles it with businesslike skill. She talks easily on whatever angle of the subject is presented to her, and does not depend solely on personal charm or charm of environment to impress her listener. She has something to say about the art with which she has allied herself professionally and



Clara Kimball Young.

proceeds to say it without forcing the interviewer to the pick-and-shovel method of securing "copy." In short she impresses you with the fact that she is a woman of professional experience, that she has profited by that experience, and that her familiarity with her art does not stop with the grease paint or mere obedience to the order of a director. She has made a study of her art—she has gathered by the wayside.

Naturally the conversation was not without its reminiscent side, when she spoke of the merger of the interests of the spoken stage with those of the

screen, of the pitting of the stage star against the screen star in the silent drama, and of the consequent survival of the fittest in the birth of a big corporation. Then she plunged headlong into a discussion of, or more properly speaking a dissertation on, the moving picture art.

"In every scene of my pictures I want the utmost care to be given to the backgrounds.—If the interior set is representing a home it must reflect the character of the occupant. If it is to be a beautiful home, then the background must be arranged accordingly, not overlaid with detail so as to detract from the figures moving against it, but furnished with carefully chosen articles which make a fitting and artistic environment for the character."

"The same idea follows in the choosing of exteriors," she continued. "For instance, a director goes in search of a certain location requiring as its chief essential a road bordered by trees. The ideal location is found, but in focusing the camera on the road at the wrong angle practically all the beauty of the scene is lost, while by a little care in a matter which may seem a trifle would result in a delightful effect."

"People who go out to have snapshots taken make the same mistake. For instance, they stand all in a row, or up against a post, or in a doorway, instead of choosing an artistic background that may be close at hand, or creating an amusing situation, which would at least make the picture amusing to look at afterward, if not beautiful."

"In arranging an exterior background it is only necessary to survey the scene through a circle made with your hands," she illustrated, "which would give you the same perspective that your camera would get focused at the same angle."

"A very little thing may ruin the beauty of your scene. A sloping hill with a single tree surmounting it, for instance, may constitute an artistic study; while the addition of a group of houses may ruin the intention."

"These things may seem too trifling to mention," she continued, "but in the making of a moving picture play it is often necessary for us to interpolate scenes of explanation, scenes which feed a certain situation. Therefore, if these scenes which in themselves may lack action are made interesting by the choice of artistic backgrounds the spectator is spared that sense of "drag" which an uninteresting explanation (and we must sometimes explain) tends to give a picture."

"I do not believe in one woman pictures," she stated emphatically. "I want all my players to be good players." That is the real meaning of a supporting cast. I want them to have all the opportunity that they can possibly have for the

sake of the picture; for, no matter how wonderful I might be, if my support is poor the picture is spoiled.

"There are various things that a woman must be careful of in dressing a character; one of these is the arrangement of the hair. The arrangement of the hair changes the character of the face. It is a common thing to see actresses wear their hair in different styles in different scenes of a play. I always wear my hair in the same style, unless age or conditions call for a change."

Miss Young believes that stage experience is a very essential thing to success on the screen. At the same time she draws attention to the fact that many players of the spoken stage have been failures on the screen. This is due, she says, to two reasons, one being that some of the popular stars are no longer in the bloom of youth, and the camera, reading your very soul, transfers whatever it sees, age or youth, to the screen in its true state of preservation. The other reason is that it is sometimes difficult for the player of the spoken stage to adapt himself or herself to the limitations of the camera. It is difficult for them to move effectively in such limited space, and it is difficult for them to improvise lines to speak in conjunction with the interpretation of a certain idea, having always been used to memorizing the lines of a written play. These and other like obstacles she states have to be overcome in a successful transfer from the spoken stage to that of the silent drama.

A summing up of Miss Young's ideas on the making of artistic pictures leads to the avenue of beauty, and is consummated in her statement that "every scene should be as beautiful as an artist's painting."

As It Was In the Beginning

By Jack Sherrill.

SOMETIME on or about April Fool's Day of 1909, the lame and halt pedagogue, who expounded the "do and the don't" of elementary English and complex "math" to me in a "private sanitarium of learning" out Chicago way, most heartlessly dismissed me from that "house of knowledge" because, in the calling of the roll for the afternoon session, the name of Jack Sherrill remained unanswered despite his frantic repetition. The old "martinette," however discovered a wagging tongue in the neck of one of the dressed up Fauntleroy's who held down the desk next to mine, and from him learned that I was spending the afternoon handing plaudits to the heroes and sheroes down at the local "nickelodeon." Thus exit Jack Sherrill from the temple of knowledge, and thus indirectly began my life as a picture player.



Jack Sherrill.

Despite the fact that I most graciously offered my time and my father's money in tuition at a number of academies "sech," still I played stronger and stronger on the "movies" until I had learned just what tonic saturated the hair of each one, just what tooth brush met with their approval, who was married to who, and in fact I became a pestering encyclopedia to those unfortunate enough to have been forced into my company.

Some three years after this time of first expulsion, I purchased every known theatrical journal, and displaying them proudly under my arm, that I might be adjudged an actor, I sallied me forth to conquer the studios of both Essanay and Selig. For age upon age it seemed I kept going to these studios, and just as regular did I come away, but still I remember the dejected and rejected horde who "camp" there each day. Then one day came the red letter event. A certain dyspeptic gink, termed a director, singled me out and asked but the one question, "Have you a dress suit?" That's all he said, "Have you a dress suit?" still it was

enough to force the first pleasant look which had crossed my countenance in three months, and it caused me to dash madly home that night and lay awake wondering what time I was to be called in the morning and incidentally "where I was to get the dress suit to which I had claimed ownership." I lay awake all that night, stayed awake all the next day, and then again for another night laid awake, still the call did not come.

Then came seemingly another decade of waiting until one day I was again singled from the extra horde and put right into a scene far far away from the camera, and when the time came for the paying of that first check, with widespread countenance, I went to collect, feeling confident that I was to receive a compliment and another call for the morrow. Instead I received no one bit of comment, and I confess now, as I did then, to a keen disappointment. But it was the encouragement which I had needed to turn me away from a career as M. D. D. M. L. L. D. or D. D. L., and the paternal visions of the name of Jack Sherrill being emblazoned in gold letters over the entrance to a fashionable apartment announcing a new "Saw Bones," or on an office

door with "Counsellor" attached. I resolved with that first pay check in hand that my future was set, and so it was.

Much more perseverance, much more, and recognition began to come my way. I was given several small parts, and still I wondered why it was that the world didn't fall at my feet, although it was probably because I was forgetting that as yet I had been no closer to the camera's lens than the fifteen foot line, and at such a distance the world had hardly been able to recognize me. Ambition became my leader and also my ticket, and on to New York to conquer came Jack Sherrill incumbent of small parts from Chicago town.

In New York my first chance, real chance, was in the leading juvenile role with Mary Miles Minter in the "Fairy and the Waif," then came another opportunity, with Alice Brady as co-star in "Then I'll Come Back to You," and later a juvenile role in "The Witching Hour" and another in "God's Man." Recently I have played in "The Silent Witness," and now I am to realize the dreams of those days back in that Chicago school, for I am to have my first opportunity as a star alone in the coming Frohman Amusement Corporation production of Larry Evans's novel, "Once to Every Man."

Samuel E. Ramseyer

A GOOD deal is being said just now on the question as to whether the moving picture activity is or is not good business. That is to say, of course, is it profitable? Moving picture men say no. Behind the discussion, without much doubt, is merely the intention on the part of those who control to raise prices a notch or two. Price raising is

pretty surely indicated in these days by either of two things: agitation about the meagre returns and low quality of production in a given business or widespread advertisements of insufficient supply. We hear little about their being any dearth of supply in the case of motion pictures, but everywhere we note much concern for the raising of standards. Raising of prices slips in later and without much loud talk."

Samuel E. Ramseyer, sales manager of Charter Features Corporation, says all the above brings to mind the recollection that a much advertised film introducing a favorite is placed on exhibition in a city of the size of Boston or De-



Samuel E. Ramseyer.

troit in not less than three or four theaters in the heart of the city simultaneously. Only the promoters know in how many places in the suburbs it is being shown at the same time. Certainly, so far as this particular film is concerned, the "market" may be said to be somewhat over-stocked. In the realm of regular drama the producer would be brave, indeed, who should undertake to offer the same production in two or more places in the same state at the same time, let alone the same city.

Motion picture business men should take a kink from the rope of the milk manipulators, who, in the face of raising population, first cut down the number of cows before they undertake to raise the price of their product. The problem today in the motion picture industry is distribution, and Mr. Ramseyer says he will have worked out shortly the most efficient method yet devised to offer both the producer and the exhibitor of this country.

KENT ON TOUR OF SOUTH AND WEST.

For the purpose of inspection and extension of the activities of branches, General Film Sales Manager Sidney R. Kent has started on a tour of southern and western offices. His trip will require a month to complete, and during it a number of important matters are to be taken up with exhibitors as well as with exchange managers.

The tour is necessary because of the increase in the bulk of General Film's product and the increase in the proportion of sales. The application of General Film's new merchandising policies is to be completed during this visit, which will

include Pittsburgh, Cleveland, Chicago, Omaha, Kansas City, St. Louis, Dallas, New Orleans, Atlanta, Washington, Philadelphia.

BIG RECEPTIONS GREET MISS MERSEREAU.

A most unique trip was completed last week by Violet Mersereau, the Bluebird star, who went to Atlanta and Birmingham as guest of Marcus Loew and proved a veritable sensation. Intended only to appear in the evening three days in each city, the crowds were so large that she appeared in the afternoon also, and still thousands were turned away at every performance. She broke all records for attendance at the theatres during her stay. From her arrival in each city until her departure she was feted and showered with honors.

She also visited Washington and Baltimore as well as Atlanta and Birmingham.

Marcus Loew expressed his personal thanks to Miss Mersereau and his keen delight at her astounding success.

PEARL WHITE IN CHRISTY ARMY POSTER.

A novel motion picture has just been released in the Hearst-Pathe News to aid recruiting. It shows Howard Chandler Christy, the famous illustrator, making a recruiting poster which was posed for by Pearl White, who is now appearing in "The Fatal Ring."

Mr. Christy volunteered to give any necessary amount of his time to his country. Soon after the United States entered the war he made a poster to aid naval re-



Pearl White and Howard Chandler Christy.

cruiting that was most successful. It is captioned: "Gee, I wish I were a man."

Asked to make a poster for the army, Pearl White immediately occurred to Mr. Christy as a suitable model and the player quickly agreed. The result is the latest Christy recruiting poster and thousands of copies of the poster will be printed and displayed throughout the country. Before it will be displayed on the billboards, it will be shown in the Hearst-Pathe News reel.

Chicago News Letter

By JAS. S. McQUADE



Chicago Censor Bars "The Little American"

Major Funkhouser's Action Raises a Storm of Protest in Which the City Dailies Take a Prominent Part.

ON FRIDAY, June 29, Major Funkhouser, of the Chicago censor board, placed the ban of his censorial judgment on "The Little American," Artcraft's latest release, in which Mary Pickford appears in a patriotic role. The Major has issued his edict, and every adult in the fourth largest city in the world must rest satisfied that his thinking has been done for him by proxy.

O, Lord, how long!

The action of the Chicago censor has stirred up a storm of opposition throughout the city, more especially as the major is unable to give any satisfactory reason. He holds that the picture unnecessarily wounds the feelings of German-Americans, and subjects Chicago citizens of German blood to unjust suspicion of disloyalty.

Who told him so? Was it Mayor Thompson? It is current that certain members of the city administration are supporting Major Funkhouser in his stand.

In an interview with a reporter of an evening paper the Major said:

They are Germans just the same as Jews are Jews. I would act the same way toward a picture which might be offensive to the Jews. Let them take the matter before some judge. The law is clear to me, and if they want a different interpretation let them try the courts. I don't care, but I won't be the goat. I'll carry out the intent of the federal city laws relating to pictures as I understand them.

"What are the federal restrictions to this film?" was asked.

The Major hastily drew a paper from his inside coat pocket and read a brief clause forbidding the showing of motion pictures offensive to a friendly nation.

"But we're at war with Germany," enlightened the writer.

"Then I have the city ordinance to back me," he replied triumphantly.

The dailies of Chicago have taken up the matter vigorously. The Tribune wired to Washington, Boston, Pittsburgh, Cleveland, Columbus, Dayton, Cincinnati, Toledo, Detroit, Scranton, Worcester, Rochester and other cities regarding the attitude toward the picture, and in every case the reply came that it was being shown or about to be shown, and that there were no objections. Everyone here knows that it is doing a record business at the Strand theater, New York. Even Evanston, a Chicago suburb, lying outside Major Funkhouser's jurisdiction, which is so ultra-censorial that the major's judgment in such matters is not sufficiently strict to suit its needs, has passed "The Little American," and the picture is showing to crowded houses. Besides, it is not denied that Evanston has proportionally as many citizens of German descent as Chicago.

The Hearst papers, the Examiner and the American, have printed scathing editorials on Major Funkhouser's action. The Examiner editorial bore the heading, "If Chicago needs a censor it should get one who is not both stupid and ridiculous." Here are several excerpts from it:

Unbiased critics who have seen Cecil DeMille's "The Little American," in which Mary Pickford is the central figure, say it is an intensely patriotic film production. It is one of those instances where the stage joins pictorially in the chorus of virile Americanism with millions of other patriots in vocal or written speech, in music or the drama.

The barring of "The Little American" from Chicago's theaters by the local board of censors is on singular grounds—that there are parts of the play that might be construed as offensive to our German-American citizens.

This would be humorous, seeing that this nation is at war with Germany, were it not characteristically defiant of the rules of censorship laid down in a multitude of decisions by our higher courts.

State courts and local courts have uniformly held that censorship of plays and pictures is legally justifiable where public morals are involved. The letter and spirit of the laws creating official censors are that these officials are limited to issues of public morality. If a play or picture offends the community's moral sense, the censors have a right to forbid its production.

Official censorship ends there, as it ought to end.

It is only a few weeks since Judge Kavanagh, one of the wisest jurists in our local courts, made a sweeping decision against the right of official censors to go beyond the issues of public morality and arrogate to themselves the right to censorize plays or pictures on grounds of public policy.

This decision by Judge Kavanagh was made specially in the case of another intensely American play. Major Funkhouser's censors rejected

this play because it might offend some of our British-American citizens. The play itself was historical, and dealt with incidents in the Revolutionary War not at all flattering to Great Britain.

The meddlesome Funkhouser was promptly overruled on this public policy issue, and when some pictures had been toned down on the public morality issue the play was released for production.

Now comes "The Little American," with not a single immoral line or picture in it.

All that the Funkhouser board can find objectionable is some scenes that reflect harshly on ruthless German militarism.

In other words, we have gone to war with Germany and are preparing to spend billions of money and perhaps a prodigious number of human lives to make it impossible for Germany to continue its crimes against civilization and ourselves by these ruthless military methods.

The author of "The Little American" says he wrote his play to stimulate recruiting for the American army and navy. Mary Pickford, who stars in it, says she was thankful for the opportunity to do her "bit" along the same line.

But Major Funkhouser's sensitive mind sees something in the play that might offend some of our good German-American fellow-citizens.

If Funkhouser was ridiculous in some of his former rulings, he approaches imbecility in this one.

He ought to know what all real American patriots know, that our first duty is to rouse the American spirit, to stimulate the fires of patriotism, to give every ounce of energy we possess, in oral or written speech, in song or picture, to help the American people realize what they are fighting for.

And if in doing this we tread on the toes of some sympathizers with Germany, we are not likely to put on the soft pedal because Major Funkhouser thinks we should.

Charles P. Schwartz, attorney for Paramount, filed a mandamus suit against the city of Chicago, Thursday, July 5, to compel the city to allow showings of "The Little American." It is expected the suit will be tried in the Superior Court, the judge to be named later.

It is said that Major Funkhouser gave his word, in the presence of a number of witnesses, to issue a permit for the picture, provided that George Creel, press censor of the United States, pronounced the picture all right. However, when a telegram from the Paramount office in New York arrived, announcing Mr. Creel's favorable opinion of the picture, Major Funkhouser is said to have repudiated his agreement.

The Paramount representatives state that the entire Chicago censor board, with the exception of its head, is in favor of passing "The Little American." It is said that in the near future an invitation presentation will be given by Paramount, to which some of Chicago's leading citizens will be invited. After viewing the picture they will be asked to cast their votes and decide whether they think Chicago should see the picture or not; also to ascertain whether there is in it anything "that would offend a friendly nation," the friendly nation in this case, according to Major Funkhouser, being Germany!

Miss Heikes-Justice, Author of "Who Shall Take My Life?" Talks of the Rights of the Photodramatist.

After spending several weeks in Chicago, Miss Maibelle Heikes-Justice returned to New York last week. While here she was much interested in Selig's "Who Shall Take My Life?" the story of which was written by her. Of this production, before she left, Miss Heikes-Justice said:

"There is a feeling of satisfaction and pride on the part of an author in viewing a finished production after having had the close co-operation of both producer and director in the work. The making of 'Who Shall Take My Life?' has been a pleasure to me rather than work. From its very beginning I have watched the production step by step. Under the personal supervision of William N. Selig and the fine production of Colin Campbell, the picture was brought to a point where the author was called in, and after several weeks of co-operation in cutting and assembling, it is now ready for release.

"Many of the final and important decisions in assembling the film were left entirely to the judgment of the author. This courtesy on the part of the Selig Polyscope Company is one that should be accorded every earnest working photodramatist by the producing company. Such co-operation will unquestionably lead to the production of greater stories and better films.

"The usual plan of taking a photodrama from the hands of the author and not giving him or her a glimpse of it until it has been pruned and often distorted by everyone down the line is all wrong."

On her return to New York, Miss Heikes-Justice expects to take an active interest in war service, and it may be that she will visit France and England before the present conflict is ended.

Fire Consumes Pathe's Chicago Office

Three Million Feet of Films, Amply Covered by Insurance, Destroyed—Business Continued Right Along.

A FIRE which broke out early Sunday morning, July 1, in the vaults of the Pathe Exchange, Inc., on the fifth floor of the Consumers Building, this city, resulted in a conflagration that brought a large portion of the Chicago fire department to the scene and in a heavy loss both to the building and to the film company.

About 3,000,000 feet of film in the Pathe vaults were destroyed, in addition to the office fixtures and all printing and posters.

All the films used by Chicago customers, which had been brought in and just put in the vault, were included in the loss, and left the office with no films on hand to give these customers a Sunday show. C. W. Bunn, manager of Pathe's Chicago office, however, was equal to the occasion. He immediately wired the Pathe offices in Milwaukee, Minneapolis, Indianapolis, St. Louis, Omaha, Des Moines, Cleveland, Cincinnati and other towns to help him out. The result was that nearly all the Chicago customers were taken care of on Sunday, July 1.

By Tuesday, July 3, a complete stock of films and printing had arrived from New York. On that day J. A. Berst, vice-president of the Pathe Exchange, Inc., arrived from New York. He was seen at the office on that date, and was taking everything calmly. He stated that the loss, approximately, sustained by his company was about \$75,000. He said, however, that all the films, furniture and fixtures were covered by insurance, but that the burning of posters and advertising matter was a complete loss.

Mr. Berst returned to New York July 5, and stated before going that he would return to Chicago again on July 18 to attend the convention of the National Association of the Motion Picture Industry.

On Friday, the time of writing, Manager Bunn stated that everything was running just as smoothly as if the fire had not taken place.

Chicago Film Brevities.

Fred C. Aiken, prominent in Chicago film circles for many years, accompanied by Mrs. Aiken, motored from Chicago to his father and mother's home in LaCrosse, Saturday, June 30, to attend their golden wedding. All the living members of the family were present for the occasion. I have the pleasure of knowing both Mr. and Mrs. Aiken, Sr., and wish them both many happy years to come.

* * *

The Jackson bill, which was vetoed by Governor Lowden several months ago, was again brought up by the father of the bill and passed through both houses during the last session. It was among a number of bills that were allowed to become laws, recently, without the signature of the governor. This bill originally aimed at "The Birth of a Nation" and similar productions, prohibiting the exhibition of pictures tending to incite race hatred. It also aims at similar dramatic productions. This is another case where laxity on the part of dramatic and photoplay producers has allowed the enemy to steal a march on them.

* * *

A special picture program in aid of the Red Cross was given at the Harvard theater, 6312 Harvard avenue, this city, Friday afternoon, June 29. The Harvard seats 600 people, and 15 cents admission was charged to the show, which netted \$125. Fred J. Nortman and Charles Fecher, who own the theater, are also owners of the Lexington and Drexel theaters, this city. They are to be highly commended for their patriotic action. The Seosa Club, numbering eighteen girls, aided in selling the tickets. Keep the good work up, exhibitors!

* * *

"The Tanks" pictures, now showing at Orchestra Hall, had a narrow escape from destruction in the recent Pathe fire in the Consumers Building. The fire took place early Sunday morning, July 1, and the films were taken over late Saturday night, after the show to the Pathe office to have them cleaned for the beginning of the next week's run. The

boys in charge waited until they were cleaned, so as to avoid calling for them on Sunday morning before the Orchestra Hall show. Had they not done so there would have been no show at Orchestra Hall the whole of this week so far as "The Tanks" pictures were concerned.

* * *

The only copy of "May Blossoms" in the possession of Pathe Exchange, Inc., was destroyed in the fire in the Consumers Building. This well known Pathe feature, in five reels, was beautifully colored, and the production was highly thought of wherever shown. A copy of "The Vicar of Wakefield," which had only been used for several trade exhibitions in this city by Tom North, was also destroyed.

"The Battle of the Somme," Pathe's serial in seven episodes of two reels each, was also consumed. The last named pictures cannot be duplicated, as they are from an English negative.

* * *

Among the western managers of the Fox Film Corporation who stopped over in Chicago, Friday, June 29, on their way to New York to attend the annual meeting of managers of that company were William Citron, San Francisco; Mr. Carmichael, Los Angeles; Cliff Reed, Dallas; Mr. Lawrence, Minneapolis; Mr. Young, Kansas City; Lester Sturm, Omaha; D. A. Thomas, St. Louis, and Charles Phillips, Indianapolis. The party left for New York Saturday, June 30, accompanied by J. E. O'Toole, manager of the Fox Chicago office.

* * *

Taylor Holmes, who established himself in the good graces of Chicago theatrical circles last year by his impersonation of Bunker Bean, was recently engaged by the Essanay company for an extended period. Mr. Holmes is now taking the place of Frank Craven in "Seven Chances," at the Cort, until the end of its Chicago run, which is set for August 4. Mr. Holmes has just completed his first picture for Essanay. It is entitled "Efficiency Edgar's Courtship," and will be released Sept. 3. Mr. Holmes is working at the Essanay studios during the intervals between rehearsals and performances at the Cort.

* * *

Kenneth Hodkinson, at one time general manager of Paramount's New York office and of the exchanges of that concern throughout the country, was recently appointed assistant manager of Pathe's Chicago office. He is the son of W. W. Hodkinson, formerly president of Paramount. Mr. Hodkinson, Jr., at one time had charge of the Pacific Coast offices of Paramount, and earlier had charge of the booking department of the General Film Company's San Francisco office.

* * *

Major Funkhouser recently disturbed the arrangements of Jones, Linick & Schaefer, who had booked "The Little American" at the Studebaker for a run beginning Sunday, July 1. He refused a permit for the production, and the run of "Wild and Woolly" was continued for another week instead. The latter will be succeeded by "God's Man" on July 8.

* * *

"The Crisis," considered by many as William N. Selig's greatest production, is making a big hit in London, England. The following are a few excerpts from a criticism in one of the leading dailies of that city:

"This twelve-part picture has the merit of being splendidly produced and finely acted, especially by two men.

"Those who know the American Winston Churchill's widely read book will remember these two fine characters—Judge Silas Whipple and Colonel Carvel, great personal friends, but bitter political enemies. The colonel with the conciliating cigar, as seen in this picture, will remain a memory as long as one lives.

"I do not remember seeing before such a character on the screen. The whole of the film is marked by such strong characterization, such contrasts, such little touches, revealing the souls of men, that 'The Crisis' is bound to live when hundreds of other pictures have been forgotten.

"I believe this picture is to be put on next week at the Scala, exclusive to London. It is such a human story that the man who sees it once will want to see it again, if only to look upon that dear old Colonel Carvel."

* * *

The Chicago Reel Fellows' Club has sent out invitations to everyone connected with the moving picture industry to make themselves at home at the club, 207 S. Wabash avenue, during Exposition and Convention week. A brass band of 22 pieces has been organized by the club, of which Maurice Reicherts is the director.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Activities at Universal Studios

Director General Henry MacRae Has. Twenty-Five Companies at Work.

OUT at Universal City last week we noticed on one set Roy Clements directing Eddie Lyons and Lee Moran in their first two-reel comedy.

Due to the large demand for the comedies of this team all of their productions henceforth will be in two reels. To facilitate the releasing Burton George has been engaged to assist as alternate director.

Franklyn Farnum was starting a Bluebird feature under the directorship of Joseph DeGrasse, while on another set Dorothy Phillips was engaged in making cabaret scenes, with Ida De Grasse as the director in charge.

Francis Ford was busy on interiors that day for his latest production which features himself and his new leading woman, Mae Gaston. Stuart Paton was in the electric light studio taking fight scenes of "The Gray Ghost." Harry Carey was on the five-reel western story at his location in Newhall, Cal.

Upstairs in the administration building we found Colonel Jasper Ewing Brady, the manager of the manuscript department, was selecting the best from many stories.

J. Grub Alexander, who has been a valuable member of the Universal scenario department for two years, has been promoted to the position of scenario editor.

Fred Palmer, formerly of the Mack Sennett Keystone forces, is now writing comedies for Lyons and Moran.

William Sistrom, who was sent out by President Carl Laemmle to take charge of the financial end of Universal City, is one of the best liked men of the lot, especially on pay-days.

Balboa Announces a Photoplay Contest

Five Hundred Dollars Is Offered for Five-Reel Subject Featuring Jackie Saunders.

FROM Balboa studios comes word of a photoplay contest. Five hundred dollars is offered by Horkheimer

Brothers for a five reel photoplay in which Jackie Saunders is to be featured. The competition is open to all and the winning decision will be made entirely on the suitability and merits of the scenario. All photoplays submitted must be worked out into full continuity of scenes, preceded by a synopsis of the story and cast of characters and scene plot. By viewing the productions in which Miss Saunders has been featured recently scenario writers will be able to get a line on the class of stories most likely to appeal to her and her managers.

All scripts must be submitted before November 1 and should be addressed to "Contest Editor, Balboa Amusement Producing Company, Long Beach, Cal.," with stamped self-addressed envelope inclosed. Scripts must be typewritten and as few subtitles as possible employed in the scenario.

Jackie Saunders, Director Sherwood Macdonald and H. O. Stechhan, assistant to President H. M. Horkheimer, will be the judges in the contest and will select five photoplays from the scripts submitted. These five scripts will then be handed to a committee composed of Maitland Davies, dramatic editor of the Los Angeles Express-Tribune; Miss Grace Kingsley, dramatic editor of the Los Angeles Times, and Mark Larkin, of the Los Angeles Record, who will select the winner. No person in any way affiliated with the Balboa company will be allowed to compete. The author of the successful photoplay will be given name credit on the screen and on all advertising matter, when possible.

Miss Saunders' last six releases on the Mutual program are "Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling," "Betty Be Good" and "Bab, the Fixer."

Los Angeles Film Brevities.

Director Rupert Julian, of the Universal-Bluebird Company, left this week to inspect two locations in Southern California. One of these he will use for the making of a feature production, work upon which he will begin shortly. This feature will be a strong western story of the Bret Harte type, with many unusual and intensely interesting situations.

Henry MacRae, production manager, is arranging for an all-star cast for Director Julian's coming feature in which more than a hundred people will be used.

Many of the exteriors will be made either in mountainous country surrounding Big Bear Lake or in the neighborhood of Mount Whitney.

* * *

Charles U. Wells, a stock player in the Helen Holmes company at the Signal studios, surprised his friends at the plant by arriving one morning this week with the announcement that during the previous evening he and Miss Georgia Dufay had stood before a frock-coated member of the clergy and answered "I do" and "I will" to a number of questions put to them by the aforementioned pastor.

* * *

For the past month the Balboa lot has resembled a modern shipyard, by reason of the fact that a large number of skilled workers have been engaged in the construction of a modern submarine. It figures importantly in the filming of "The Twisted Thread," H. M. Horkheimer's new serial story. This craft promises to be a startling warcraft in that it can be operated on land as well as in the water. Having a crawler attachment, like the big tanks now in use on the other side, the Balboa submarine is really amphibious. It noses its way out of the deep and comes up on the shore like a crocodile, which makes it look very uncanny. The craft was launched at Alamitos Bay recently.

Max Asher, well known stage and screen star, was welcomed back to Universal City this week with open arms. He is one of the old-timers of the Universal, his former engagement with the company extending over a period of three years. Asher forsook the field of motion pictures two years ago and went into vaudeville, playing every town of importance from ocean to ocean. A successful season with his own musical comedy company followed, but the click of the camera tempted him again and he returned to pictures, joining the Fox Company for a short engagement. Craig Hutchinson, who has been associated with the Keystone and the L-Ko comedies, is staging the Asher pictures, and Gladys Tennyson, who has also appeared in a number of Keystones, has been engaged to play the leading feminine roles.

* * *

Mary Pickford has devised a new plan to raise money for her charities in addition to her own contributions by making personal appearances at the theaters in return for the theater manager's presenting a check to the charitable institution. While in the northern part of the state for the exterior scenes of "Rebecca of Sunnybrook Farm," Miss Pickford received an appeal to help an orphan asylum in Los Angeles. The exhibitor in a neighboring town was also the owner of a large truck garden. The two got their heads together and Miss Pickford made two personal appearances before his audiences; in return the farmer-exhibitor sent a carload of potatoes to the orphan asylum.

* * *

Margarita Fischer's next appearance will be in a light comedy written especially for her, with a plot centered around college life. Harry Pollard is directing the feature, as usual, with locations in and around San Diego. A well selected cast is in support of the star.

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While Henry King has been busy making a feature with Gail Kane at Santa Barbara, Mrs. King, who is known as Gypsy Abbott, has been thirty miles across the water supporting Tyrone Power. Miss Abbott last appeared in Vogue

comedies and previously was well known on the General program.

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Jay Belasco, who is supporting Tyrone Power in the Marine Company feature, "Lorelei of the Sea," writes from the Santa Barbara Islands to the effect that all the company are living close to nature. Jay described short trips in small boats with big seas to remote and rocky spots and of being unable to return to the base of supplies for two days and other interesting adventures. Jay sums it up as being a hard but healthy experience.

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William Garwood has returned to Los Angeles. He has been playing in stock and appeared in a Metro picture with Mabel Taliaferro while East. He will summer in California.

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Carmen De Rue, one of the four featured kiddies of the Franklin Brothers Company, making fairy tale productions for William Fox, is now being taught a harem dance by Ruth St. Denis, the noted danseuse, which will be used by little Miss De Rue in her role of a kid vampire, now being made by the Franklins.

* * *

Theda Bara, the celebrated luminary of the Fox forces, was hostess to Major Gen. Hunter Liggett and Mrs. Liggett on the occasion of their visit to the local Fox studios. Major General Liggett is the head of the western division of the United States Army, and it was the first time that he and Mrs. Liggett had been able to meet Miss Bara personally, although they both have been admirers of the screen art of the star.

* * *

The Eagle Film Company is the name of a new producing concern, for which Arthur Maude is managing director. The company will make state right features, headed by well known players, and preparations are being made for a six-reeler with the story by Constance Crawley and Arthur Maude. It is stated the company will build its own studios in Hollywood.

* * *

Sherwood MacDonald is the new director of Gloria Joy, the Balboa's child wonder, having just completed a series of six pictures in which Jackie Saunders was featured. Director MacDonald is now filming a five-reel Mary Sunshine play, from a story by Will M. Ritchie, entitled "No Children Wanted." It will give little Gloria excellent opportunities to display her special childish charms.

* * *

Sessue Hayakawa and his company, under the direction of William C. De Mille, have returned from San Francisco, where they journeyed to film some of the exterior scenes of the forthcoming production in which Mr. Hayakawa is seen as a Japanese school boy.

* * *

Myrtle Stedman, of the Morosco-Pallas, has gone north to appear in some of the big picture theaters. Miss Stedman is a great favorite up that way and received special inducements to make the trip.

* * *

Mary MacLaren, the charming little star in David Horsley productions, will soon be seen in natural color photography in moving pictures. Miss MacLaren was selected by Leon F. Douglas, inventor of the new process, to play the stellar role in an allegorical film produced for the American Red Cross.

* * *

A special service for motion picture persons and their friends was held at 11 o'clock last Sunday in Christ Episcopal Church, Twelfth and Flower streets, of this city, by the Rev. Baker P. Lee. Inasmuch as the motion picture industry has become such a powerful factor, both in the life of pleasure and in the industrial life of this part of California, the rector of Christ Church, who is a personal friend of many players and also chaplain of the Actors' Church Alliance, thought it proper to provide a special service in their honor. The sermon subject was "The High Aim of the Moving Picture and the Propagation of Truth and Righteousness." Special music was rendered by a choir of seventy-five voices.

* * *

Lina Cavalieri will arrive at the Lasky studios some time in August.

* * *

With the thermometer at 110, the new swimming pool at the Lasky studio is the most popular institution on the lot. During the extreme heat Studio Manager Milton E. Hoffman so arranged the schedule that it was possible for them to

dismiss their companies in the heated hours of the day, resuming it in the cool of the evening.

* * *

The Helen Holmes company, under the direction of J. P. McGowan, this week completed the first episode of their latest serial, "The Lost Express," and began the production of "The Destroyed Document," second of the chapters of the photo novel.

* * *

Douglas Fairbanks last week rescued his director, John Emerson, from drowning, while some scenes of the current Artcraft production were being made at Catalina Island.

* * *

Reginald Barker, having completed his latest Louise Glaum picture for Triangle, is taking a brief vacation at Catalina Island.

* * *

The roar of musketry, the shouts of soldiers and the war cries of Indians awoke one day last week the residents of the peaceful San Fernando Valley near Universal City to a realization that a battle was in progress. Francis Ford, Universal director, was filming scenes for his eight-reel production, "John Ermine of the Yellowstone," which promises to surpass any previous drama he has staged. More than one thousand men and women were engaged in the scenes.

* * *

Fred J. Balshofer, producer of the Yorke-Metro pictures, together with Richard V. Spencer, his scenario man, and Lillian Clifford, returned this week to Los Angeles from the California mountains in the neighborhood of Big Bear Lake, where they spent a few days trout fishing.

* * *

A railroad accident at the Signal studios this week resulted in the fracturing of a bone in the arm of Virgil Hart, assistant director, and the wrecking of a set near the tracks which was being used at the time in the production of the second episode of "The Lost Express."

* * *

Director Elmer Clifton, who recently completed the staging of "The Fourth Glove," featuring Franklyn Farnum and Brownie Vernon, at the Bluebird studios, has begun work on another feature entitled "Sky High." Several thrilling airplane stunts are planned for the picture. Herbert Rawlinson and Brownie Vernon have been selected to play the principal roles, supported by a strong cast, which includes Frank MacQuerrrie, Percy Challenger and Mark Fenton.

* * *

Dorothy Phillips, the Bluebird, made a personal appearance at the Superba theater during the run of her latest feature, "The Fires of Rebellion." Miss Phillips sang a light opera selection that drew enthusiastic applause from the audience. Prior to her advent into the field of motion pictures Miss Phillips was a soloist with the old Savage Opera Company.

* * *

Manager J. A. Quinn, of the Rialto Theatre, staged his formal opening on Saturday night at a midnight matinee, of which stunt Mr. Quinn is the originator. The feature shown was "The Whip," and it proved exceedingly popular with the audience of motion picture notables gathered to do honor to the popular manager.

* * *

The advent of Manager Chris Glimm upon the local Rialto, from his trip to New York, was marked by capacity houses at the Garrick.

* * *

Manager James Anderson, of Clune's Broadway and Comedy theaters, reports capacity business at both houses. Douglas Fairbanks in his latest success, "Wild and Woolly," is responsible for the crowds at the former house.

LAWRENCE TO DIRECT FOR IVAN.

The Ivan Film Productions has further increased its directorial staff by engaging Edmund Lawrence. Mr. Lawrence was with Julia Marlowe on the legitimate stage as both actor and director and with E. H. Sothorn. Deserting the stage he became a director for the Kalem Company. Mr. Lawrence produced successful children's pictures featuring his child Adelaide, then six years of age. Leaving Kalem Mr. Lawrence directed pictures for the World Film and Equitable pictures. The title for Mr. Lawrence's first production to be released under the Ivan banner will be "Married in Name Only."

British Notes

THE annual report of the Exhibitors' Association for the year ending March 31 last reveals a chapter of trials and vicissitudes through which, its authors are proud to state, the exhibiting industry has passed in a manner that speaks volumes for its vitality. The only depressing item in the lengthy document is the record of the closure of an additional 200 theaters since the issue of the preceding report, due in each case to abnormal situations directly carried through the war. The usefulness of the association, points out the secretary, has been limited through lack of revenue. Nevertheless the association comes out with a small balance on the right side, and this in face of the very heavy litigation against arbitrary authorities and others seeking to impose restrictive legislation on the industry. One of the most satisfactory features of the association's work for exhibitors is the correspondence bureau conducted by the secretary, Gavayzi King, which mainly through the number of new orders issued under the Defence of the Realm Act has increased enormously. This department has undoubtedly kept many disputes between exhibitors and exchangemen out of the courts. The secretary has only in the rarest instances found it impossible to arrange such matters to the mutual satisfaction of the contending parties. Renting exchanges have almost without exception shown a ready disposition to meet the secretary and conclude fair and just arrangements, with the result that business relations between exchanges and exhibitors have been unimpaired.

The title of the film produced by the Western Import Co. (Triangle) at the instigation of the new Ministry of Food for the purpose of conveying to the public the necessity of food economy has been changed from "Civilians Fall In" to "Everybody's Business." Unlike the majority of propaganda films that have recently swarmed upon the exhibitor, "Everybody's Business" spreads its moral via the drama with half a dozen stage celebrities in the cast. Ralph Dewsbury directed the production at the London Film Company's studio, being specially released from military duties for the purpose.

"Intolerance" celebrated its century performance in the metropolis on Monday at Philharmonic Hall, whither it was transferred from Drury Lane. D. W. Griffith, fresh from his visit to France, gave a short address upon his experiences in the French and British lines, where he has been the guest of the Allied commanders-in-chief. Contrary to several newspaper statements Mr. Griffith has not found any photographic material on the western war front suitable for inclusion in his forthcoming war film. The smoke, noise and disturbance make camera work impossible, says D. W. G.

The William Fox fantasy, "A Daughter of the Gods," has been withdrawn from the London Opera House after a three weeks' presentation.

I am informed that the next official war feature to be issued by the War Office will be entitled "The Battle of Arras." The subject graphically depicts the recent penetration of the formidable Hindenburg line in the region of Bullecourt.

Of the genius the war has given birth, none will live longer in the memory of the public than the work of its two great cartoonists, Louis Raomakers and Capt. Bruce Bainsfather. That of the Dutchman is almost too sordidly tragic to lend itself to motion-picture construction, but Bainsfather's humorous drawings of Tommy's life in the trenches have made excellent material for a series of animated cartoons. Film Booking Offices, Ltd., the new Essanay-M. P. Sales Company distributing exchange, is the agency responsible for their production and release.

In quest of realism for the making of a submarine drama a party of Swedish players have just experienced an uncomfortable encounter with the real thing. Cruising along the west coast of Sweden in search of a location, their vessel was stopped by a German U-boat, and four of the company were taken as hostages. The submarine disappeared, but encountered the sailing vessel again, opening a violent shell-fire around her. The commander of the raider then boarded the ship and after examining her papers returned to his own craft to open up another bombardment. Fortunately the

sailing vessel by skilful manoeuvring escaped and arrived at Gothenburg on the evening of June 5.

A new Barrie film is on the stocks for Lacroque, Ltd., an exchange that has exploited many famous works of English fiction. It is "What Every Woman Knows," and the woman in the film will be Miss Hilda Trevelyan.

The Reuters Association, the only organization of the middlemen of the trade we have here, is discussing the possibilities of amalgamation with the Kinematograph Manufacturers' Association.

T. P. O'Connor, the president of the British Board of Film Censors, has left England for the United States. Although his mission is a political one affecting Irishmen in America, he will doubtless make use of the opportunity of learning first-hand something about the enormous amount of material that comes under his judgment in the course of a year.

The film exchangemen in Glasgow and Scotland generally are evidently not going to be outpaced by the Exhibitors' Association converting itself into a trades union. The name of the new body, which has already been registered, is the Scottish Renters' Association.

New undertakings in the moving picture business are not nearly so numerous as in pro-war days, when each week used to see the incorporation of ten or a dozen new companies. The companies register gives particulars this week of a new Birmingham undertaking capitalized at \$170,000, and named Colossal Productions, Ltd. The moving spirit in the enterprise is Sol. Levy, formerly of Sun Exclusives, who distributed the first batch of Frohman-Equitable releases in this country.

The Kinematograph Trade Council has been discussing again the proposal of its finance committee for the absorption of the British Board of Film Censors into the Trade Council. The main idea is to evenly distribute the cost of maintaining the voluntary system of censorship over the three factions of the industry, manufacturer, renter, and exhibitor instead of continuing under the present arrangement, which saddles all the expense on the manufacturer and the renter. The method of distributing in proper proportion the censorship charges would be by means of adhesive stamps. These in the first place would be supplied by the manufacturer to collect at face value the contributions of the other two sections of the trade. They would be sold to the renter at a premium, and he in turn would attach them to his invoices to exhibitors. After much discussion the proposal was agreed upon and a detailed scheme of working is to be drawn up for the next meeting of the council.

A Glasgow exhibitor has been fined £10 for issuing season tickets not charged with their proper amount of duty under the entertainment tax. The ticket was only "taxed" upon issue at three pence, although it admitted the purchaser six times to the theater.

"The Crisis" (Selig) is at last to be shown to a waiting trade and public. The Scala theater opens with the Churchill story on Monday. Its presentation is singularly opportune from a publicity point of view. The other Winston Churchill was never so much under discussion as now, and the number of people in the trade who confuse the statesman with the novelist is astonishing. He is some publicity man who can teach E. H. Montagu stunts.

The new War Office exclusive, "The Battle of Arras," strikes an entirely different line to any of its predecessors. There is nothing sad or tearful about this subject, none of those stacks of dead and dying which characterized the "Battle of the Somme." It is one inspiring, encouraging chronicle of rapid progress, too quick in movement to become depressing and too variegated to become monotonous. "The Battle of the Somme" showed the British troops just chipping at the heels of the Hun. In "The Battle of Arras" they cannot be seen for dust.

J. B. SUTCLIFFE.

FRANK WOODS JOINS FAMOUS PLAYERS-LASKY.

Frank E. Woods, for the past four years supervisor of productions at the Fine Arts-Triangle studios in Los Angeles, has been engaged in a similar capacity by the Famous Players-Lasky interests. Mr. Woods, who, with Mrs. Woods, has been visiting in New York for the past few weeks, left for the coast on Monday, July 9. Mrs. Woods remains in New York for a few days, when she will follow her husband west.

Indian Notes

By S. B. Banerjea.

A MOTOR dacaity of an unusual character has just been committed in Calcutta. It has features, which will make a first-class film and will appeal to lovers of the morbid and the sensational. The question has been raised in more than one Indian paper whether the crime has been influenced by the kinema, or not. "The Capital," the leading organ of the commercial community in India, observes in this connection:

"I do not think it silly to discover in this crime the malign influence of the cinema. It is notorious that the best "draw" at any of the picture houses in Calcutta is the film depicting successful and sensational crime. This is specially true of the Indian clientele who fill the cheaper seats. I have directed attention to the danger more than once; but although we have a cinema central committee, no check has been placed on exhibitions far more dangerous to the public weal than the inebrity of Max Linder and the coarseness of Charlie Chaplin. Old women, even if they chance to wear trousers, have keen noses for purience, but no eyes for incitement to outlawry. The Burra Bazar crime was planned on the cinema ideal and would have succeeded had the locality swarmed with paramallas. The Bengalees are quick to learn from the printed page. Robbery under arms followed the introduction of the cinema, which proves conclusively that pictures have a more powerful educative effect on the badrahog than pedestrian letter press."

The extract is long, but it amply repays perusal, for it shows that the European community in India will not care to have "robbery under arms" and similar other films in this country. Will manufacturers of sensational films please note this fact?

Should they ignore the warning, they would find themselves in trouble in Indian waters, sooner or later. They will be interested to know that a bill providing for the licensing of cinematograph theaters and a censorship of films will be introduced during the Simla session of the Imperial Legislative council. The bill, I may add, is now being drafted, and will be circulated among the provincial governments for opinion before consideration.

* * *

In Calcutta we have a censor committee for each of the leading houses. It is stated that "the different management are satisfied with results so far and that private exhibitions for the benefit of the censors have led to nothing but harmony." So far so good. But we are also told that the habit of the censors to air their views during the running of a film is objectionable, and they have been advised to compare notes afterwards, so that the views of one can have no influence on the views of another. It is to be hoped that the censors will appreciate this suggestion.

* * *

The Bombay office of the Universal Film Co. has issued a notice stating that pirated copies of their films are being imported into India. I for one did not know that film pirates were working in this country. I hope, however, that the warning issued by the Universal Film Co. will put all exhibitors on their guard and that I shall not have to record their doings in these columns at any time.

* * *

The Grand Opera House of Calcutta has been leased by Mr. Dricasse of the Bijou. It is being reconstructed from top to bottom at enormous expense. It will be named the Bijou Grand Opera House. The proprietor expects to have vaudeville and other companies at this new theatre at no distant date. I wish him all success; but I hope he will show us the best American films, and not confine himself to those of British manufacture solely.

* * *

The advent of American enterprise in India has alarmed several bioscope theater owners, who specialize in all-British films. One of their organs in India has written an article advocating a bold stand against the "American invasion," which threatens the existence of British theater owners. The arguments advanced by the writer of the article are not convincing. It would be well if I told him (and those whose cause he advocates) that the Indians, who were the chief patrons of bioscopes, did not care whether a film was British or American, so long as it appealed to them. I myself have

seen several all-British films which drew very thin houses. The moral is obvious. If you want to succeed, give the people what they want, not what you think they should see. The "threatened" American invasion is, to my mind, calculated to yield good results. Ver. sap.

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The compulsory system of military training in India has not disturbed the film trade, for this is largely in the hands of the Indians. The number of British-owned kinema houses can be counted on one's fingers. If, as a result of the compulsory service, they are shut down, the bioscope going public will not suffer at all.

* * *

I am certain that the manufacturers of films, in which some Hindu character is introduced, do not purposely represent it in black color. I have seen several films, all American, in which "Hindus" have been allotted the parts of swindlers, rogues and vagabonds. As white filmgoers are likely to imbibe a false opinion of Hindu character, it would be well if care were taken to have noble characters as well. There are rogues and vagabonds everywhere. Why should the parts of rascally people be allotted to the "Hindus" always? I have seen Hindu filmgoers resent representations of criminal Hindu characters, as exhibited in several American films screened in this country. I hope film manufacturers will note the above fact, and take care that they do not hurt Hindu feelings.

* * *

I am delighted to learn that at least one American film manufacturer has engaged the services of young Indians to fill certain roles. I make no doubt they have been giving satisfaction to their employers. Europeans and Americans can never successfully fill Hindu parts. The manners and customs of the whites are totally different from those of the Indians. So, if correct renderings are desired, it is advisable to employ Indians, of whom a goodly number can always be found in different parts of the States.

GOLDWYN SEEKS TO ENJOIN MABEL NORMAND.

Suit has been instituted by Goldwyn through Gabriel L. Hess, general counsel for and secretary of the company, and John B. Stanchfield, of Stanchfield & Levy, has been retained as attorney and as special counsel to obtain an injunction preventing Mabel Normand, screen comedienne, from working for any other concern or individual.

It is claimed that Miss Normand entered into a contract on September 16, 1916, with Samuel Goldfish, whereby she was engaged to be starred in motion pictures under his management for a period of two years at a weekly salary of \$1,000.

Upon the formation of Goldwyn Pictures Corporation Miss Normand's contract was assigned to Goldwyn.

WESTINGHOUSE SALES MANAGER PROMOTED.

Samuel Lindsey Nicholson, who has been sales manager of the Westinghouse Electric and Manufacturing Company since 1909, has been promoted to the position of assistant to the vice-president, with headquarters at East Pittsburgh. Mr. Nicholson is unusually well known throughout the electrical profession.

H. D. Shute, whose election as vice-president of the Westinghouse was recently announced, will have executive charge of the company's commercial organization, both domestic and export, succeeding Vice-President L. A. Osborne, whose headquarters have been transferred to New York.

NEWSPAPER MEN FACE CAMERA.

The New York Press Association learned it could act last week. The cause of it all was a visit to the studios of The Whartons, during the convention of the association here.

One of the entertainments scheduled for the association was a visit to the Wharton plant, and when the members arrived at the studios, they found cameras waiting for them everywhere. What was more natural than that directors should shout orders and the members of the association follow the commands while the cameras clicked? Later the near actors viewed themselves on the screen.

FILM AGENCY CLOSES OFFICE.

Readers will note from our advertising columns that the New York office of the Albion Cinema Supplies Company has been closed and that all business should now be directed to the London office, 6, Dansey Yard, Wardour street, London W.

William L. Sherrill Talks

WILLIAM L. SHERRILL, of the Frohman Amusement Corporation, came to the industry little more than four years ago, inexperienced in the manufacture of motion pictures and inexperienced in the many peculiar ways which may be claimed as belonging solely to the industry. Since the day of beginning of activities of his corporation, he has applied and rigidly adhered to an application of the



Wm. L. Sherrill.

principles of commercial trading, and the success which has been resultant speaks in proof of Mr. Sherrill's contention, "Commercial procedure in the conduct of any business is one of the laws of success." In speaking of the future of the industry, Mr. Sherrill makes the following interesting observation:

"I do not feel equipped to venture comment upon the technical perfection or digression of the finished motion picture production. That is the office of the technical man of many more years of experience than I have at my command in the making of motion pictures. I am also a bit reticent as to any criticism of the methods of distribution

of product, although I have had the advisability of the territorial rights method proved conclusively to me by the success which the Frohman Corporation has met in that method.

"While I have endeavored to give close study to the workings of both studio and laboratory during the few short years of my motion picture experience, still, the abundance of capable ability which is to be purchased for the execution of these departmental results make technical discussions, to my mind, a subject for the technically trained mind. I do, however, feel particularly gratified with the great measure of success which the adaptation of commercial principles, such as have been taught to me in other commercial walks and the financial world, has brought to our corporation.

"For many months we have been making a careful study of the needs, requirements and desires of both exchangemen and exhibitors, and the results of our declaration to these men that we intend to heed their suggestions and to lend them every aid in the exploitation of Frohman product has been in excess of our wildest anticipation. The response has indeed been most gratifying, and a further substantiation of my contention that excellence of product must have coupled with it service and co-operation if the full quota of success is to be met for all concerned.

"The Frohman Amusement Corporation is in the business of manufacturing motion picture to stay, and it realizes that the success of the future is to be measured in no small way by the amount of co-operation to be given to the distributor of our product.

"I do most seriously expect that at no distant day the matter of thorough co-operation between manufacturer and his buying exchangemen and their exhibitors will play as much importance as the excellence of production, and with the keen competition which undeniably exists at present, the abundance of production, etc., manufacturers may well look toward commercial procedure as a factor of utmost import in their future success."

GEORGE EASTMAN IN RED CROSS FILM.

One of the most popular films of New York state right now, from an exhibitor's standpoint, is the Red Cross picture recently made by the Whartons as their donation to the Red Cross fund of America. Following its first week in Rochester, where it was used to stimulate giving to the Red Cross fund during the President's drive for a hundred million dollars, it now is being booked in all houses throughout New York. George Eastman, head of the Eastman Kodak company, and other notables appear in the film.

Producer, Have a Conscience!

By Margaret I. MacDonald.

NEVER before in the history of the moving picture has there been as serious a call on the conscience of the producer as at the present time, when the screen is expected to bridge that gap between work and more work at the various military camps throughout the country, as well as providing recreation and moral stimulus for the men in the trenches who are here today and gone tomorrow.

We are brought face to face with the necessity for the application of wholesome and inspiring entertainment for these men who in their period of segregation are forced to withstand greater horrors than any of us know. And through the various sociological organizations which are busying themselves with war time morals we are made to realize the possibility of vice and of stimulating flagging morality. It is therefore up to the producer now if never before to burn the midnight oil in trying to make his product the cleanest and best sort of recreation.

The kind of pictures that we would suggest are not necessarily preachments nor the so-called moral uplift pictures. Such pictures frequently fall short of their mark and lack the necessary recreative quality to carry them over. A good drama or even melodrama containing the proper moral balance is always acceptable. But to be righteously effective it must be clean with its vision inclining upward rather than downward. It must avoid suggestions of vice and of unwholesome methods of living. Its principal characters should be of that nobler type which moves on an elevated plane of morality, and which battles victoriously with whatever evil chances to cross its path.

Ignoble types, which are necessary to the realism of many stories, should be visualized with a view to inspiring aversion for such types and their methods of living. Refined comedy or even slapstick comedy in its wholesome form is an excellent tonic for tired nerves or drooping spirits. Comedy we need and must have; but above all things let it be clean comedy. Such comedies as the following, for instance, are for the most part mirth inspiring and harmless: "Max in a Taxi," Essanay-Linder; "Easy Street," Mutual-Chaplin; "The Clock," Bluebird; "The Cop and the Anthem," Broadway Star Feature, adapted from an O. Henry story; "A School for Husbands," Paramount-Lasky; "Wild and Woolly," Arctcraft-Fairbanks; "The Magnificent Meddler," Greater Vitagraph, and any of the Metro-Drew comedies.

As samples of clean, entertaining drama and comedy-drama, we would suggest "Primrose Ring," Paramount-Lasky; "The Law of Compensation," Selznick; "A Naked Soul," Brady-International; "Builders of Castles," K-E-S-E-Edison; "Wolf Lowry," Triangle-Ince; "The Poor Little Rich Girl," Arctcraft-Pickford; "The Barrier," Rex Beach; "Great Expectations," Paramount-Famous Players; "Little Lost Sister," K-E-S-E-Edison.

This does not include such productions as "Joan the Woman," which stands for itself as one of the most perfect of moving picture productions.

Good samples of melodrama are "The Blue Envelope Mystery" and "The Girl Phillipa," Greater Vitagraph, and "The Message to Garcia," K-E-S-E-Edison. Some of the recent serials also provide good types of melodrama, such as "Ultus," a Gaumont production not yet released; "Fantomas," also from Gaumont, and released through the Mutual Film Corporation; "The Voice on the Wire," Universal, or any of the Pathe serials such as "The Perils of Pauline" released some time ago.

It is not too much to say that the morals of the entire world are in a large measure at the mercy of the moving picture screen. Many of its children base their ideas of life on what they see on the screen. Its people depressed, afflicted, and under the shadow of a great war turn to the most easily acquired and most diverting form of recreation, that which is found on the screen. It is therefore up to the producer at this most critical period of the world's history to do his "bit" by devoting the best efforts of himself and of his employees to the making of only the best class of picture.

DOUD SEEKING A MARKET.

Omer F. Doud, general manager of the Fielder Film Corporation of Chicago, was in New York City during the week of July 2, arranging market facilities for the product of his company. Mr. Doud is quite enthusiastic over the quality of his first release.

Whartons Open Offices in New York

Through Their Releasing Corporation They Will Issue Products in New York and Northern New Jersey.

WITH Edward Small and Charles J. Goetz as the active managers, The Whartons, of Ithaca, announce the forming of the Wharton Releasing Corporation, with offices in New York City. The intention of the new company is to handle its products direct to the exhibitor in New York State and northern New Jersey and to afford better facilities for marketing of "The Great White Trail" and other products made by the makers of "Patria" and "The Exploits of Elaine" to the various states rights and foreign buyers.

Leopold D. Wharton is the president of the new affiliation of the Ithaca plant, but Mr. Small and Mr. Goetz will be the active men in New York, Mr. Wharton's time being largely taken up with production. The Whartons believe that in Mr. Small and Mr. Goetz they have two men who are amply able to handle the Wharton productions. Mr. Goetz has been in the film business for years, having been associated with the selling end of the Fox, the World, the General and Artcraft companies, while Mr. Small is well known in the amusement field, having been secretary of the Master Drama Features and formerly associated with Marcus Loew.

Offices have been opened by the new corporation at 130 West Forty-sixth street, Suite 901, where salesrooms, projection rooms and all other conveniences for buyers and exhibitors have been provided.

"The idea upon which we are to work is to be one of service," says Mr. Goetz. "We believe in giving both the state right buyer and the exhibitor the most that we possibly can give him for the money. Of course, the first thing in our consideration is the quality of the picture—and after giving that we hope to aid in every possible way in sending the public to see that picture.

"We are holding New York and Northern New Jersey for ourselves, inasmuch as we are fully equipped to handle these two states from a straight exchange basis, booking the pictures into the various houses in the regular way. The rest of the country, naturally, will be state righted."

LANCASTER EXHIBITORS HELP RED CROSS.

During the week of June 30 all the theaters of Lancaster, Pa., devoted the proceeds of the matinee to the Red Cross Fund. The operators and stage hands also contributed their pay for the afternoon. Among the houses were the Hamilton, Colonial, Hippodrome, Grand, Penn and Scenic. There was no fixed charge of admission, patrons being permitted to go as high as they liked.

MILTON SILLS JOINS IVAN.

Milton Sills, who was accorded the stellar honors by his wonderful characterization of the role of Joseph Stanton in "The Honor System," has been engaged by the Ivan Film Productions to create the leading male role in the next production soon to be released by that company. Edmund Lawrence, the director of the new production, has given him a role which will best serve to bring out M. Sills's talents.



Scene from "The Little Boy Scout" (Paramount).



Scenes from "Fires of Rebellion" (Bluebird).

ELSIE FERGUSON STARTS WORK FOR ARTCRAFT.

Elsie Ferguson has now commenced activities on her initial photoplay for Artcraft, "Barbary Sheep," by Robert Hichens. One of the most attractive dressing rooms ever given a star was prepared for Miss Ferguson by Studio Manager Lowe at the Famous Players-Lasky plant at Fort Lee. The production is being staged under the direction of Maurice Tourneur, who reports rapid progress. Mr. Tourneur is highly enthusiastic over the manner in which his new star is quickly adapting herself to the demands and conditions of studio work.

OLD MACHINES ACCEPTED IN TRADE.

So as to assist exhibitors with the latest type machines, the United Theater Equipment Corporation has notified its branch managers to accept old apparatus now in service in part payment for new equipment and machines. A liberal allowance will be made for used machines, and exhibitors will be able to save a considerable part of their purchase price by turning in their old equipment to the United Service Station.

REID TO BE FARRAR'S LEADING MAN.

Wallace Reid has been selected again to appear opposite Geraldine Farrar in her forthcoming Artcraft picture on which work will be commenced shortly. Mr. Reid played the lead to Miss Farrar in "Joan the Woman" with notable result, and is at present enjoying a short vacation before commencing activities on the new production.

WILL SOMEBODY SHOW THIS TO F. H. R.?

Douglas Fairbanks recently asked the operator at Clune's Los Angeles Theater how he liked his new Artcraft film, "Wild and Woolly."

"Fine," replied the manipulator of the projection machine; "there isn't a hole in the entire film."

FOTOPLAYER SECURES NEW INSTRUMENT.

The American Photo Player Company has recently secured control of the company manufacturing the Robert Morton Symphonic Orchestra, the factory of which is situated at Van Nuys, Cal. This instrument is said to be the last note in improved methods of organ construction and technical performance.

L. H. BUELL TO BUY FOR TRIANGLE.

L. H. Buell has assumed his duties as purchasing agent of the Triangle Culver City studios under the new management. Mr. Buell comes to the Triangle with an enviable record as a buyer, after terminating a seventeen months' connection with the Universal Film Company.

ARTHUR S. KANE IN TOWN.

Arthur S. Kane, Pacific Coast representative for Artcraft, arrived in New York last week on a business trip.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Little American"

New Standard Set for Motion Picture Drama by Six-Reel
- Artcraft Release, Written by Jeanie MacPherson,
Staged by Cecil B. De Mille and Starring
Mary Pickford.

Reviewed by Edward Weitzel.

AFTER witnessing "The Little American" the one improvement that will possibly suggest itself is a change of title. This five-reel photoplay, written by Jeanie MacPherson, staged by Cecil De Mille, and starring Mary Pickford, is so superior in theme and craftsmanship to any of the previous



Scene from "The Little American" (Artcraft).

Pickford pictures that it should have been dignified by a title more in keeping with its merits. However, this conclusion can only be reached after seeing the photoplay, and everyone is going to see "The Little American" and then advise his neighbor to go and do likewise.

To begin with, the theme is right up to the minute, the United States and the battlegrounds on French soil being the scenes of action. Next, and most important of all, it is drama in the best sense of the word. It is also the story of the love of a man for a maid, and no matter how broad the interests involved and how surprising the truth with which the realities of the present world conflict is brought home to the spectator, it is the destiny of this man and this woman that absorbs the attention and places their fate above everything else in the story.

Angela Moore, a young American girl living in Washington, is courted by Karl Von Austrein, an attache of the German Legation, and Count Jules de Destin of the French Embassy. Angela prefers Karl. At the rumor of war each of the men returns to fight for his native land. Later Angela is sent across the Atlantic to join her great aunt, a French lady of title. The ship is sunk by a submarine, but the girl is saved and reaches the chateau, only to find it full of wounded French soldiers and her aunt dead. Angela takes charge of the estate and meets the count, who intrusts her with the workings of a secret telephone that may be used to help destroy the chateau by gun fire in case it is taken by the Germans. This happens, and Karl is among the invading forces. He has heard that Angela went down with the ship, and has allowed himself to be influenced by the acts of immorality practiced by his brother officers. When he discovers a young girl trying to hide from the invaders he seizes her in his arms and finds that she is Angela. Horrified at his act, he does his best to save her from the fate that befalls the other women of the chateau. The subsequent action shows the American girl aroused to contempt for her own life at the brutal treatment dealt the helpless men and women about her. She phones the necessary information to the French gunners, is discovered and shielded by Karl and both are sentenced to be shot, when these facts are brought to light. They are made to face a firing squad, are saved by a

chance shot from the French guns and find freedom at last when Angela's French admirer secures Karl's release from a concentration camp.

Placed in imaginary surroundings, such a tale would constitute an ordinarily good melodrama. With a background of actuality and told in the remarkable realistic manner employed by Director De Mille, it grips the interest and sways the emotions with irresistible force. Every detail of the production, the sinking of the ship, the tide of battle that ebbs and flows about the old chateau, are reproduced with great fidelity. But beyond all else in its ability to work its will with the man in front of the screen is the splendid forward thrust of its incessant movement. In editing the film everything has been pared down to the essential with the same thoroughness that marks the playmaking of Eugene Walter. It is hardly necessary to add that no time is wasted with cut-backs. "The Little American" is screendrama. May its tribe increase!

It is a pleasant task to record the fact that Mary Pickford meets this advance in her medium for expressing her art with complete success. Angela Moore is forced to face experiences that would try the soul of the bravest, and is not found wanting. Although the tragic note has not been granted to Miss Pickford, it does not prevent her from giving a consistent portrayal of the character and making clear the horror and righteous determination that fills her heart at sight of the suffering around her.

The list of fine impersonations includes the entire cast. Jack Holt as Karl, Raymond Hatton as the Count, Hobart Bosworth as the German Colonel, James Neil as Senator Moore and Ben Alexander as Bobby Moore have the most important roles next to the stars.

Pathe Pictures

"The Last of the Carnabys," Five-Reel Astra Drama, Featuring Gladys Hulette, and "Borrowed Identity," Third "Fatal Ring" Episode.

Reviewed by Ben H. Grimm.

PATHE'S feature release for July 22—"The Last of the Carnabys," a five-reel drama—brings Gladys Hulette to the screen in a somewhat different role than those in which she has been seen in recent releases. Her part is a sympathetic and appealing one, and her portrayal of the role



Scene from "The Last of the Carnabys" (Pathe).

adds laurels to her fast-growing crown. William Parke's direction is the other outstanding feature of the picture. The direction, together with the work and personality of the star and her support, and a fairly interesting story by Samuel Morse, combine to make the picture a good program release. William Parke, Jr., again is seen opposite Miss Hulette, but in this latest Astra production there is not the customary romance between the characters played by them—they are sister and brother, the last representatives of an old and famous New York family. There is no dominant love interest in the picture, stress being successfully laid on an appeal for sym-

pathy with the girl who overcomes obstacles in living up to the traditions of the Carnaby family.

Space limits the many good things that might be said about the senior Mr. Parke's direction. The atmosphere is in harmony with the story; some lightings are especially fine, and there has been much attention paid to detail—all of which makes for the better entertaining value of the film.

The last hundred feet or so of the picture, however, are not in keeping with the consistency of the whole. The ending is rather peculiar and, although happy, to some may be more or less disappointing.

The cast is a well-chosen and an able one. Each of the types fit almost perfectly. Important in support of the principals are Paul Everton, Harry Benham and Eugene Woodward.

"Borrowed Identity."

Exciting fight scenes on board a yacht add interest to "Borrowed Identity," third two-reel episode of Pathe's "The Fatal Ring" serial. This episode shows how Pearl—played by Pearl White—and her followers are rescued from the house of mystery. The reporter is sent to cover ship news by his editor. Pearl and Knox are lured to a yacht and there made prisoners by Carslake. Pearl escapes in the guise of the girl who lured her to the yacht. Pearl and Carslake get on a boat and, at the point of a gun, Pearl obtains the setting and the diamond. Carslake jumps from the boat and Pearl gets the police. The police go to the yacht and battle with the gang. Pearl is saved by the reporter. The end shows that Carslake still has the real diamond.

"The Beloved Adventuress"

Kitty Gordon the Star of a Five-Reel Photoplay by Frances Marion That Is Dramatic But Sordid in Theme—
Directed by William A. Brady.

Reviewed by Edward Weitzel.

THE character acted by Kitty Gordon in "The Beloved Adventuress" is Juliette La Monde, a musical comedy star, who is surrounded by admirers. The one to whom she gives her heart, however, is a married man, who leaves his wife to live with the fascinating actress. Each professes to be madly in love with the other, but when Juliette's young sister comes to live with her, Morgan Grant, the ardent gentleman, at once transfers his affections to the other member of the family; but Juliette saves Francine from disgrace by firing a bullet into the faithless one and putting a stop to his love making forever. She then goes to France and joins the Red Cross, dying bravely in an attempt to rescue a wounded woman, who turns out to be the discarded wife of Morgan Grant. The younger sister, her eyes opened at last,



Scene from "The Beloved Adventuress" (World).

marries a manly young chap who is worthy any good woman's love.

This more or less truthful story of the life of an actress was written by Frances Marion and directed by William A. Brady. The president of the World Film Corporation has placed the scenario on the screen with the completeness of an experienced director. Kitty Gordon acts the part of Juliette with authority, and dresses it gorgeously. Her gowns will delight the members of her own sex. Frederick Truesdell, Jack Drumler, Lillian Cook, William Sherwood and Pinna Nesbit are the leading members of a cast that support the star most effectively.

Warren Working on Second Picture.

Edward Warren is busy at work on the second production under his own banner. It promises to excel even the settings of "The Warfare of the Flesh," and as is the custom of Mr. Warren an all-star cast is being used. The theme will be a pleasing heart-story of the present day.

"When True Love Dawns"

Susan Grandaise in Five-Reel Brady-International Photoplay That Shows the Artistic Perfection of French-Made Pictures, Directed by Louis Mercanton.

Reviewed by Edward Weitzel.

THE second Brady-International release featuring Susan Grandaise, "When True Love Dawns," confirms the impressions made by the first picture—that for artistic perfection these photoplays are in a class by themselves. Direction, acting and photography are all of the highest order and have a distinctive quality as marked as a painting by some celebrated master.

The story of "When True Love Dawns" is a variant of Ohnet's "The Ironmaster." Susan Breville, a young girl of wealth and social standing, loves an artist, but gives him up and marries an elderly millionaire named George Destray to save her grandmother, the Duchess of Breville, from poverty. Her husband is engrossed with his affairs and Susan renews her acquaintance with the painter, now a successful man. She



Scene from "When True Love Dawns" (World).

imagines that she can be happy only with him and agrees to an elopement. Destray learns of this and plans to put himself out of the way so that there shall be no bar to Susan's happiness. The owner of a stone quarry, he adjusts a blast so that the explosion will kill him, but Susan discovers his intent in time to prevent it and realizes at last that Destray is the man she truly loves.

As the heroine of "When True Love Dawns," Susan Grandaise is called upon to portray a different type of young womanhood from her role in "A Naked Soul." Susan Breville has all the innocence and grace of the other character, but her rank in life is much higher and she adds the experience of a wife to the influences that mold her nature. These subtle distinctions are brought out by the actress with the fineness of touch and charm of person that make her performances a continual delight. The scene where she agrees to go away with the artist is played without a suggestion of the grosser passions: Susan's resolve is that of a woman who feels that she can no longer live a lie for her own sake, but more for the man whose name she bears. The beauty of pose and gesture which is hers and which makes her so effective before the camera, is given full play in this picture. The taste of Miss Grandaise in the selection of costumes is another telling point in her favor.

To Albert Signer as George Destray go the chief acting honors of the cast. His performance endows the millionaire with a nobility of character that regulates his every act, and is accomplished with an ease and naturalness that make the illusion perfect. Brenton Marchville as Robert Breville, Paul Guide as Paul Lancy, and Marie Jalabert as the Duchess of Breville, are worthy their distinguished companionship.

Louis Mercanton again shows his mastery of composition and balance in his groupings, and his ability to infuse the extra people with the spirit of the scene.

"A Place in the Sun"

In Essanay's "Do Children Count?" Episode Little Mary McAlister and Associates Do Fine Work.

Reviewed by Arthur W. Courtney.

THE title of the latest episode in Essanay's "Do Children Count?" series has little connection with the story. It is called "A Place in the Sun." In this picture Little Mary McAlister is assisted by two little boys and a bull pup. This cast makes it an excellent child picture. The smaller of the two boys has a way of laughing which seems to consist in opening his whole face. The pup will eat anything, even if it is on a fork or a spoon.

Little Mary's family is in want. She finds an old miser's wallet on the street. Her mother has told her that the Lord will provide. So she takes the wallet as sent by Providence.

She orders all the supplies the family needs. Then the old miser traces her and has her arrested. The judge in the juvenile court pays the miser out of his own pocket the money which Little Mary has spent from the wallet.

Mabel Bardine has maintained a consistently vivid impersonation of Little Mary's mother all through the series. In this episode she is a poor woman in ill-health. We must not forget that much of Little Mary's success depends upon this characterization.

Little Mary is the typical little mother while her own mother is ill. She clears away the table, wipes up the floor, washes the jam from her little brother's face, and lays the older boy across her lap—to sew up a tear in his breeches. As has been observed in other reviews of this series, the children here really act. This raises the picture above the class in which children are merely lovable children. Children in the audience will be intensely interested in this episode. It is something they can understand. In its way it is a modern fairy tale, too.

Kalem Shows Two Stingarees

Also the Last of the American Girl Series, in Which Marin Sais Does Excellent Riding.

Reviewed by Arthur W. Courtney.

STINGAREE will have to get another white coat. He exchanged clothes with a young man who was going to take a position as clerk in a bank in New South Wales, and he did not get his coat back. This happened in an episode of "The Further Adventures of Stingaree," called "A Double Deception." Edythe Sterling is the banker's daughter very anxious to meet the romantic Stingaree. When she meets him in disguise, of course, she does not recognize him. She dons an ill-becoming riding-habit and rides off, side-saddle, into the country, where she finds the bogus Stingaree, who has escaped from Howie.

In "An Eye for an Eye," Stingaree finds a lamb with a broken leg. He carries it to the shack of Gypsy Prince, a gambler. In a game, the gambler uses loaded dice and wins from Stingaree. Later, Stingaree gets even. He holds up a stage upon which Gypsy is a passenger. He makes him restore to another passenger, Tom Banks, money which he has won from him. Then Stingaree arranges the meeting of Tom and the girl he has been kept from marrying by the debt on his mother's homestead.

The author, E. W. Hornung, has done an excellent bit of characterization in Stingaree. The actor, True Boardman, makes up the character as dissipated about the eyes. This is unfortunate. Some people dislike pictures where, they say, "the actors look dissipated." Howie is played by Hal Clements. He did not originate this character. He played it in the first episode of the present series. Not much acting is required of Howie in these two episodes.

The last of "The American Girl" series is "The Ghost of the Desert." Marin Sais is at her best when she is astride a horse. She does some excellent riding in this picture. She also wears a beautiful gown. But that is before she starts out on the trail of Devil Dorgan. He is the ghost who comes to life after twenty years.

"Patsy"

Five-Reel Fox Picture with June Caprice First as Ragged Princess and Then as Ingenious Maiden Making Love.

Reviewed by Hanford C. Judson.

THERE were better possibilities in the story of this picture, "Patsy," than the Fox Film studio has brought out. It has one extremely well directed situation, but the heroine fails to make any real impression in this role. One might be tempted to say that the director, John Adolph, did not think much of his material as a whole and put all his imagination into the part that appealed to him. To tell the cold truth, the scenes in the room of the villainess (Edna Munsey) with Joseph Gramby and Harry Hilliard make every scene in which the heroine (June Caprice) appears seem thin. There is no true ingeniousness in her presentation of Patsy, and the director let her wear clothes, both night and day gowns, that no mountain girl would be at all likely to have so soon after she arrived in the city. Besides, the picture drags along unmercifully.

The early scenes of the story show the heroine as a ragged tomboy girl of Southern mountains. The scenes are full of obvious acting and are kept on much too long for real effectiveness. She is sent to the city where a one time friend of her father's whom she doesn't know is dead is expected to meet her. The man's son, who is a good sort but is leading a speedy life, gets the letter and expects Patsy a boy. It astonishes him to see her; but he takes her home and wants the old butler to take care of her. They decide to get a housekeeper. The picture attempts the ingeniously embarrassing, but the actress fails to persuade us of her sincerity. The counterplot, in which a scheming woman has caught the young man in his cups and made him think he has married her, gives the story a new lease of life; but we are let into the secret that she is the faithful butler's wife too soon and we can foresee the end when the butler will see and recognize her.

"Neptune's Naughty Daughter"

Alice Howell Featured in Two-Reel Century Comedy That Is Crammed with Action—Distributed on State Rights.

Reviewed by Ben H. Grimm.

IT WOULD hardly have been possible to get more action into a comedy that is contained in the two reels that comprise "Neptune's Naughty Daughter," a Century Comedy featuring Alice Howell, and which is for distribution on the state rights plan. More things happen during the running of



Scene from "Neptune's Naughty Daughter" (Century).

the two reels than usually happen to the heroine of a paper-covered thriller; and if the piece does not make every one who sees it laugh a few times at least, there is something wrong with that person.

Alice, the daughter of a fisherman, besides pulling some of her own stuff, gets shanghaied. But this happens only after she has done her comical best to overcome the villain and go to her sailor-lover. But when she gets on the ship she starts things, and from then on they happen so rapidly that one can scarcely get one's breath between smash-up, boat collisions, etc.

Directed by J. G. Blystone, the comedy is a very good example of the rapid-fire type of fun.

"The Message of the Mouse"

Six-Reel Vitagraph Blue Ribbon Feature Written by George R. and Lillian Chester and Directed by J. Stuart Blackton.

Reviewed by Edward Weltzel.

THIS Blue Ribbon feature, "The Message of the Mouse," may be strongly recommended to lovers of much villainy, of mysterious rooms with secret panels and fireplaces that turn at the pressure of a button and reveal a stairway for the convenience of the arch-plotters when hard driven by the police. George R. and Lillian Chester have written a six-reel scenario that starts off entertainingly and maintains the interest in a clever plot right through to the finish.

The story takes its title from a bit of paper torn from a cipher message which a mouse picks up and drops in the bedroom of the heroine. The ambassadors from five different nations are concerned in a plan to destroy, as far as possible, our merchant marine, and to divert billions of American capital to their own countries. The daughter of a wealthy ship-builder gets an inkling of the plot from the bit of paper and helps the secret service officials to run down the conspirators.

Anita Stewart plays Wynn Winthrop, the heroine. The part is well within her capabilities and she is as pleasing as ever as the kind of refined but courageous American girl she does best. L. Rogers Lytton is adroit as the chief plotter, and excellent impersonations are contributed by Julia Swayne Gordon, Rudolph Cameron, Franklyn Hanna, Robert Gaillard and Bernard Seigel. J. Stuart Blackton's direction of the picture is equal to its needs.

Terry Human Interest Reel

Second of the Series Presented by A. K. Company Demonstrates Character Reading by Shape and Color of Eyes.

Reviewed by Margaret I. MacDonald.

THE second of the Terry Human Interest series which deals with the possibility of reading character in the face demonstrates its claims by means of the eye, and is entitled "Character as Revealed in the Eye." Various kinds of eyes are shown and their meaning read in an interesting and easily credited manner. The eyes of President Wilson, William H. Taft, Billy Sunday and General Pershing are referred to by pen and ink sketches as living examples of the truth of the teachings of Jessie Fowler, upon whose studies are based the claims of the picture.

On the same reel with "Character as Revealed in the Eye" are some child studies from Little Italy on New York's East Side.

The Selig-Hoyt Comedies

"A Rag Baby" and "A Runaway Colt" Are the Fourth and Fifth of the Series, and Both Can Be Recommended as Telling Mirth Makers.

Reviewed by James S. McQuade.

RECOUNTING my own experience while viewing the fourth and fifth of the Selig-Hoyt comedy series, I can vouch for their catching farce-comedy qualities. The fourth is "A Rag Baby" and the fifth "A Runaway Colt," and they exercise a continuous tickling of one's risibilities.

"A Rag Baby."

In "A Rag Baby" we are treated to the further antics of James Harris, who takes the part of Tony Gay, brother of Clara (Amy Dennis), whose husband has stolen her baby. The merry doings of the farce comedy revolve around the recovery of the child.

Tony buys a drug store so that he can have the pleasure



Scene from "A Rag Baby" (Selig).

of filling prescriptions for his beloved brother-in-law and thus keep him confined to bed, while the plan for recovering the baby is being worked out. He engages Old Sport (William Fables) as his clerk, and what that worthy does not know about filling prescriptions can be imagined when it is told that he is a pugilist, in training for a bout with Dusty Bob, nicknamed the Dusty Hitter. Tony is just as ignorant in the matter of drugs.

The scenes in the drug store produce riotous mirth, and an end is put to them by the explosion of a bomb which demolishes the store and sends Tony and Old Sport heavenward for a time and then drops them through the roof of a girl's boarding school, where the missing baby is eventually found.

The release date is July 9, through K-E-S-E.

"A Runaway Colt."

In this Hoyt farce comedy we have still more riotous fun. James Harris appears as Elias Simpkins, an energetic farmer with a pretty daughter. Her name is Letty, and she throws goo-goo glances at the hired farm hand, Hank Higgins, a lubberly yokel who excites the major portion of the mirth. William Fables plays the role with an abandon that sometimes causes the spectators to suspect that all is not quite right in the region of his midriff.

The ingenuity shown in the scene where Hank, innocently chopping wood, contrives to hoist his future father-in-law high in the air and then deposit him at the bottom of a deep well, will never fail to raise screams of laughter. Another clever trick is shown in the scene where the big, sissified son of Judge Short is making love to Letty and is interrupted by the kick of an old horse which stands behind him. The momentum lands the lover high in a tree top and, seeing that the tree has no lower branches to assist one in climbing it or getting down, Hank solves the difficulty by felling the tree and then releasing the half dead victim from the heavy branches that press him to the earth.

Hank's clever scheme to defeat his future father-in-law, after a spirited mauling match, and then flying with Letty to get the marital knot tied, will not fail to give a strong finish to this merry farce.

The release date is July 23, through K-E-S-E.

"Lady Barnacle"

Viola Dana in Entertaining Five-Reel Metro Screen Version of Edgar Franklin's Sprightly Novel.

Reviewed by Edward Weitzel.

IT would probably surprise the natives of India if they knew the amount of comedy entertainment they have furnished for the screen in the United States. "Lady Barnacle," a five-reel Metro screen version of Edgar Franklin's novel, has a Hindu heroine whose attempt to reach her lover in this

country causes her to attach herself to a modest and immaculate young man from Boston when he leaves India for his native land. She gets her unwilling traveling companion into all sorts of amusing situations on the voyage over, breaks up his love affair with a young woman on Beacon street, and nearly makes him fall a victim to her father's wrath. However, after a too long drawn out finish, she explains matters to the satisfaction of all concerned. The most of the action is capital farce, although the motives are serious, and the entire story is given an originality of handling that is refreshing.

The production has been treated handsomely in the way of locations and the other adjuncts of a well-made picture. Director Collins displays his customary good judgment all through the five reels, and "Lady Barnacle" may be introduced to all grades of moving picture spectators with every assurance that she will meet with a warm reception.

Viola Dana, whose ability in types of the Hindu Princess class has been clearly proved, plays the title role with the same charm, unforced humor and honesty of purpose that has previously distinguished her impersonations. This little lady may always be depended upon to give to her work the best that is in her, and her best is a very excellent example of screen acting. Robert D. Walker as the good young man from Boston performs the difficult task of winning a strong liking for the character. The other members of the cast are worthy the company they keep.

"The Car of Chance"

Five-Reel Bluebird Release Featuring Franklyn Farnum Has Fair Plot but Is Too Deliberate in Action.

Reviewed by Edward Weitzel.

THE Bluebird five-reel feature, "The Car of Chance," has one fault—it never gets out of slow speed. The authors have conceived a fairly good story, but it unfolds so deliberately that its value is greatly weakened. The happy-go-lucky son of a wealthy father finds, upon his parent's death, that he has been left nothing but an automobile and an order for unlimited gasoline. The young fellow loves the daughter of a man who has a large bank account and is the manager of a local street railway. He frowns upon a penniless suitor and encourages a rival who has money but no morals. The street car men go on strike, and the hero helps them to win their fight by organizing a line of jitney autos to carry the public about the city. This quickly brings the heroine's father to terms.

There is an underplot involving the daughter of the leader of the strikers and the dishonest rival, but the picture never reaches any real dramatic height. The incident of the villain trying to force his attentions upon his stenographer and the



Scene from "The Car of Chance" (Bluebird).

smashing in of the office door by the hero at just the right moment has lost its novelty; and a misunderstanding between the young man and his sweetheart over the affair is of too short duration to create any real suspense.

The picture is well produced and is played in good style by Franklyn Farnum and Agnes Vernon and other competent members of the cast.

Emmy Wehlen at Thousand Islands.

William Christy Cabanne, co-author with June Mathis and director of Metro's "Miss Robinson Crusoe," in which Emmy Wehlen is starred, has left with the entire company for the Thousand Islands, where the exteriors of the forthcoming Metro wonderplay will be photographed.

E. A. Thurston is once more assisting Director William Christy Cabanne, while the camera is in the capable hands of William Fildew. The company now in the Thousand Islands will be gone for about two weeks.

Putting New Orleans on the Moving Picture Map



Special Correspondence by Randall M. White, of the Moving Picture World

IT IS the common remark of good friends of New Orleans, spoken not in anger but in pity, that until a few years ago this "Cradle of France in America" had been fast asleep for a century or more. Today, pulsing with the strength of its almost incalculable natural resources, the period of its complete awakening is at hand. Government ship yards are building, new industries are being developed and the old Crescent City of the South is stepping out bravely to take its place well up in the column of progressive cities of the United States.

This era of awakening, which one cannot but sense in even the briefest stay in this quaintest of American municipalities, is calculated to make one throttle what might otherwise be tremendous surprise at what is at the moment being done to "put New Orleans on the moving picture map." In a few short years the moving picture industry, pushed and forced by the most aggressive operators from other lines, has outstripped all other businesses save two or three. It is to be expected then that in any city which has "found itself" the moving picture, loved of both the masses and the classes, should promptly step out in front.

On July Fourth there was opened for the pleasure and comfort of the people of New Orleans a photoplay entertainment which the controlling Saenger Amusement Company, Inc., feel it is justified in calling the "Greatest Show South," but which any fair observer will concede is something more, in that it gives promise of being one of the foremost institutions of its kind in the United States, the effete North and East and the proverbially aggressive West not excepted.

This big project of the Saenger company's has been in the planning for fully five years, but only a year ago, after every little detail of the plan of construction and operation had been carefully worked out, was the contract for the erection of the beautiful new Strand theater in New Orleans let. Delays occasioned by war-time conditions in building circles have been responsible for postponements of the opening of the house. But the controlling company has been constantly optimistic, holding that a project involving an investment of \$315,000, with \$180,000 of this considerable amount represented solely in the theater proper, is something which had better move a little bit too slowly than a bit too rapidly.

The new Strand, pride of the South, must be considered as an enterprise in the broadest sense of the term. While the beautiful theater is the concrete thing one views, even more important is the carefully-laid plan of operation which has been devised. In its operations throughout the South up to the present time the Saenger company has already

given evidence that it regards the conduct of its theaters as of fully as much importance as it does the nature of the theaters themselves. In New Orleans it is starting out to build for a long and increasingly successful future, and this thought, expressed by careful, conservative men who direct its affairs, is the best guarantee to the people of New Orleans and the country from which the city draws that the Strand theater will indeed be an important factor in putting the Crescent City on the moving picture map.

Has Seating Capacity of 1,500.

The Strand theater building is situated on Baronne street, between Gravier and Common streets, about two blocks from Canal street, the main artery of New Orleans' business life and a street famous as the widest municipal thoroughfare in the United States. The building's frontage is 158 feet on Baronne street and 108 feet on Gravier street. The construction is strictly fireproof throughout, the exterior showing a dignified expanse of buff press brick with terra cotta trimmings to match.

The theater auditorium proper is 128 feet long by 54 feet wide, the main exit being 30 feet wide, taking up more than half the auditorium's frontage on Gravier street. The main entrance is through a beautifully ornamented lobby 12 feet wide and 50 feet long leading from Baronne street into the main auditorium foyer, which is 54 feet wide and 12 feet deep. Approximately 1,000 people can be seated on the main floor and 800 more in the single balcony, which extends about one-third the distance over the first floor. Both the first floor seats and those on the balcony are placed on a mathematically computed concave slope which gives perfect vision from each seat in the house whether patrons do or do not choose to remove their hats. Across the rear of the first floor and again half way down toward the stage there are a series of four loges, each designed to accommodate about ten people. Five more loges of about the same size are to be found on the front of the balcony.

At the rear of the house on the first floor, Baronne street side, has been placed the men's smoking room. Stairs, right and left, lead to three separate levels from which the various parts of the balcony can be reached. The first level is a "comfort floor" which extends entirely across the building and is almost as deep as the complete pitch of the balcony. An ornamental "well" 18 feet deep by 45 feet wide is a construction feature of this section of the house. Kept from danger by a pretty iron grilled railing, promenaders can look down into the main auditorium as their fellow theater patrons come in. Just behind this veil are commodious lounging quarters for both sexes, and at one side



J.H. SAENGER A.D. SAENGER H. FICHTENBERG W.H. GUERINGER L.M. ASH H.H. GEE
PRESIDENT VICE-PRESIDENT VICE-PRESIDENT ASST GENERAL MANAGER TREASURER COMPTROLLER

a retiring room for the women patrons. Passageways from this first level lead to the balcony loges and front seats in the balcony.

On the second balcony level, reached by a continuation of the stairways from the main floor, right and left, the feature of construction is the office suite for the management of the theater. This suite is made up of three light, airy administration rooms and is equipped with a private toilet and shower bath. Entrance from this level is to the middle section of the balcony. The rear, or high point, of the balcony is reached by a still further continuation of the stairways from the main floor, right and left.

Marble and Mahogany Interior Trim.

The interior trim of the building throughout is an artistic combination of Caen stone, white Italian marble, broken here and there with beautiful lobby frames of special and permanent design provided by the Menger & Ring company of New York City; these frames are heavy in construction with fluted columns and ornamental bases and capitals, the prevailing color being gold with a light blue tone touched in. The display was provided by the New York concern after it had been given carte blanche and the frames are conceded by the manufacturers to be the finest examples of this class of work which have ever been turned out of their factory. There are beautiful indirect lighting fixtures in the ceiling of the lobby and the floor is in tiled marble effect. The ticket booth, in itself a thing of beauty, constructed of marble and glass, stands in the front of the lobby, almost on the street line, and will use a four-color ticket-selling battery, installed by the Automatic Ticket Selling and Cash Register Company, of New York City.

The Caen stone, which will cover the broad expanse of wall space in the main auditorium, is of a very light buff color. Marble baseboards and marble trim here and there have been used in conjunction with a rich mahogany wood. The radiators which are necessary to the heating of the building by steam have been placed in niches in the wall. The ceiling of the auditorium, forty feet high, is flat and has been decorated in a daylight sky effect, in pale blue and white. Heavy plaster beams, and plaster grills—two of these grills for the typhoon cooling and ventilating system—together with pretty indirect lighting fixtures hanging close to the ceiling, add to the pleasing artistic effect.

The special opera chairs in the boxes are mahogany upholstered in rich, dark tapestry, the musicians' chairs are in mahogany and green tapestry standing in a conical metal base, and the other chairs, both on the main floor and in the balcony are of mahogany, upholstered in green leather. It is quite noticeable, it may be observed, that in the placing of the chairs everywhere the comfort of the patrons of the house has in no instance been sacrificed in order that the seating capacity might be increased. The Thomas A. Edison Wisconsin Seating Company has been held responsible not only for the special manufacture of the chairs, but also for their proper arrangement.

Color Scheme Brown, Blue and Green.

The chairs in the theater have been placed on a hard-

wood flooring. Down the aisles and in the foyers, lounging rooms, etc., the floor covering chosen is noiseless cork tile, laid in six-inch squares, light and a dark shade of brown working out the design. Beautiful tapestry panels on the walls, provided by M. H. Rogers, of New York City, and luxuriant velvet stage drapes especially designed and made by the Schwartz-Eustis Company, interior decorators of New Orleans, have all been studied out to provide a harmonizing color scheme in the pastel shades of brown, green and blue.

Of particular interest to the moving picture trade in the construction of the new Strand will be found the latest word refinements in the way of operating equipment which have been provided, partly with the aid of established manufacturers of the lines of goods required, but more particularly because of original thought given the peculiar requirements of the theater by those who are going to operate it.

THE MAN WHO BUILT THE STRAND



E. V. RICHARDS, JR.
SECRETARY & GEN. MANAGER

Tiled Bathroom for the Operators.

The operator's booth and quarters are at the extreme rear of the balcony, slightly above the balcony seating floor. This building equipment consists of three rooms, the top of each room projecting above the roof level of the theater to permit of each room's being naturally lighted and ventilated with the aid of windows and skylights, as well as with the regulation exhaust fans. The operator's booth proper is the center of the suite of three rooms. It is 14 feet wide and 10 feet deep and will house two of the latest type Nicholas Power Company projectors, the No. 6B, shooting 150 feet to the screen in the front of the house. From this booth the operator will not only be able to control every function of the projecting machine, but, because of a specially designed interlocking electrical system, will also be able to control the lighting system of the stage as well as the auditorium proper.

A rewind room to the left of the operator's room has its only communication with the operator's booth through a revolving metal pass window which will enable the operator to pass a film to be rewound without making an opening from his quarters to the other room, which might increase the fire hazard; fireproof cabinets for the storage of such film as must necessarily be kept in the theater from time to time have also been placed in the rewind room. Entirely separate from each of these other operating rooms, too, is the small room to the right of the main operating booth, in which a double generating set has been placed. Running along the rear of the three rooms already mentioned is a hallway which leads to a spacious tiled bath and toilet room for the use of the operators and house attaches; there is also a shower bath in this room.

Original Idea in Screen Arrangement.

The projection screen arrangement devised for the new theater is novel in the extreme and probably stands alone among all the theaters in the United States. A Minusa Gold Fibre Screen, 24 feet wide and 18 feet high, especially constructed, has been chosen. This screen, already stretched and mounted on the usual wooden frame, has been bolted on to a holding device made of light angle iron.

With the aid of this device the screen can be tilted to any desired angle or can be moved forward or back the full depth of the stage, 18 feet, a simple mechanical contrivance, operated from the stage, doing all of the work. The forward and back movement is accomplished by rolling the screen's light steel scaffolding in tracks on noiseless rollers, and is desired for the reason that during the progress of each show at the Strand the stage is to be used for something other than moving pictures. Easily interchangeable lenses and apertures on the projecting machines, worked in conjunction with the tilting screen, will be used to correct some of the faults of projection which the new Strand management have already found are practically impossible of correction in any other way.

The beautiful stage drapes already mentioned, which will to a considerable extent replace the scenic stage settings to be seen in some photoplay theaters, have also been ingeniously devised to work in conjunction with the movable screen. These drapes, four in number, completely mask the proscenium opening, which is 32 feet wide by 25 feet high. The drapes are all of heavy velvet, each finished with a 16-inch gold colored fringe. The "grand drapery" across the top of the opening rolls in graceful scallops and bears the Saenger and Strand emblems. The first stage drape, green in color, merely parts in the middle and is drawn the desired distance off stage, right and left, on a stout rod with the aid of ball-bearing rollers.

The second stage curtain, gold in color, and the third, purple in color, move not only to and from the center of the stage as does the front curtain, but also move upstage and down on the same device which moves the screen. This arrangement will make it possible to use all the curtains in much the same way that "tormentors" are used on the stage of dramatic theaters. These draperies, too, are easily taken down, and it will be possible to use in their place, when occasion seems to demand it, any special form of scenic drop which might enhance the effectiveness of the particular photoplay being shown. Left and right on the stage level, which is six feet above the level of the main auditorium, are two comfortable dressing rooms. The drapery arrangement of the stage already described and the seating arrangement provided for the thirty-five piece symphony orchestra which will be featured at the Strand is counted upon to give the theater its most artistic appeal to the eye. The musicians, costumed in Tuxedo suits, lavender and gold, will sit in cascade effect, on three separate levels approaching the stage elevation, inclosed from the audience by a low pergola railing broken at intervals by marble vases filled with flowers.

Interlocking Dimmer System on all Lights.

The lighting system of the theater from top to bottom, both as regards the auditorium lights and the so-called effect lights, is also of special design, worked out by experts permanently in the employ of the Saenger company. On the stage there are a string of foots and a border and in the ceiling of the auditorium five spots, each wired for five color circuits. All of these circuits, as well as every other light in the auditorium, are interlocked on the same dimming system and can be controlled by one man from either the stage or the operating booth. Color wheels on the ceiling spots work automatically when so desired. It is possible, too, to bathe any section of the stage or front of the auditorium in any desired color of light without in any way interfering with the general lighting effect.

The stage lighting equipment has been installed by the Kliegel Company of New York. A trough-like arrangement under the balcony and similar arrangements, smaller in size, along each side of the auditorium, to throw indirect light down over the heads of the audience, will be used to serve the

simple purposes of lighting patrons to their seats. On the exterior the theater is brilliantly lighted by flaming arcs, and by the most pretentious and expensive electrical sign which has ever been seen in the South. This sign, installed by the Thomas Cusack Company, stretches the entire 158-foot length of the Baronne street frontage of the building. Fleur de lis rosettes of red and blue, intermittently burning, are linked together by graceful curves of white light, this display leading from either end to a handsome announcement sign in the center and on top of the building, extending 13 feet out over the sidewalk. Equipped with easily interchangeable letters, this announcement sign will always call attention to the Strand theater and the particular entertainment it is offering from week to week.

Ninety-eight Per Cent. Fireproof.

Provisions which seem ample have been made to keep the big theater cool throughout the warm summers which prevail in the South and warm when the winter breezes blow. The Typhoon Fan Company, of New York, directly supervised the ventilating system and have installed two of their eight-foot "blowers" in fan houses on the roof of the theater. It is the function of these blowers to take the outside air, cool it, and discharge it in the theater through ornamental grills in the ceiling of the auditorium. A steam heating plant, with boiler room in the basement of the building, will heat the building during the winter. There is also a modern vacuum cleaning system, permanently installed, with connecting stations scattered throughout the auditorium both upstairs and down.

As to the reproof qualities of the new structure, a representative of the Saenger company made the statement that fully 98 per cent. of the materials which will be found in the theater are non-inflammable. The skeleton of the building is of steel and reinforced concrete, this feature of construction giving an auditorium 54 feet wide and 128 feet deep without a single column to obstruct the view. The floors are of concrete, with only a thin covering of hardwood, the

chairs are mostly steel, and so on down the line. Exits from the main floor of the balcony make it possible to empty the house in less than four minutes.

"Our best proof that the structure is as safe as it can be made," the Saenger representative remarked, "is that we have already been assured by our insurance brokers that the underwriters have given us a ridiculously low insurance rate, saying that there seems to be nothing to burn."

As this descriptive article is being written some of the details of operation of interest to motion picture people have not yet been decided upon. The Saenger interests at the present time control the first run Triangle, Arcraft, Paramount and Vitagraph services for New Orleans, and it is presumed that an "open door" selection will at least have the call in service at the house.

The general statement at this time runs about this way:

"We're just going to give New Orleans the best photoplay entertainment we can possibly devise. We don't mind saying that in the construction of the Strand we haven't hesitated to copy every feature which we thought worth while, and, in the operation of the theatre we shall probably do the same, also introducing some of our own ideas which we think will be pleasing."

S. L. Rothapel, managing director of the Rialto, New York City, made a special trip from the North to New Orleans, at the request of the Saenger Company, to stage the first performance at the new theater—"Wild and Woolly," with Douglas Fairbanks.

THE STRAND'S MANAGING DIRECTOR



D. L. CORNELIUS



HOWARD L. SWAIN MAURICE F. BARR EMILE V. STIER
FIELD SPECIAL GENERAL PRESS
REPRESENTATIVE REPRESENTATIVE REPRESENTATIVE

Mid-day Concerts of Good Music.

The music at the Strand will be featured fully as much as the pictures. As has already been noted, a thirty-five-piece symphony orchestra will play at every performance and, as a distinctive novelty in the field of photoplay entertainment, an hour and a half's concert program made up of instrumental and vocal music will be a feature each day. The house will open at 12 o'clock noon, and the concert, with no pictures, will continue from 12 o'clock until 1:30 p.m. An admission ticket calling for nothing but the concert program will be sold, as well as a combination ticket for both the concert and the photoplay entertainment which is to follow it.

Vieing with the big orchestra for honors will be the big Wurlitzer organ which has been installed. It will be played from a console in the orchestra pit at the right of the stage, its pipe openings at either side of the stage being concealed by ornamental plaster grills which have been used with splendid effect in the decorative scheme of the building. An echo organ, operated from the same console, has been placed underneath the balcony. A special Chickering concert grand piano, also placed by Philip Werlein, Ltd., sales agent for the Wurlitzer concern in the New Orleans territory, will be used.

Telephone Service a Distinct Novelty.

Another decided novelty in construction and operation which is being worked out at the Strand has to do with the careful and intensive extension work which the Saenger company has been doing in its territory for years. The controlling company already enjoys the distinction of being the only amusement organization with representation in the New Orleans Chamber of Commerce. In one feature at least it plans to operate the Strand theater as a semi-civic institution.

On the first mezzanine level in the new theater there has been established a private telephone exchange with trunks connecting throughout New Orleans and thence throughout the United States and Canada. Connected with this exchange are numerous telephone stations scattered throughout the house. A campaign will be conducted to influence out-of-town visitors to New Orleans to register with the switchboard operator at the Strand theater on easy index cards provided by the house management for that purpose. Advertising to this end is already being done in the news-

papers in the South. Motion picture men in particular and the public in general are being invited to make the Strand one of their sure "ports of call" while in the Crescent City and to inform the Saenger people of their plans and whereabouts. The Strand management, in turn, contracts to give this information to such people as may desire it or, in other words, purposes to act as a clearing house of information to enable one person to find another in New Orleans.

There are almost countless other little details of management which the Saenger people have planned and worked out in a thoroughly practicable way for their new theater.

There are, of course, uniformed ushers observing a strict military discipline, and iced water for the patrons.

Withal it may be said that either the picture man or the layman who passes through the metropolis of the sovereign state of Louisiana without having investigated not only the theater that is "putting New Orleans on the moving picture map" but also the efficient and carefully-studied manner in which it is being done, will miss a splendid bet.

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June 27, 1917.

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The Typhoon Cooling System has been selected to cool the new Strand Theatre at New Orleans (Saenger Amusement Company).

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Triangle Program

"The Flame of the Yukon," With Dorothy Dalton; "Time Locks and Diamonds," With William Desmond, and a Keystone, "Dangers of a Bride."

Reviewed by Louis Reeves Harrison.

THE Flame of the Yukon," by Monte M. Katterjohn, is a seven-reel story of gold-seeking in Alaska, with the dance hall of "Black Jack Hovey" as the principal background. The story is generally well constructed and filled with dramatic incidents of primitive passion, a powerfully pictured melo-



Scene from "The Flame of the Yukon" (Triangle).

drama made notable by a most remarkable exhibition of types recently gathered in this type of production. The most impressive part of the story is the accurate presentation of a restless sea of humanity characterized by Robert Louis Stevenson as that "lifted by circumstances, as by a breaking wave, and dashed we know not where into the future." People are no longer masters of their fates, but they are swept this way and that, like mere driftwood, by the tides of circumstance.

While Fortune is the sole divinity in such stories, there emerges from this one several strongly marked characterizations, due largely to the selection of types, presumably by Director Charles Miller. Dorothy Dalton stands supreme in her role, a helpless sort of waif until love kindles finer purpose in her soul and brings to her rescue the very qualities which made her a dominant personality in the mining camp. In this leading role there is very cleverly utilized an intensity affecting equally the good or the faulty in human conduct according to the influences of environment, natural love purifying a character of reckless passions. Her attempted sacrifices raises a condition of high suspense, which might have been more satisfactorily relieved had she chosen the hero of the great fight in her interest. This fight is one of the bitterest hand-to-hand conflicts imaginable. The whole play is blood-red melodrama, with some immutable truth injected.

"Time Locks and Diamonds" is the story of an intelligent man driven by injustice of the law to a lawless career, in which he amasses a fortune. He places his money in trust for himself and a young sister at school and lives the life of a country gentleman with a faithful but unreformed adherent from the underworld. Time comes when an old pal is in difficulties and "Silver Jim" is made to feel it incumbent upon him to "turn one more trick." He does this boldly and successfully, actually robbing the man who caused his downfall, but he is recognized at the wedding of his sister and brought to bay. Again his resourcefulness stands him good and he escapes to South America to begin a new life. The incidents of this melodrama are ingenious and cleverly put together—the story runs smoothly and interestingly straight through to the end, but there is a lack of sympathetic feeling in spite of the excellent acting of William Desmond, Robert McKim and others of the cast, and there is also a lack of definite purpose in the story. It is nevertheless interesting to watch and very much better told than most stories of its class.

"Dangers of a Bride" is very much better than its title, but it must be difficult to find a fetching title for Keystone farces. They depend very largely upon cleverness of mechanical device for their fun, and this element is abundant, treading on the realms of melodrama during the episodes of collision between a railroad train and an engine loaded with police officers. Most ingenious of the many devices is that showing what is passing in a private compartment on the train between a bride and groom, as demonstrated on a window shade. The farce will win and deserves to rank with other Keystone funmakers.

"A Touch of Nature" (K-E-S-E).

George Kleine announces that K-E-S-E will release July 30 the feature "A Touch of Nature," by Edison, instead of "The Barker," by Selig. It was written by Peter B. Kyne and made a great hit. It has to do with big league baseball matters and baseball celebrities are featured in the story.

"The Lone Wolf"

Eight-Reel Screen Version of Vance Story of Crime Rattling Good Melodrama—Presented by Herbert Brenon on Selznick Program.

Reviewed by Edward Weitzel.

A RATTLING good melodrama is something to be thankful for. The eight-reel screen version of "The Lone Wolf," the Louis Joseph Vance story directed and presented by Herbert Brenon on the Selznick program, is such a picture. It has a thief for a hero, who reforms and marries the woman detective who has been sent from Scotland Yard to run him down. A sentimental crook also figures in the story, a big-hearted expert at housebreaking, who adopts a little French waif out of gratitude for service rendered, and teaches the boy his own profession. The crook is killed over an affair with a woman member of his gang, and with his last breath begs the boy to always play the game alone. The boy, Michael Lanyard, becomes a thief with an international reputation, and is known as "The Lone Wolf."

The plot deals with the plans of an invention that will put a stop to German submarine warfare. The Central Powers are, naturally, anxious to get hold of the plans. The inventor has them photographed, destroys the original drawings, and is murdered by a German agent before he can place the film in safety. Lanyard steals it from the German agent, however, and it is this bit of film that enables him to start life anew, when he determines to go straight. Before this he makes a rich haul in the jewelry line, arouses the enmity of a band of crooks known as "The Pack," fights them single handed, and wins.

There are two murders, slides for life down ropes and across the roofs of houses, and a sensational auto chase that ends with one machine taking a drawbridge at dare-devil risk, and the other machine plunging from the end of the bridge into the water. There are also a realistic fire scene that burns a trifle too long, and a race and battle in the air that is the best thing of its kind to be shown on the screen.

At present the picture is about one reel too long. It is in two parts, and the first half is the superior piece of construction. The action moves forward at a steady pace. The second half may easily be remedied by proper cutting. The one glaring error in the entire picture is in making the French Minister of War a character out of a comic opera. The characters and their doings in a melodrama need not be taken at all seriously—that is why the plausible and the impossible are both accepted at the same value in this grade of work. But good taste is never out of order.

"The Lone Wolf" is full of excellent acting. Bert Lytell, who plays the crook-hero, is a new recruit in the silent drama. He has the right equipment for the work, and acts with the ease and finish of a veteran. Hazel Dawn is the detective-heroine. She is as attractive as ever, and does her bit in a quiet, clean cut fashion that is much above the commonplace. Other performances that are of distinctive quality include the waif of young Cornish Beck, the Burke of Stephen Grattan, Eckstrom by Alfred Hickman, Thibault by Ben Graham, Bannon by Robert Fisher, DeMoriban by William Riley Hatch, Popinet by Joseph Chailles, Wertheimer by William E. Shay and Madame Troyon by Florence Ashbrooke.

The production will add to Herbert Brenon's reputation for high class direction. George Edwards Hall has adapted the story skillfully, and J. Roy Hunt has handled the photographic efforts with equal success. "The Lone Wolf" is practically without cutbacks.

"Corruption"

Jack Gorman Writer and Director of Six-Reel State Rights Offering—Released by Popular Pictures Corporation.

Reviewed by Ben H. Grimm.

THERE is nothing worth while in "Corruption," a six-reel picture written and directed by Jack Gorman, and offered state rights purchasers by the Popular Pictures Corporation. The picture is uninteresting, unconvincing and cheap; it is poorly acted and under the surface is unclear. Even the titles are poor. It is certainly not a picture for the family circle.

"Corruption" is more drivel than drama. It opens with scenes in the offices of a doctor who makes a living by performing abortions. A side line is blackmail. The abortion stuff is "planted" more by inference than by offensive pictures, but the inference is unmistakable. With this as a startingpoint the author has brought his principal characters through a tale about on a par with the starting point. Just to mention one instance: the man who is forced to marry the girl he betrayed knocks her unconscious with his fist—and she about to become a mother! But even such an incident as this might be permissible on the screen if it were done dramatically and with cause; but, like other so-called "big" scenes in the picture, the incident brings a laugh instead of a tear.

The actor who plays the leading male role is funny instead of villainous; the leading female actress is camera-conscious and untrained. The support is about as good as are the leads. None of the members of the cast is well known.

"Man and Beast"

Five-Reel Butterfly Production Brings Out Diversified Selection from the Animal Kingdom in Screen Production.

Reviewed by Robert McElravy.

A WISE and able city editor once observed to one of his reporters that any newspaper story with an animal in it was almost certain to find a responsive public. Such is the universal interest in what we somewhat fatuously term the lower order of life.

But if this interest is genuine, and there is no reason for supposing otherwise, how much more eagerly must the public



Scene from "Man and Beast" (Butterfly).

study a screen production in which lions, leopards, sheep, pigs, an elephant and a chimpanzee disport themselves as freely as the human members of the cast. In this production, the scenes of which are laid in the South African veldt, the animal features are an entertaining and entirely natural part of the story. The beasts perform their parts in a well trained, though no doubt carefully manipulated, manner.

Animals make good screen performers. Balzac was prone to trace a considerable analogy between animals and the human tribe, not always in a complimentary way to the latter. Certainly there are some things in which man may learn from the beasts, particularly in the matter of posing. There is an admirable simplicity and directness about them; they do not suffer from self-consciousness; neither do they threaten to shoot their cuffs or make a dash for the powder puff. They radiate a simple joy in being what they are and exhibit no envious crowding toward the spotlight.

The elephant in this number rescues a man from drowning in a slimy pool, carries a young woman to a clandestine meeting with her lover, and later brings home a lost child from the jungle. The chimpanzee has a lesser part to play, but does it acceptably. The lions and leopards provide exciting moments and the domestic beasts fill in the pastoral scenes in a pleasing way.

While the stellar honors go to the animals in this production, the human members of the cast are proficient. Eileen Sedgwick adds to her growing popularity in the part of Gretel, Park Jones plays the hero, and other roles are taken by Kingsley Benedict, Harry Clifton, L. M. Wells and Mrs. Witting. The scenario is by Reed Heustis and the production by Henry McRae.

"Chris and the Wonderful Lamp"

"Luck of Roaring Camp" and "Skylarking on Skis," With a Single Reel.

Reviewed by Arthur W. Courtney.

THE first Conquest program begins with a four-reel feature, "Chris and the Wonderful Lamp." This tells the adventures of a schoolboy with an old lamp which has the same property as Aladdin's lamp, that of furnishing a genie to carry out the owner's every wish. This picture was reviewed in the issue of May 26, page 1301.

The second number on this program is Bret Harte's "Luck of Roaring Camp." This subject runs over a reel. The second reel is finished with "Skylarking on Skis," showing a day's outing of a ski club. This is longer than the usual topical picture of this subject. It shows more than jumping on skis. It shows how skis are used to travel on the level, how they are used to go up hill as well as down, and it shows the unusual stunt of turning a forward somersault from a jump on skis. It is a complete treatment of the subject.

Bret Harte's story is beautifully told. The scenes are taken in deep snow in a mining camp. The principal character is a gentleman gambler played by Ivan Christy in a costume of the Golden West. A baby comes to Roaring Camp, played by Eugene Feld. There are no women there after the baby's half-

breed nurse dies. So the miners are forced to bring up the baby. This leads to their reformation. When the snows melt and the miners resume their search for gold, the baby is the means of their finding it. He is, therefore, the luck of Roaring Camp.

A single reel completes the program. It consists of a comedy, "He Couldn't Get Up in the Morning," 700 feet, reviewed in the issue of May 19, page 1141, and "Captains of Tomorrow," showing life at West Point. This is not long enough to show more than infantry manoeuvres and a little cavalry riding. The infantry looks splendid and is quite a relief from warlike pictures of soldiers. The cavalry is interesting because it is seldom shown. One is apt to forget that there is cavalry at West Point. We would like to see more of it.

This first program will entertain the whole family.

Desert Drama Heads Universal July 16

Good Assortment of Comedies, Dramas, Topicals and Serials in List of Seven Days' Releases.

UNIVERSAL releases for the week of July 16 include several strong dramas and some of the brightest comedies that have been offered in several weeks. "Six Shooter Justice," a three-part thriller with the scenes laid in the Mohave Desert, features Harry Carey and Claire Du Brey. The story tells of the almost tragic complications that arise when a young girl, traveling across the desert with her father, undertakes to rate two men by appearances only. Written by Shelley Sutton and George Hively and directed by F. A. Kelsey, this offering is released under the Gold Seal Brand.

The Nestor Comedy for Tuesday, July 17, is a rollicking tale of the misadventures that befall a pretty girl with a fad for Oriental mysticism. The story is by Jack Cunningham and F. A. Palmer, directed by L. W. Chaudet. The funmakers are Eddie Lyons, Lee Moran and Edith Roberts.

The eighty-first issue of the Universal Animated Weekly, devoted to pictorial stories of the big news events of the day, is scheduled for Wednesday. On the same date "A Surf Scandal," a two-part L-KO comedy, in which Dan Russell and Gladys Varden are carried through an unusual and rather startling series of events by the seaside, will be released. Noel Smith and J. G. Blystone are responsible for the production.

Cleo Madison, in "The Web," a two-part Star Featurette, will be starred on Thursday. In this rapidly moving playlet Cleo Madison has given one of the best characterizations of her career. Katherine Kingsbury and Harvey Gates wrote the story, which was directed by George Cochrane. "Some Nurse" a Joker Comedy, featuring Gale Henry and Milton Simms, will be shown on the same day.

On Friday the twenty-eighth issue of the Universal Screen Magazine will appear, together with a new Victor Comedy, entitled "One Bride Too Many," written by Cyril Bentinck and produced by Matt Moore. Matt Moore, Howard Crampton and Jane Gail take the featured parts and put over many laughable antics.

Another Joker Comedy, "He Had 'Em Buffaloeed," featuring the favorite Western comedian, William Franey, will be shown Saturday, together with the tenth issue of Universal Current Events. Franey's vehicle is a burlesque of the land of longhorns and alkali written by C. B. Hoadley and directed by William Beaudine.

The fourth episode of "The Gray Ghost," Universal's new mystery serial, will be released during the week. This will be shown as "The Fight," featuring Eddie Polo, Priscilla Dean, Emory Johnson and Harry Carter.

Kleine Reports Interest in Conquest

Announces First Release of Program as of July 14—Will Appeal to Families.

GEORGE KLEINE, distributor of Conquest Pictures produced by the Edison Studio, announces that his branch offices throughout the K-E-S-E organization report unusual interest by exhibitors in these pictures, especially the program feature of seven reels which Mr. Kleine is offering with the privilege allowed exhibitors of selecting any one subject from it.

The first program scheduled for publication, July 14, embraces a four-reel feature, "Chris and the Wonderful Lamp," written by Albert Stearns; "The Luck of Roaring Camp" and "Skylarking on Skis," two reels; "He Couldn't Get Up in the Morning" and "Captains of Tomorrow," one reel.

There is a strong appeal to the whole family in Conquest Programs as arranged by Mr. Kleine—pictures appealing with the same force to adults and juveniles.

"The Luck of Roaring Camp" is adapted from Bret Harte's story, and like all that writer's productions has a strong Western flavor, with miners and frontiersmen in the foreground. Critics who reviewed the first Conquest Program at a private showing have nothing but praise for it.

WARREN MAKES A DISCOVERY.

Edward Warren claims to have discovered an entirely new picture star, and he predicts a great future for her. She is Helen Hayes Brown and she will appear in Mr. Warren's next production, now being rapidly completed at his elaborate studios at Grantwood.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

LOVE'S VICTORY (Selig).—This is a one-reel drama about a young physician who loses his reason when circumstances separate him from the girl he loves. His reason is restored when she visits him. The beginning of the story is slow and vague. The substance of it is artificial and unnatural.

THE MAGIC OF MOTIVE POWER (Selig).—This is a two-reel educational, showing the evolution of modes of travel by water and by land from the time of Columbus and the Indians to the present day. Some of the scenes have been cut from dramatic pictures. A fuller review will be found in "The Motion Picture Educator."

THE GHOST OF THE DESERT (Kalem).—The last of the "American Girl" series. Marin Sais wears the beautiful gown in which she appears in the illustration accompanying the review elsewhere in this issue. She also does some fine riding. She discovers a recluse who, twenty years before, bribed the then sheriff to let him go, accounting for his disappearance by a fake grave in the desert. The culprit is captured, Madge announces her engagement to Larry and leaves town in a shower of rice.

THE BOOT AND THE LOOT (Kalem).—A Ham and Bud comedy. Ham sells a trolley car to an Italian and takes his bootblack stand in exchange. He becomes so embarrassed at the sight of the ankles of a young woman patron, that he takes off the shoe and sock of the man he is attending to and blacks his foot. The reel ends with a chase and everyone winds up in a culvert. This is an amusing reel. Another good feature is the runaway trolley car after the Italian takes possession of it.

AN EYE FOR AN EYE (Kalem).—A two-reel episode in the "Further Adventures of Stingaree" series. Stingaree loses to a gambler who uses loaded dice. He gets even by holding up the stage on which the gambler is a passenger, makes him restore the money he has won by the same deceitful means from a young man, and arranges the marriage of the young man to the girl he is prevented from marrying by the debt on the homestead. Edythe Sterling is in this picture. Howie is played by a new actor in the part, Hal Clements, who appeared in the first of the present series as Howie.

A DOUBLE DECEPTION (Kalem).—Another two-reel episode in the new Stingaree series. Stingaree changes clothes with a traveler and impersonates him as the new bank clerk. Edythe Sterling is the banker's daughter, who is very anxious to meet Stingaree. She meets both Stingaree and the man who is wearing Stingaree's clothes. Howie is played by Hal Clements.

A LAUNDRY MIX-UP (Ray).—This is a pointless comedy. Ray is an Irish bricklayer. When his union strikes, he buys a Chinese laundry. He cannot read the laundry tickets, so he gives the customers any package. When they come back to object, he gives them each two packages. He is so attached to his violin that he takes it with him to the laundry and tries to play the Chinese price-list.

Artcraft Pictures Corporation.

THE LITTLE AMERICAN, July 2.—The best picture of Mary Pickford's career, this six-reel drama is full of thrill and surprise production. It is given a longer review on another page of this issue.

Butterfly Pictures.

MAN AND BEAST, June 25.—A five-reel number, written by Reed Heustis and produced by Henry McRae. The story is laid in the South African veldt and introduces many animal performers, including lions, leopards, sheep, pigs, an elephant and a chimpanzee. The plot is entertaining and contains many exciting moments. Trouble begins between two families over water shortage, there being but one fresh pool which does not dry up during the drought. Struggles with wild beasts, a fight with natives and other incidents of an adventurous type are pictured. The number holds the interest well throughout. In the cast are Eileen Sedgwick, Park Jones, L. M. Wells, Harry Clifton and others.

Bluebird Photoplays Corporation

THE CAR OF CHANCE (Bluebird), July 9.—This five-reel picture has a fair story but develops slowly. Franklyn Farnum and Agnes Vernon are the stars. A longer review is printed on another page of this issue.

Fox Film Corporation.

HIS FINAL BLOWOUT, June 25.—A sure enough lively comic film is "His Final Blowout," with Hank Mann and it has a number of things in it that this reviewer has never seen before. Of this we can be sure

that it will put no one to sleep and that any audience will find plenty of good laughter in it. A good one to book.

PATSY (July 1.—A five reel picture with June Caprice in the leading role. She attempts to draw an ingenious heroine with little success. The picture drags in places noticeably and has much unconvincing, thin action. For a longer notice see elsewhere in this issue.

Greater Vitagraph.

THE MESSAGE OF THE MOUSE (Vitagraph), July 9.—A six-reel photoplay written by George R. and Lillian Chester. There is much good entertainment in the picture. Anita Stewart is the star. A longer review is printed in this issue.

Kleine-Edison-Selig-Essanay

CHRIS AND THE WONDERFUL LAMP (Conquest).—This is the four-reel feature on the first Conquest program. Other pictures on this program are: "The Luck of Roaring Camp," from Bret Harte's story, which, with "Skylarking on Skis," makes two reels; and "He Couldn't Get Up in the Morning," a 700-foot comedy with "Captains of Tomorrow," showing the life at West Point, to fill out the reel. This program is reviewed elsewhere in this issue.

A PLACE IN THE SUN (Essanay), July 4.—A twenty-five minute episode in the "Do Children Count?" series. Little Mary McAllister's father is out of work and her mother and two little brothers are in want. Little Mary finds a wallet, buys what the family needs, is arrested for the theft of the wallet, but is discharged by the judge in the juvenile court. So far this is the best of the series for children. Of course it will interest adults. The bull pup deserves mention with the cast.

Metro Pictures Corporation.

LADY BARNACLE (Metro), June 4.—Vlola Dana does excellent work in this five-reel screen version of Edgar Franklin's amusing novel. A longer review is printed on another page of this issue.

Mutual Film Corporation.

THE KISSING BUTTERFLY (La Salle), July 17.—A boarding school story, which is rather amusing in which the belle of the school wagers that she can make the professor of biology kiss her before a certain date. In accomplishing this some funny scenes take place in which the professor is found in the young ladies' dormitory and tries to disguise himself as a woman.

Pathe Exchange, Inc.

THE CRUSHING WALLS, Week of July 15.—The second number of "The Fatal Ring," the new Pathe serial, featuring Pearl White, shows the heroine, and Tom Carleton, caught in a room with closing walls and are being crushed almost to death at the finish of the second reel. The action is brisk all through the number.

NIPPON'S NATURAL GLORIES (International), July 8.—A split reel, combining scenic with a Katzenjammer Kids animated cartoon. The scenic shows views in several Japanese villages; temples, parks, etc., and is interesting and instructive. An especially funny cartoon is seen on the last half of the reel. This time Der Captain, with the help of the Kids, discovers the North Pole.

THE LAST OF THE CARNABYS (Astra), July 22.—Gladys Hulette is featured in this five-reel drama. The picture is a good program offering. William Parke directed and William Parke, Jr., plays opposite Miss Hulette. The story tells of a girl who fights to uphold the traditions of her family. She takes blame for a murder that she did not commit. Her role is a quite appealing one. A longer review is printed in the review columns.

BORROWED IDENTITY (Astra), July 22.—Third two-reel episode of "The Fatal Ring" serial. Exciting fight scenes on board a yacht add interest to the story told in the film. The number increases the mystery of the story, and Pearl and Knox believe that they have the diamond and the setting. The close of the episode shows, however, that Carlsake has the real stone.

A RECKLESS INDISCRETION (Balboa), July 22.—Eleventh episode of "The Neglected Wife" serial. The number deals with the theft of Kennedy's letters from Margaret Warner's apartment. Several fairly spectacular scenes show a fire, and excitement on the parts of the crowds when Kennedy is nominated. The Velled Woman injects her presence with more mysterious effect in this number.

SOUTHEASTERN TEXAS (Combitone), July 22.—An entertaining industrial-educational reel. The film shows scenes of the Sabine Kennels, where fox terriers are bred; the oil fields and residences of Beaumont; the city of Orange—a Gulf port, and the lumber mills and ship-building that are its chief industries.

Selznick Pictures.

THE LONE WOLF, July.—The Herbert Brenon production of Louis Joseph Vance's novel makes a thrilling eight-reel photodrama. Bert Lytell and Hazel Dawn are the stars. A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE FLAME OF THE YUKON (Triangle).—A big and strong story of the primitive passions and struggles in Alaskan goldfields, with a role of unusual power for Dorothy Dalton which she plays with exceptional ability. A seven-reel melodrama of high suspense.

TIME LOCKS AND DIAMONDS (Triangle).—The story of a reformed thief who leaves the security of wealth and established position to turn one more trick in order to save a former pal. Sensational and well acted by William Desmond in the lead.

DANGERS OF A BRIDE (Keystone).—An amusing farce with some incidents closely approaching melodrama. Much that is new along the popular Keystone lines.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 79 (Universal), July 4.—Servians leaving United States for the front, Junior Police in New York City, opening of municipal piers in Chicago and various other features of interest are included in this number.

THE FIGHT (Universal Special), July 23.—No. 4 of "The Gray Ghost" series. This number deals largely with the efforts of the Gray Ghost and his criminal band to waylay the Englishman Wade, in order to obtain the costly necklace. The character of Morn Light is revealed more fully; she tries to assist Wade in escaping the gang. Jean also begins to take a hand, collaborating with the police in an effort to save his master. None of the episodes are very exciting in this number, but are designed to carry the plot forward.

THE SIGN OF THE CUCUMBER (L-KO), Week of July 23.—A two-reel character comedy of the burlesque type. This deals with the efforts of Red Nose Pete and his pal, who is a double of the sheriff, to bunco a rural community. The characters are of the "rube" type and the humor at no time becomes very pronounced. Perhaps the best scenes are toward the close, where there is a chase on horseback and a burro ride in midair. This is just a fair subject.

A DARK DEED (Nestor), Week of July 18.—A comedy number, by Jack Cunningham, featuring Lee Moran, Eddie Lyons and Edith Roberts. Lee attires himself as a Hindu Swami at Eddie's request, and entertains a party of studio young ladies. Both young men are arrested as fakers, but escape and give the police a chase. The number makes quite a pleasing subject of the lighter type.

SURF SCANDAL (L-KO), Week of July 18.—A two-reel broad comedy depicting the troubles of a very strong couple. The janitor lives at the bottom of the swimming pool. His exits and entrances are very funny. When wife quarrels with husband because she wants to drive the comedy auto, she tears it apart bit by bit. The second part shows them at an outing at the seashore. This ends with a pie-throwing episode which is somewhat overdone.

THE WEB (Star Featurette), Week of July 18.—A two-reel subject, by Katherine Kingsbury and Harvey Gates, featuring Cleo Madison, Jack Nelson, Gretchen Lederer and George Pearce. The story concerns two men and a woman who are jewel thieves in polite society. They rob a house, but Gentleman Joe stumbles and is robbed of the jewels by another. This leads to complications and the general reform of all the crooks. This latter feature has been done so frequently that it has almost lost the punch. The cast and settings are pleasing, the story very conventional, but well acted.

HE HAD 'EM BUFFALOED (Joker), Week of July 18.—A comedy number, by C. B. Hoadley, featuring Milburn Moranti, William Franey, Lillian Peacock and Zasu Pitts. Franey gets a number of laughs in his representation of an itinerant fiddler, who invades a Western town and is shot up by the inhabitants. He retrieves his supposed cowardice by bringing in two stage holdups. The number contains some good laughs.

ONE BRIDE TOO MANY (Victor), Week of July 16.—A two-reel comedy subject, featuring Matt Moore, Jane Gail, Margaret McRae and others. This is an amusing offering of the broadly farcical type. The rich young man rents his apartments to a girl and her father. He is to be wed next day, but acquires a jag that night at a bachelor dinner and goes back to his apartments, enters his own room and finds the bed occupied by the daughter. The angry father insists on his marrying the daughter, so next day at the church he has two brides, but all is finally adjusted. This plot is breezy, but credit must be given the actors for keeping it really bright and funny.

SIX SHOOTER JUSTICE (Gold Seal), Week of July 16.—A three-reel number, by T. Shelly Sutton, featuring Harry Carey, William Gettlinger and Claire Du Bray. This tells of a gambler who leads a prospector and his daughter into the desert and loses them. Water gives out and the father perishes after drinking of a poisoned spring. The hero later pits his wits against the gambler and saves the girl from an unhappy fate. This is picturesque in settings, though con-

ventional in plot and rather drawn out. The story might have been told in two reels, but is quite entertaining as it stands.

SOME NURSE (Joker), Week of July 16.—A domestic comedy by Jack Cunningham, featuring Gale Henry and Milton Sims. When the visiting uncle comes the husband pretends his wife is a nurse and she cures the old man of his gout. Some amusing incidents occur and Gale Henry proves that she is not always "the ugliest woman in the world," as her press agent declares. Her transformation scene is quite surprising to some observers.

World Pictures.

THE BEAUTIFUL ADVENTURESS (Peerless), July 16.—Kitty Gordon is the star of this five-reel photoplay which tells a story of the home and the stage. It is dramatic and has been well produced. A longer review is printed on another page of this issue.

WHEN TRUE LOVE DAWNS (Brady-International), July.—The beautiful Susan Grandaise is the star of this French made photoplay directed by Louis Marcanton. The picture is finely acted and produced. It is reviewed at length on another page of this issue.

Kalem to Make "Yankee Musketeers"

Theme of Serial of Fifteen Episodes Suggested by Quartet Immortalized by Dumas.

THE striking title which Kalem has chosen for its new serial of fifteen two-part episodes written by Robert Welles Ritchie is "The Yankee Musketeers." In making this announcement Kalem gives out some interesting facts regarding its method of feeling the public pulse.

"Exhibitors and the public have come to regard us as 'The House of Series,'" said William Wright of the Kalem Company, "because we have specialized on this style of production. We aim to make each series better than its predecessor, and as we recently presented 'The Further Adventures of Stingaree' and 'The American Girl' we realized that extraordinary steps would be necessary to keep the pace.

"Frequently a series is based upon a timely topic. Such a theme, when dramatically developed, has many advantages—but at best there is nothing new under the sun, according to the ancient wise man. We believe, however, that in our new serial we have reduced to a science the perplexing problem of 'giving them what they want.'

"Several months ago Phil Lang, our editor and production manager, communicated with the public libraries in fifty cities, putting this query: 'For which of the standard works of literature do you have the most frequent call?' Naturally there was a variety of replies, but the majority answered 'The Three Musketeers,' by Dumas. Although the public taste constantly is changing, it appears that readers young and old are still thrilled by the whirlwind adventures of the trio of Frenchmen whose prototypes today are performing amazing deeds of valor and resource.

"With 'Yankee' on every tongue today," continued Mr. Wright, "and every red-blooded American looking to our youth to vanquish humanity's foes, how striking, we figured, will be the adventures of 'Yankee Musketeers,' who, embodying the characteristics of old musketeers, bring to the characters all that goes to make up the true American of today.

"Mr. Lang immediately got in touch with Robert Welles Ritchie, the author who has written several of our series, and they worked out the new serial idea. Mr. Ritchie has now nearly completed his work.

"The cast is being selected and will be announced with the name of the director in the near future. The stories are not strictly military, although many of the big issues of the day, incident to the war, figure in the plots. Much of the action is laid in the new West. The Yankee Musketeers are three distinct American types and, of course, are the champions of a woman—as were Dumas' musketeers on many occasions. Each episode will be a complete story and adventure—as in our former series—but the whole will be a serial in which the interest is cumulative, leading to tremendous situations in the final chapters."

LOIS WEBER TO FILM "K."

Upon completion of "The Whim," which is now nearing its final scenes, Lois Weber will begin a screen version of Mary Roberts Rinehart's novel "K" which created a big impression when published a season or two ago. This will be the second of the Lois Weber productions released under the new arrangement with Universal, film rights to the story having been secured from Mrs. Rinehart during the past week.

Herself one of the most popular authors now writing English, Mrs. Rinehart paid a generous and spontaneous tribute to Lois Weber when closing the deal for the presentation of "K" in motion pictures.

"I have refused other offers for 'K,'" she said, "because I have been loath to see my pet novel experimented with by companies that might wish to rework the story, according to their own notions. But when I learned that Lois Weber wishes to put it on the screen, I just shouted with joy, because I knew that 'K' would receive the most artistic and truthful presentation possible at her hands."

State Rights Department

Conducted by BEN H. GRIMM

Some State Rights History

By Joseph F. Lee.

IN my humble opinion the Champion Prize Fight Pictures were the first films to be offered the public on the state rights, or territorial, basis. Pathe Frere's hand-colored Passion Play preceded the fight pictures and, I believe, established the practice of producing pictures of greater length than one reel. The latter pictures, however, were not sold on the territorial rights basis. These two pictures soon were followed by "Buffalo Bill's Wild West," produced by Pliny Craft, which was sold on the state rights plan. This picture was looked upon as a novelty in those days and, if I remember rightly, the length was about three thousand or thirty-five hundred feet. Many of the exchange men were afraid to purchase this picture because of its "extreme" length, and a class of men new to the picture game stepped into the field and exploited it.

I am almost certain that this was the first feature to carry a line of special lithographs, and the line was looked upon in amazement in those days. I think that the picture had five different lines of paper. That it was a success is well remembered, even by some of the houses that were at the time

afraid to run independent films. The strenuous opposition of the so-called Motion Picture Trust did not stop these films from being a success both to the buyers and to the producers. This proved that the public was eager for pictures of greater length than those offered on the regular programs. "Cheyenne Days," "The Roundup," "Temptations of a Great City," "Dante's Inferno," "Homer's Odyssey," "Quo Vadis," each growing in length and improving in quality and merit, followed.

Paul Rainey's African Hunt pictures were the first pictures that I remember that were exhibited at the top price of one dollar. To Blanche Walsh, deceased, belongs the honor of being the first American star from the legitimate stage to appear on the screen in an American-produced feature. She appeared in a five-reel feature adapted for the screen

from Tolstoi's famous story, "Resurrection." Miss Walsh's success started the star craze. Producers claimed that the star fad would be short-lived, like roller skating and other novelties, but it continued to grow very rapidly. Many stars at first scoffed at the idea of appearing in motion pictures, but few of them could stand the temptation of the large salaries offered by producers of the silent drama, and today those who have not been seen on the screen can be counted on the fingers of one hand.

W. N. Selig produced "The Spoilers," the first smashing big feature produced, and on which a large amount of money was spent for production. William Farnum was the featured player and one of the sensations of that feature was the then unequalled man-to-man fight that was screened.

"Quo Vadis," "Cabiria" and other European features followed "The Spoilers." About this time managers of legitimate theaters in the smaller cities who had been offering New York successes with mediocre casts, charging Broadway prices for these attractions, felt a considerable drop in their receipts. Soon they began to drop the road companies and to book in their place feature pictures. The feature made such an inroad into the theatrical attractions that companies playing one-night stands and offering mediocre casts became unprofitable.

The buyer of state rights features can properly be called a specialist. Instead of hoping to realize his profits by selling

a quantity of films at the same time, he gives his entire time to the exploitation of one feature. This seems to be the only method that can be employed in successfully handling those features which are too big to be handled by the regular program method. One of the difficulties that stood in the way of the buyer of state rights, or the investment of large sums in one feature film, was the short runs and bookings of these pictures. But does it not seem plausible that if a feature has merit it will do more business the third day than it did the first? The claim that mouth-to-mouth advertising has the greatest value of all advertising was clearly demonstrated in the success of "The Birth of a Nation." This feature remained in a theater in New York for more than a year. Runs of a week were increased to runs of a month. Runs of a month were increased to runs of three months. Even the small towns, where the exhibitors claimed that it would be impossible for any film to run more than one day, this feature ran a week to hitherto unheard of business. And this same feature was booked again and again at theaters throughout the country.

Much has been said about the scale of prices to be charged for feature films. Of course, that is purely a matter of opinion. I firmly believe that "The Birth of a Nation" and "Intolerance" were actually worth the prices charged for them. On the other hand, someone has given the motion picture the classification, "the poor man's opera." Doesn't it owe its success to its large amount of amusement value for a small admission price? One of the ways that this might be overcome is to scale the prices of the theater according to the value of the feature. Another way is to give a greater number of shows during the day at a lesser price of admission. I am not aiming at the regular picture theater with its fixed price of admission, but to the theater playing the large feature for the first time. Did not "Traffic in Souls" turn in some wonderful receipts at an admission price of 25 cents, and have not some features that were offered to the public at from 50 cents to \$2 turn in some woefully small receipts? On the other hand, features running at 25 and 50 cents, and giving a greater number of shows a day, rely upon the volume of their business to get receipts. Would not Mr. Public be better satisfied if he feels that he has seen a \$2 show for 25 cents than if he feels that he has paid \$2 to see a 25-cent show?

State rights buyers rely on and are greatly influenced by the repeating value of the features. In this respect I think that "Tillie's Punctured Romance" is the best picture produced. I know some theaters which have booked this feature as many as eight times.

To use the "now-prohibited-at-banquet-phrase," some still believe that the state rights business is only in its infancy. But with the regular program manufacturers now allowing the exhibitors to market or play what he desires to run; with a number of big state rights features of merit ready for the market; with other big features ready to be released in the fall; with the entrance of showmen who once scorned this branch of the industry into the field, using their brains, ability, experience and money to exhibit feature attractions—men like Rothapfel, Patch and Clune making history by their wonderful staging of super features—it is my opinion that this year will be a banner one for the buyer, exhibitor and distributor of state rights pictures.

SHERMAN BUYS "LAND OF RISING SUN."

Announcement is made by Dwight Macdonald, general manager of the America-Japan Pictures Co., 15 William Street, New York, that the rights of their serial film-trip, "The Land of the Rising Sun," have been sold for the United States and Canada to Harry Sherman, 218 West Forty-second Street. The rights for the rest of the world are retained under Mr. Macdonald's control, and will be disposed of by him to foreign buyers.

"The Land of the Rising Sun" was a success at the Rialto Theater, New York, where it was shown serially. There are now ten distinct titles in the series, each of which has lithographs, and all sorts of publicity matter to make it independently bookable, if necessary.

As re-edited, the picture can be booked either as a ten-week serial, of one reel weekly; as a five-week serial, in two-reel episodes, or as a complete production. A big advertising campaign has been prepared and will be taken over by Mr. Sherman, who will offer the serial to state rights buyers.

The rights to China, Japan and Korea have been sold to the Universal Film Manufacturing Co.



Joseph F. Lee.

Edward Nelson Keen Executive

ANNOUNCEMENT was made some time ago of the change of officers in the Sherman-Elliott Company of Minneapolis, which is handling William N. Selig's masterpiece, "The Crisis," a picturization of Winston Churchill's novel of the same name. Edward Nelson, the new president, is another attorney to enter the motion picture field. Mr. Nelson has made a thorough and careful study of the motion picture business and has had practical experience with the buying and marketing of feature films. He is a live wire in every sense of the word, and since he assumed the executive reins of the Sherman-Elliott Company, unusual prosperity has resulted.

David H. Beecher, the vice-president of Sherman-Elliott, Inc., is an investment banker and is heavily interested in many North Dakota banks. F. H. Peterson, the treasurer, is president of the Union State Bank of Minneapolis. Both of the latter named men have been interested in some of the great film productions of the past few years.

Last fall the Sherman-Elliott Company purchased from the Selig Polyscope Company the rights for the United States and Canada to "The Crisis." To date all the United States territory east of the Mississippi has been disposed of, including Missouri, California, Arizona and Nevada, together with Canadian rights.

Some of the rich Middle-Western territories are still open and interested buyers should communicate with Mr. Nelson, president of the company, 854 McKnight Building, Minneapolis. Long and successful runs of this film have taken place in many of the larger cities of the country and the play has proven itself a great box office attraction. Many requests for bookings in unsold territory are on file at the company's office.



Edward Nelson.

"DEMOCRACY" IDEA AIDS "ROBESPIERRE."

Plans are in process of execution by the Export and Import Company on behalf of their spectacular seven-reel feature, "Robespierre," a drama of the French Revolution. The production was shown to the representatives of several French societies and suggestions were made which materially strengthens the value of the picture.

It was pointed out that the bearing of the French Revolution on the momentous events of the present day force themselves prominently on the spectator's mind, and Ben Blumenthal has decided to add to the title a subheading designating "Robespierre" as "the Birth of Democracy." It has been settled that this shall be an auxiliary caption which will appear on all the lithographs and other advertising matter.

The campaign now being conducted from the offices of the Export and Import Company is reaching all the French centers in the United States and Canada, as well as educational bodies whose work pertains to the history of France. The names of these organizations and the correspondence will be turned over to the buyers in the respective territories.

RUTH MAC TAMMANY STAR IN "ALMA."

Ruth Mac Tammany, the star of "Alma, Where Do You Live?" is only in pictures because the war stepped in and spoiled her foreign operatic career. She was singing in Milan, Italy, when it broke out, and though she persisted in Europe for two years, she finally had to get back to America, after having been twice arrested as a spy.

In "Alma" she has found a part of great opportunity—and in it she displays varied accomplishments which, added to her beauty and splendid dramatic power, assure her triumph in the film field. She is the star of the Newfields Producing Corporation, who have now entered the state rights field, and will present her in six productions a year.

"WARFARE OF THE FLESH" SOLD FOR SOUTH.

D. P. Davis and James W. Edmondson, of the All Star Features Company, Jacksonville, has secured rights for virtually the entire South to Edward Warren's production, "The Warfare of the Flesh."

CIVILIZATION-PIONEER GETS TWO BIG FILMS.

The Civilization-Pioneer Film Corporation, of 126 West Forty-sixth street, New York, has secured the New York rights to the Williamson Brothers' "The Submarine Eye" and also to the Fairmount Film Corporation's "Hate." Nathan Hirsch, president of the Civilization-Pioneer Corporation, represented his firm in both deals. The former was negotiated with the Williamsons and the latter with Gus Mohme, representing Fairmount. In addition to the two features just acquired the Civilization-Pioneer Corporation controls New York rights to "Redemption," the Evelyn Nesbit feature, and "Her Condoned Sin."

The Civilization-Pioneer corporation announces that it is in the market for big features for New York. Its officers, in addition to Mr. Hirsch, are Morris Rose, vice-president, and Louis Haas, secretary and treasurer.

TERRY HUMAN INTEREST REEL BOOKING BIG.

Reports from exchanges throughout the country handling the Terry Human Interest Reel are indicative of a prosperous future for this type of film. The series of pictures has been booked in some of the biggest theaters in the country not as "fillers," but as "features." The Short Features Exchange, distributors of the Terry films in the New York territory, reports that it has booked the Strand theater for the entire series.

Sidney B. Lust, of Sidney B. Lust, Inc., who is the distributor of the Terry Human Interest Reel in Maryland, Virginia, District of Columbia and North Carolina, writes that he has been able to get the initial release of this series for a run in one of Washington's finest houses—Moore's Gardens. Mr. Lust continues to say in his letter to the exchange that he has also been able to secure for the premier showing in Baltimore a week's run at the Parkway theater. Many other reports have come in from the various exchanges, and they are just as enthusiastic about the pictures.

"IVAN THE TERRIBLE" READY.

The Export and Import Company, whose Russian production, "Ivan the Terrible," has been in preparation for several weeks, is now about ready with the finished product. At present the production can be seen in its final and finished form, with one of the most elaborate sets of pictorial titles ever devised for a production.

Ben Blumenthal wants to emphasize that "Ivan the Terrible" is an original production based on Raoul Gunsberg's opera of that title, which was produced before the royal court in Petrograd. At that time it was the cause of no little comment among the newspapers in Russia that in the person of Vladimir, the monk, there was a strong resemblance to the identity of Rasputin, the now notoriously powerful mystery of Nicholas' reign. In "Ivan the Terrible," however, the monk plays a part creditable to the cloth he wears. The Export and Import Company is preparing an advertising layout on "Ivan the Terrible" which includes twenty-four-sheet posters and two-color heralds, as well as large photo sets of a new and striking design.

PREPAREDNESS FOR THE EXHIBITOR.

While the supply business in certain parts of the country has suffered to a certain extent, due to the war scare, United Service stations report increased orders all along the line. It should be the duty of every exhibitor to have his motion picture apparatus and theater equipment carefully examined by someone competent to advise and suggest such changes or replacements as may be necessary. The managers of the United Service stations, located in the principal cities of the United States, have volunteered their services to advise exhibitors and assist them in getting their mechanisms ready for the big war-time trade, which is sure to come.

FOUR-SQUARE OFFICE FOR ST. LOUIS.

Offices for the distribution of the M. H. Hoffman productions over a wide territory embracing Missouri, Iowa, Kansas and Nebraska, have been established in St. Louis. S. J. Baker will have charge of the new exchange, which is located at 301 Empress Theater Building, Grand Avenue and Olive street.

Mr. Baker says that only the bigger and better class of state rights productions will be handled. Mr. Baker is well known to the trade in the middle west territory. He came to St. Louis two years ago to manage the Wm. Fox offices, and left Fox to take the Bluebird exchange shortly after it was established a year ago last January. In each connection Baker made a fine record for courtesy, efficiency and the ability of using clever advertising stunts for the pictures he exploited.

"REDEMPTION" SUMMER DRAWING CARD.

"Redemption," with Evelyn Nesbit and her son, Russell Thaw, is proving a summer drawing card, according to the announcements of the picture's sponsors. It is said to be playing to big business in every theater where shown, even at unusual prices for a photoplay attraction. From the time that it stayed five weeks at the George M. Cohan Theater in New York, when only scheduled for two, until the present, when it is doing well in Newark, Chicago, New York and various other cities, it has never failed as an attraction, it is reported.

UNUSUAL METHODS USED BY SENG.

An unusual manner of distribution of a states right product has been in operation since Frank J. Seng started to sell the territories on "Parentage." While requests for territory have been pouring in by the wholesale, due in large part to the unanimous opinion of all of the trade paper reviewers on "Parentage," Mr. Seng has not negotiated with any states right buyer and does not intend to until after the showings at the Rialto and the Colonial, both of which opened on Monday of this week.

Many buyers have commented on the unusualness of this procedure, but Mr. Seng believes that countless projection room showings never impress and never find the states right buyer in a receptive mood.

The psychological fact of having an audience see the picture, noting how it reaches other people, of the effect of the picture on them, of watching how the dramatic moments register, all make the state rights buyer realize more effectively than words just how the picture will be received when he shows it.

Immediately after the showings at the Rialto and the Colonial in Chicago, when it is hoped that all of the buyers will have had an opportunity of seeing "Parentage" in the proper atmosphere, Mr. Seng will open negotiations with those state rights buyers who have called on him and those who have written to him, giving preference in their order of receipt.

Mr. Seng is expected in New York the early part of this week from Chicago, where he has been actively engaged in co-operating with the Colonial theater for the showing during convention week.

CAPABLE CAST IN "THE CURSE OF EVE."

The Corona Cinema Company, producers of "The Curse of Eve," in stating their policy of production, have lined up with those other motion picture producers who have come out in favor of the system of making the story, with an all-star cast, the primary consideration in picture making as opposed to the practice of featuring a single star, and choosing roles to suit the talents of a particular player.

With this aim in mind the cast for "The Curse of Eve," which is the initial production of this company, was chosen with the idea of getting as many first-rate players as possible to play the various roles. The feminine lead in the production is played by Enid Markey, former Triangle leading woman. Miss Markey enacts the role of the modern Eve in the tense drama, which is appropriately introduced by a Biblical prologue. Opposite Miss Markey is Ed Coxen, another well-known player, who appears as the young hero. The heavy man is Jack Standing, one of the celebrated family of actors of that name. Together with these three in the leading roles are Clarissa Selwynne, who appears as the feminine heavy; Eugenie Besserer, Marion Warner, Elsie Greason, William Quinn, Arthur Allardt, G. Raymond Nye, Jack Lott and George Kuwa, the last-named being a Japanese actor of known ability. It will be observed that nearly all of the players have done commendable work in other productions before "The Curse of Eve."

FOUR CENTURY COMEDIES READY.

President Julius Stern, of Century Comedies, announces that he now has four of the Alice Howell productions ready for state rights buyers. They are "Balloonatics," "Automatics," "Neptune's Naughty Daughter" and "Alice of the Sawdust." In producing these comedies J. G. Blystone gave personal attention to every detail from selecting and preparing the scenario to editing and cutting the completed product.

Every subject makes fun out of a different theme, and in every instance novel methods are employed to get the laughs, while the speed is maintained at top notch. "Alice of the Sawdust" is the newest feature and in this Miss Howell has opportunities for venturesome feats that have never been presented to her before. "Balloonatics" was the first of the series.

Miss Howell's popularity, established as a featured comedienne with other film-brands, is being capitalized by exhibitors in the comedies in which Messrs. Stern and Blystone have established her as a permanent star. Century Comedies have been found to stand the brunt of opposition with male comedians excellently well and state rights buyers are early realizing the fact.

"THE VILLAIN" (King Bee).

Billy West, in "The Villain," the sixth comedy bearing the King Bee trade mark, is assigned a highly contracted role of which he makes the most. He plays the part of a gaily villainous Lothario who, descending upon a peaceful village, makes love to the belle of that Arcadian spot. From this simple situation spring innumerable happenings of both a dramatic and a ludicrous nature. Billy and his confederates actually commandeer a jail which is swept away by a flood. In another part of the picture a new murder is committed in a saw mill. These horrors only serve to accentuate the droll comedy incidents which pervade the offering, in which, besides Billy West, Babe Hardy, Leo White, Bud Ross, others are prominent.

LESSER ENTERPRISE COMPLETED.

Since his promulgation of plans for the launching of a national organization of state rights buyers, Sol L. Lesser has been continually occupied with the development of his project, and it is now authentically announced that the organization will convene in New York City on August 7.

The organization, which is the result of a careful and prolonged study of general conditions, is in a position to purchase the rights to feature productions outright for the United States and Canada, and propositions will be considered at the time of the convention.

Virtually all of the United States and Canada are already covered, and the men identified with the enterprises are men whose keen judgment and financial success in the film industry determine unquestionably their desirability as members of the organization.

A tentative meeting of the organization has been held in San Francisco, attended by those already actively affiliated.

Leon D. Netter, of the Masterpiece Film Attractions, who has been one of the most active workers in the organization work, will return to his Cleveland office from San Francisco the latter part of this month. He will then proceed to New York to attend the convention.

STREIMER TOURING EAST AND MIDDLE WEST.

In order to have fresh data for the National Convention, Moe Streimer, of Klotz and Streimer, Inc., is now on a tour of the Eastern and Middle Western territories and has arranged his itinerary so that he will close his trip at Chicago on July 14.

On his way West Mr. Streimer will pay particular attention to current conditions affecting the exchanges in Philadelphia, Pittsburgh, Cleveland and Detroit, and in these cities he will investigate both the merchandising angles that effect the producer and the amusement conditions that are of vital importance to the exchange man as well as to the exhibitor.

BERNSTEIN STUDIOS BUSY.

The Isadore Bernstein studios in Los Angeles are at present working on a fourth production called "Justice." The first picture made by this company was entitled "Who Knows?" Following this came "Humility," which Mr. Bernstein had intended to be the first of a series of pictures to be known as the "Seven Cardinal Virtues." The second of this series was completed a few days ago, and is called "Loyalty." A wire from Bernstein, who arrived in Los Angeles this week, says it is a wonderful production, and ought to make a lot of money for state rights buyers. He has now started work on "Justice," with Betty Brice playing the leading role.

Whether Mr. Bernstein will release the series, as first intended, under the "Seven Cardinal Virtues," has not yet been decided. It is possible that each picture will be put on as a



Scene from "Loyalty" (Bernstein).

separate feature. This would be feasible, inasmuch as each story is complete in itself and carries a message with it which is conveyed in each picture. Then, too, there has been a tendency on the part of some buyers to purchase only certain pictures of the series, and, if the pictures are booked for the entire series, which was the original intention of the producer, he is liable to lose in certain sections where the exhibitors cannot afford the entire seven.

ALLEN PLANNING A CONSOLIDATION.

H. C. Allen, president of the Peter Pan Film Corporation, is planning an important consolidation that will do its own producing on a big scale. This consolidation expects to develop a class of films in addition to the "Motey Comedies," which are meeting with success, that will be entirely novel; and the method of releasing will be along new lines.

Manufacturers' Advance Notes

"The Lost Express" New Holmes Serial

Mutual Will Release Signal Corporation's Fifteen-Episode Thriller Early in September.

ANNOUNCEMENT is made by Samuel S. Hutchinson, president of the Signal Film Corporation, that Helen Holmes and Director J. P. McGowan have just begun work on a new fifteen chapter railroad serial entitled "The Lost Express," which will be released early in September through the exchanges of the Mutual Film Corporation.

The new serial will have as its main theme a deep mystery plot in which an entire express train, loaded with valuable inventions, is lost. It is announced that a tremendous national campaign of advertising in newspapers, trade journals and other media will be used to launch the new serial.

"As for the story unfolded," said President Hutchinson, "I cannot say too much. It is one of the most sensational and yet logical tales conceivable. It is a mystery story of a most fascinating kind. It was written by Frederick B. Bennett. It is, I believe, the 'something different' for which the public has been ever clamoring. It abounds in action, thrills, sensations and mystery. An intimate knowledge of science, chemistry, physics and biology is revealed by the author as the tale progresses. Every chapter of the story has to do with some profound scientific fact which is demonstrated on the screen to the edification, entertainment and delight of all who behold it.

"The Signal Film Corporation is a specialist in serial productions. It has three successes to its credit—'The Girl and the Game,' 'A Lass of the Lumberlands' and 'The Railroad Raiders.' Helen Holmes was featured in them all. J. P. McGowan directed them all. All three of them are acknowledged successes. Both Miss Holmes and Mr. McGowan are known to the public and steadily increasing in popularity. The very fact that 'The Lost Express' is their fourth serial production means that it will benefit by the accumulation of advertising, publicity and popularity scattered over all their previous efforts."

"THE GOLDEN IDIOT" (Essanay).

Trade showing of "The Golden Idiot," which presents Bryant Washburn as a happy-go-lucky wanderer who takes a thousand-to-one chance for a fortune and wins it as well as the love of a beautiful girl, are on at all branch offices of the



Scene from "The Golden Idiot" (Essanay).

K-E-S-E. Many of the luxurious homes in Lake Geneva, the lake and surrounding Wisconsin hills provide beautiful settings for the action. Virginia Valli, who enacted the role of Roxana in Mr. Washburn's latest production, "Filling His Own Shoes," appears as his leading woman in "The Golden Idiot." The supporting company includes "Bobby" Bolder, William Brotherhood, Helen Ferguson and others, not to mention "Pod," a three-legged canine actor.

"The Golden Idiot" has a screen time of sixty-seven minutes, approximately. It will be released July 23.

"JACK AND THE BEANSTALK" (Fox).

A person who is likely to be of enormous interest in the near future is a certain giant, who has leaped into fame by reason of his taking a very prominent part in the first of the Fox Kiddie Features, "Jack and the Beanstalk." This man, whose name is Jim Tarver, has the very "big" part in the production of this famous tale for the screen.

Of course he looks to be tremendous among the children,



Scene from "Jack and the Beanstalk" (Fox).

but in any community he would still be immensely prominent, for the tip of his head is eight and one-half feet above the ground, and he is built in proportion. He plays the part of the monster, who eats delicate little people with a great relish, and he plays it well.

Nothing can minimize the Giant's terrible appearance when he gathers a child under his arm, and starts off with him across the hill towards his castle, where the eating process takes place.

It may be well imagined that this giant is no simple or easy person to keep in food and to house. Wherever he went special buildings had to be put up for him, and a great bed carried.

In traveling it was necessary to have a special car built for him.

"THE QUEEN OF SPADES" (Russian).

A unique phase of the history of this missionary campaign in America from the youngest republic in the world was the sanction given by the Czar to permit the great actors and actresses of Moscow to appear in the productions of the Russian Art Film Corporation, and then in the overturn of the government to the Russian people the added sanction came with a whole-heartedness that knew the immense good the showing of Russian art in America would do for the new republic.

"The Queen of Spades" will be one of the first pictures which will be shortly released by the Russian, and will be followed by others from the works of Tolstoy, Sienkiewicz, Ostrovsky, Andreief, Turgenieff, Dostoevsky and Pushkin.

STRONG TO SUPPORT LOIS MEREDITH.

Back in Chicago, some years ago, playing with the Marlowe stock company, Eugene Strong, as leading man for that combination, played 104 consecutive weeks. This in itself was a record for any stock organization. Mr. Strong has just finished a seven-reel feature to be shortly released by Metro. Mr. Strong now has accepted a contract from Lois Meredith Pictures, Inc., which calls for his services to play opposite Lois Meredith in seven-reel productions to be released through Superlative Pictures Corporation.

"Girls You Know"

James Montgomery Flagg Creates a New Series of Single-Reel Comedies.

THE first two releases of a comedy series to be known as "Girls You Know," by James Montgomery Flagg, produced by Town and Country Films, Inc., are completed. Pretty girls, humorous situations and titles in satire make these comedies something different from anything else that has been produced.

The first is the story of "The Screen Fan," the typical small town girl who is camera-struck. Her experiences as an extra and her dream as a film star make a story of honest fun. The second, the story of "The Vacation Girl," is a humorous character study of the business girl who eats, sleeps and talks vacation from April 1 until her week is over. The next in line will be "The Romantic Girl," "The Blase Miss" and "The Patriotic Girl." Each production is a humorous story of a different type of American girl. A different pretty girl is starred in each picture, a type for each story.

Mr. Flagg's national reputation as an illustrator and humorous writer prompted him to write this series of comedies. He is personally writing the scenarios, the titles, and making an exceptionally attractive water color poster of the girl in each story, which is to be used for the exhibitor's advertising, one-sheets, etc. James Montgomery Flagg is the newest big writer to enter the motion picture field, but he is known to the American public through his numerous short stories and artistic illustrations and has established himself in their minds as a writer of clean, interesting wit. Evidence of the popularity of Mr. Flagg's posters is that they may be seen on city and country billboards, posts and pillars throughout the country as a puller in the many recruiting stations. These posters have all been the personal donations of Mr. Flagg.

Mr. Flagg is completing scenarios and production plans to cover a series of not less than twenty-five comedies.

UNIVERSAL'S PERSHING PICTURES MAKE HIT.

Universal's big news feature, showing the arrival of General Pershing's advance guard in France, is scoring the greatest hit of any news picture in months. When it was released, Friday, June 29, practically every first run theater in New York demanded a print.

A special showing was given to representatives of the press, and several of the daily newspapers carried stories telling of the pictorial scoop put over by Universal.

Enlargements of the reel negatives were ordered as special pictorial features by the biggest dailies in the country. At the same time a print was shipped to the company's branch manager in Washington, and the following day was shown to Government officials in the War and Navy Building, under the supervision of General Weaver. This was the first motion picture ever shown in the offices of the Government's fighting headquarters and was the occasion of considerable official comment. During the projection of the unusual scenes incident to the landing of the first army chief who has ever set foot on the continent of Europe on a mission of warfare many of the high dignities present broke into cheers.

LINCOLN CYCLE NOW "THE CALL TO ARMS."

The Benjamin Chapin "Lincoln Cycle" continues its noteworthy run at the Globe Theater, and has passed its 200th performance. From now on the entire cycle of four features—"My Mother," "My Father," "Myself" and "The Call to Arms"—will be shown under the one title, "The Call to Arms," the other three features retaining their designations, however, as parts of the whole.

"I have long felt it advisable to take this step," said Mr. Chapin, in announcing the name selected for his production. "While 'The Lincoln Cycle' identifies and designates the picture, I have never intended it as a title. What to select as a name for the group of pictures has, however, presented a good deal of a problem. The answer came to me through the stirring national events of the past few weeks. 'The Call to Arms' is the biggest thing in this country today. It is the soul of this picture—not only in its episodes now classed under that title, but all the way through. It may well include all the rest."

MISS MARTIN IN STORY OF HUMBLE LIFE.

"A Kiss for Susie," which has been scheduled for release by Paramount on August 2 with Vivian Martin in the stellar role, is remarkable for its extreme simplicity. The story, which was written by Paul West, centers around such a homely and everyday occurrence as the construction of a building, and the people who play the most important parts in the story are the simple commonplace members of a bricklayer's household. It is a romance such as might occur in any house in any community.

The photoplay was arranged by Harvey Thew and directed by Robert Thornby. Among the cast are Tom Forman, John Burton, Chris Lynton, Jack Nelson and Pauline Perry.

"COUNTRY LANES AND CITY LAIRS" (L-Ko Comedies).

Phil Dunham and Myrtle Sterling will be featured in an August L-Ko, entitled "Country Lanes and City Lairs." Vin Moore directed the piece under the supervision of J. B. Blystone, director general of all L-Kos. The comedy, as its title would suggest, deals with a trip to the city where the untutored country girl is shown the "high spots" in metro-



Scene from "Country Lanes and City Lairs."

politan life. Like all L-Kos the tempo is high speed from start to ending, with a large company indulging in the two-reel frolic.

"HIGH SPEED" (Butterfly).

The second Butterfly production to be issued on a separate schedule by Universal will be "High Speed," featuring Jack Mulhall and Fritz Ridgeway, released July 16.

The story deals with the tangled family affairs of a prosperous and straight-from-the-shoulder pork-packer who tries to live like a regular American, despite the efforts of his ambitious wife to foist a titled son-in-law upon him. His daughter, Susan, played by Fritz Ridgeway, has been pretty well spoiled by a course at a high-priced finishing school, where she has gained very little knowledge, but a blase view of life and people. This is a sore trial to father. In desperation he introduces "Speed" Cannon, a rapid-fire young business man, to Susan, in hopes that Speed will succeed in taking the girl's attention away from trivialities. Living up to his name, the Mercury-footed one proceeds to lead Susan and her mother a lively chase, and incidentally cures both of them of their shallow notions of existence.

Both Jack Mulhall and Miss Ridgeway succeed in creating



Scene from "High Speed" (Butterfly).

telling characterizations. A feature of the production is an attempted elopement between the young folks, aided and abetted by father, which falls through at the last moment because of Susan's lackadaisical methods, much to father's disgust. The story was written by Helen Starr and Leo Sargent, while George Sargent was responsible for the direction.

Essanay Forms Investigation Department

Looking Into Requirements of Exhibitors—President Spoor Reports Increasing Business.

OUR pictures must be salable, is the order which has gone forth at the Essanay plant following an extensive investigation into the requirements of exhibitors in every part of the country. This does not apply so directly from the standpoint of selling to the exhibitor as to the public. Every subject will be selected and produced with the idea of ultimately suiting the audience before which it is shown.

This policy is the outgrowth of the discovery that hundreds of subjects are being produced without the requirements of the distributing and exhibiting ends of the industry being taken into consideration. Accordingly, Mr. Spoor, president of the Essanay company, installed an investigation department. The object of this department was to discover not only what the sales organizations and theater managers desired, but to keep a record of critics' reviews and secure all available information from the public direct.

As soon as this mass of material had been collected and condensed a series of weekly conferences was started in which members of every department were asked to take part. Talks were delivered by exhibitors and members of the distributing companies handling Essanay products, with the result that every member of the large force now employed at this plant knows just what is expected of the department in which he works in order to produce motion pictures which will have the strongest appeal.

The conferences are still being held weekly. Two hours are devoted every Saturday to the discussion of subjects in preparation and those to be selected for future use. In taking a new scenario under advisement it is looked at from every angle. Its possibilities from the standpoint of the plot, photography, cast, advertising and public appeal are thoroughly gone over. If for any reason it does not come up to the standard set, even as regards one detail, it is rejected.

One department is allowed a half hour each week to explain what co-operation from the other divisions is required in order to increase the efficiency and quality of the work it does.

With two or three companies on the floor all of the time, and the Western studio working at top speed, Essanay is as busy as at any time in its history, and President Spoor reports that the releases of the past six months have shown greater returns from the distributing companies than any other subjects in the same length of time.

"A RAG BABY."

"A Rag Baby," the famous farce comedy written by Charles Hoyt and produced by the Selig Polyscope Company, is a K-E-S-E release for Monday, July 9.

The Hoyt two-reel farce comedies so far released by Selig in K-E-S-E have been almost universally praised by the film critics, and it is said that "A Rag Baby" upholds the standard of merit, and is full of originality of funny episodes.

Charles Hoyt's famous plot of American atmosphere is retained, but Director J. A. Richmond has introduced a large number of funny suggestions which bring the story strictly up to date. The all star cast of comedians, including William Fables, James Harris and Amy Dennis, appear in "A Rag Baby."

THREE UNUSUAL SINGLE-REELS FROM GAUMONT.

The first Gaumont release of the week of July 22, through Mutual, is the entertaining single-reel "Tours Around the World" No. 33. It reaches the screen July 24. Prague, Bohemia, is the leading section of this reel. The reel is completed with pictures of the Dauphines, France, that section of southeastern Europe which runs into the Alps.

The second release of the week is Mutual Weekly No. 134, released July 25. This contains news of all the world which can be secured in pictures. Because of its world-wide Gaumont connections pictures are secured for release in America at the earliest possible date.

July 26 Reel Life No. 65 will reach the screen. It shows the new National Sylvan theater at Washington, D. C., the first government-owned theater in America. A dangerous eagle hunt is next pictured. Then follow views of the poultry farm of Mme. Schumann-Heink, and these in turn are succeeded by pictures of children at work in a polytechnic school. There are the customary "Leaves from 'Life'" also.

MARY GARDEN WOULD DO WAR SUBJECT.

Mary Garden, internationally famous operatic prima donna and star of Goldwyn Pictures, having been informed by cable of the Goldwyn offer to the United States Government of its plays and players for the recreational activities of our soldiers in France, has cabled from Paris requesting that the second play be of a patriotic type suitable to inspire the United States soldiers who will later be in France.

It is possible that in the near future a special request to the scenario writers of America will be sent from the Goldwyn executive offices asking for plays of the type Miss Garden suggests.

Brady Stands Squarely on Program

Says It Is Gaining Strength and Momentum Every Minute—Says It Is Insurance to Exhibitor and Public.

DERIVE considerable amusement," said William A. Brady, director-general of World-Pictures, "from reading a statement that finds its way into print at rather regular intervals to the effect that the program system is slowly but surely dying off and that there is no hope for the future excepting through the specials. But for these, we are assured every month or so, the whole motion picture industry would be cast up on the rocks and dashed to splinters in no time at all.

"As the manufacturing and distributing corporation with which I am connected is the only concern in this country adhering absolutely to the program in principle and action, I suppose its members are in a better position than other persons to know just how the situation stands. I am therefore able to say positively that the program, so far as reflected by the business of World Pictures may be regarded as an indication, is vastly better off than at any time since the first animated photograph was taken.

"Instead of being in a forward state of decomposition, as the disciples of the specials would have us believe, the program is gaining strength and momentum every minute. It is in no spirit of boastfulness whatsoever, but merely as a matter of actual record, that I say the demand for the World Pictures program is enormously greater at this time than ever before.

"This is important not only in the personal sense (for it is but natural that we should be very much gratified at the existence of such a condition for our own sakes) but as justifying our stand for the program in the face of constantly arising opportunities to wildcat for large immediate profits. I have said before now that our principle is not a matter of philanthropy or benevolence, but a plan to build up a structure which will stand the test of time.

"We are out for business that will be here next year and ten years hence, instead of trying to grab everything at once and let the future take care of itself.

"Meanwhile a careful survey of the conditions surrounding the specials will indicate that the time is rapidly approaching when the market must inevitably be glutted. The public, quite obviously, is growing more and more exacting as the promises of the producers increase in glow and emphasis and the number of these productions increases.

"The recurring publications of the impending dissolution of the program really mean nothing. There will always be a healthy, solid demand for dependable pictures, which are an insurance before hand to the exhibitor that he will make a profit and to the public that it will not be disappointed.

"I should like to be as certain of everything in life as I am of the steadily and permanently increasing volume of demand for World-Pictures Brady-Made, which are as true to the program principle as the magnetic needle is to the north pole."

PATHE WAR PICTURES STIR MILWAUKEE.

Through co-operation between Manager Aschman, of Pathe's local office and the Whitehouse theater, Milwaukee, the two-reel special subject, "Our Fighting Forces," created a sensation.

The Whitehouse theater, with a fifty foot front, has the biggest open lobby and the greatest number of lights of any theater in Milwaukee. This afforded a splendid opportunity for display. Manager Aschman got busy and secured from Naval and Military authorities stationed there a display for this lobby which included a two thousand pound torpedo, several rapid fire guns, and the services of naval and marine guards.

In co-operation with Mr. Meister of the theater, Aschman arranged to march the Spanish War Veterans in uniform, headed by their own Drum and Bugle Corps of twenty-four pieces, through the entire house just at the beginning of the picture, and it is impossible to describe the sentiment expressed by an audience which filled the entire seating capacity of two thousand. Street cars and all other traffic were blocked for nearly an hour until special police cleared a passage way.

MISSES LOVE AND BENNETT IN TRIANGLE.

Triangle's long-heralded story of circus life, "The Sawdust Ring," starring Bessie Love, will be released July 15 on the same program with "The Mother Instinct," in which Enid Bennett is starred.

As the little barefooted girl who runs away and joins a circus, Bessie Love has given a portrayal that is said to have more accurately measured her ability than any role in which she has hitherto appeared. The charm of this story by J. V. Jefferson lies in its faithful depiction of younger life.

Enid Bennett will further demonstrate her versatility in the part of a French peasant girl, the daughter of a Brittany fisherman, in "The Mother Instinct." She goes to Paris and finds romance in the Latin Quarter. Her sister Marie, played by Margery Wilson, joins her and the two enjoy the revelries of studio life.

The play was picturized by Lambert Hillyer from the story by Maude Pettus. R. William Neill directed. Among the players are Rowland Lee, Jack Gilbert, Tod Burns, Gertrude Claire and Carl Ullman.

Names Openers for Star Series Plan

Paramount Lists Nine Players and Productions That Will Start Off New Releasing Scheme.

FOLLOWING the Famous Players-Lasky Corporation's announcement of the twenty-seven productions to be completed for release by Paramount on the new "Star Series" Selective Booking plan, Paramount issues the titles of the first productions in which each of the stars is to appear when the new plan of distribution is put into effect on August 5. The actual release dates of these several productions have not yet been determined, but the present announcement designates which photoplay has been selected as the first vehicle for each of the several stars under the new arrangement.

For Marguerite Clark's first appearance, Sir Arthur Wing Pinero's great comedy, "The Amazons," has been chosen. It was staged under the direction of Joseph Kaufman. Pauline Frederick will star in "The Showdown," an exceptionally powerful story written by Hector Turnbull. Robert G. Vignola directed.

For Billie Burke, Gelett Burgess' "The Mysterious Miss Terry" has been chosen. "Mrs. Raffles' Career" has been selected as the medium for Julian Eltinge's photoplay debut. The story was written by Gelett Burgess and Carolyn Wells.

For Mme. Petrova, the company has selected "The Law of the Land," an adaptation of George Broadhurst's stage success of a few years ago. Maurice Tourneur directed. Vivian Martin will first appear under the direction of Robert Thornby in "Little Miss Optimist." Jack Pickford and Louise Huff will be seen in "The Varmint." This picture was directed by William H. Taylor.

Sessue Hayakawa will first appear as "Hashimura Togo" in an adaptation of Wallace Irwin's inimitable stories of the adventures of the Japanese school boy. This version was especially written for the screen by Mr. Irwin himself. Margaret Loomis is a member of the cast. William C. De Mille directed. Wallace Reid will first appear in "The Hostage," an original story by Beulah Marie Dix.

SEALCOT COMPANY TO PRODUCE.

The Sealcot Company, Inc., has rented the entire sixth floor at 119 West Forty-second street, New York. The company will produce in the near future feature films.

The officers are Clyde Colt, president and general manager; George Hansen, secretary and treasurer, who are directors of the company, and, in addition, William F. Bell.

The corporation is a close one and has no stock for sale. In addition to producing, it will run a general booking business, supplying casts of motion picture players.

The scenario department will be managed by Erwing E. Goldstein, assisted by Frank B. Coigne, who has had forty years' experience in theatrical and picture business.

The Sealcot Company proposes producing a feature picture for Miss Alice LaMont, of the LaMont Feature Film Company, of which the chiefs are officers and directors. Plans are also under way to produce for the government a military picture for recruiting purposes in connection with the Red Cross Society, to whom it is proposed to donate a liberal portion of the proceeds from the sale of the picture.

All departments are being conducted on a business-like basis.

THRILLS IN MRS. CASTLE'S SUBJECTS.

Thrills and tense dramatic situations mixed with light laugh-touches mark Mrs. Vernon Castle's two Pathe features so far completed. One is a Secret Service photoplay directed by George Fitzmaurice with Elliott Dexter, Suzanne Willa and T. Wigney Percival supporting, and the other a murder mystery directed by Frank Crane with a cast composed of Elliott Dexter, Ethel Grey Terry, Frank Sheridan and Helene Chadwick.

A tense and interesting scene in the first named picture occurs when Mrs. Castle and the head of the Secret Service trap the man who has been double-crossing them.

Probably the most daring feats yet accomplished by Mrs. Castle in making her Pathe features are shown in the second picture to be completed.

Mrs. Castle is now working on her third feature under the direction of George Fitzmaurice, with Antonio Moreno as her leading man, while Frank Crane is busy arranging the details for the fourth of the Pathe-Castle series.

BEN TURPIN IN A "BLACK CAT."

An innovation in the Black Cat series of 25-minute features released through General Film is the appearance of Ben Turpin, comedian, in an out-and-out comedy. All of the Black Cat pictures have been comedy-dramas, but Essanay, the producer, made room for the Turpin comedy in this series because of its splendid fun. Turpin has never appeared to better advantage, is the verdict of General Film, than in this release. It is called "Two Laughs," which is completely a misnomer, by reason of the laughs numbering many, many times that.

A heart-interest comedy-drama that is considered not only timely but which is another innovation in that it features as principals an old man and a little boy is "Seventy and Seven," the Black Cat feature following "Two Laughs" and "A Corner in Smilth's." Julien Barton plays Hiram Beatty, an impoverished Grand Army veteran, and Buddie, his little grandson, is interpreted by Ellis Paul.

"Maciste" in a New Production

Unintended Star of "Cabiria" Is to Be Seen in "The Warrior," a Story of Italian Mountains.

THE successor to D'Annunzio's "Cabiria," which is now in its third year of success, is "The Warrior," a new and timely battle story of the Alps, in which the famous "Cabiria" star "Maciste" makes his reappearance at the Criterion theater Monday, July 16, for an engagement of four weeks.

The story of "The Warrior" was built around actual conditions on the Italian front in the Alps. Two years were spent in its making, and hazards of border warfare in the mountains are shown for the first time.

The popularity of "Maciste," already established throughout the world by his appearance in "Cabiria," is greatly enhanced by the fact that in "The Warrior" he is more than an actor, as he is serving his colors at the front and was performing military duty when the production was being staged.

"The Warrior" is shown in seven episodes and six hundred and ten scenes. A symphony orchestra will be used for its presentation. Harry Raver, who introduced "Cabiria" to America, will sponsor the new production.

"BETTY BE GOOD" (Mutual).

Miss Jackie Saunders is happily placed in her latest offering, "Betty Be Good," released by Mutual July 16. It is a play that permits full display of Miss Saunders' fascinating frolics of the tomboy type. She is supported by Captain Leslie T. Peacocke.

"Betty Be Good" is a Mutual-Horkheimer feature written by Will M. Ritchey, one of the best known scenario writers in the United States, author of "Who Pays?" "Sarello," "The Unseen Hand" and many other screen dramas. The play was directed by Sherwood MacDonald.

Miss Saunders portrays the character of Betty, madcap daughter of Jonathan Browlee, a retired capitalist—a role that suits her admirably because it calls for full display of her prankish tricks and keeps the supporting company in fast action.

A distinguished member of the "Betty Be Good" cast is Arthur Shiely. Mollie McConnell is Mrs. Sarah Lenox, the woman of society.

"SUDDEN JIM."

Triangle announces the release on July 22 of a production of "Sudden Jim," the popular novel and Saturday Evening Post story, in which Charles Ray will appear as star.

It is understood this feature was originally intended for one of the special releases which Triangle planned to make the first of each month, but since the reorganization of the company it has been determined to devote the producers' entire efforts toward making each program feature the equal of any special production.

"Sudden Jim" is by Clarence Buddington Kelland, and is ranked among the five best-sellers of current fiction. The production was directed by Victor L. Schertzinger, who won first place among directors with his initial production, "The Pinch Hitter." The excellent co-operation of star and director has caused the producers to keep them together.

In "Sudden Jim," the star is surrounded by an exceptional



Scene from "Sudden Jim" (Triangle).

cast of players, all of whom have been selected because of particular qualifications for their roles. Sylvia Bremer has the leading feminine part. Joseph J. Dowling has brought to life the whimsical character of the judge, who is the political tyrant of the mill town where Sudden Jim makes his fight for success. Georgie Stone, the Triangle kiddie, is also of the cast. Among other players are Lydia Knott, William Ellingford and Frank Whitson.

New Portable Projector on Market

It Is Built by the Simplex Photo Products Company and Set Into Small Suitcase.

OUR readers will be interested in a new standard portable motion picture projector, being placed on the market by the Simplex Photo Products Company, Richmond Hill Long Island, N. Y.

This projector, although containing a high grade Geneva movement and claimed by the makers to project an image more steadily than many of the large machines, is built into a small asbestos lined suitcase, measuring 18 by 17 $\frac{1}{4}$ by 6 $\frac{1}{4}$ inches. The case is covered on the outside with handsome grain leather, and it can be easily carried anywhere.

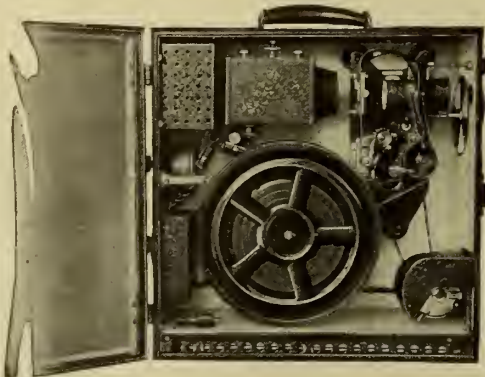
The Precision portable projector accommodates 1000-foot reels of standard motion picture film. It is so constructed that all of the sprockets are accessible from the side and the film may be set in place without any "threading."

The projector is supplied in two models, either hand or motor driven; the price of the hand driven model is \$150, and that of the motor driven \$175.

An outstanding feature of this projector is its lighting systems. No liquid condensers or light screens of any sort are used, yet the illumination—although exceeding in brightness that given by a 400 watt nitrogen filled lamp—is of such a nature that inflammable film may be exposed for any length of time without any possibility of fire. It is therefore possible to stop the film at any point during projection and hold the image on the screen in the manner of a stereopticon slide whenever the operator so wishes.

Although the entire mechanism of the portable projector is permanently built into a suitcase, it is so arranged that all adjusting and regulating is done from the outside of the case without any necessity whatever of opening the door. Once the film is inserted, the door of the case is closed, when the touch of a button on the outside of the case starts the projector, and a slight turn of another button regulates it to any speed desired. The focusing of the lens, the framing of the picture, and all other adjustments are made at will without stopping the projector and without opening the case. Every attachment is conveniently located and can be instantly reached. The projector is supplied with cord and standard socket which can be attached at a moment's notice to the ordinary standard house socket.

A complete illustrated catalog describing the projector fully and illustrating its different features has been published by the manufacturers.



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THE LATEST KINKS IN CANNING.

One of the first purposes of the food commission newly appointed by President Wilson is to show the housewives the necessity of conserving. Every bit of food material that is wasted is just that much more food taken from the mouths of not only our men at the front, but of the millions of inhabitants of our allies. With that in mind, the Woman Suffrage Party of New York, as its share of war service is motoring through the farm districts to teach women the scientific preservation of food; and their methods form a highly interesting and important subject to the seventy-sixth release of Paramount-Bray Pictographs.

PICTOGRAPHS GIVE KEY TO BEAUTY.

The subject entitled "Key to Beauty," originally scheduled for the sixty-ninth release of Paramount-Bray Pictographs, has been deferred and will be included in the seventy-sixth release of that popular screen magazine.

This subject is sure to find favor among the gentler sex, for it is an exposition of methods adopted by some of our famous stage beauties in preserving and developing their charms—and these methods can, if milady is ambitious, be used by her in her boudoir to her great advantage.

Paramount's Issues for July

Pauline Frederick and Sessue Hayakawa and Vivian Martin Are the Featured Players.

PAULINE FREDERICK'S latest success, "The Love That Lives" and Vivian Martin and Sessue Hayakawa in "Forbidden Paths" are the two releases Paramount will issue the week of July 9. The former is a Famous Players production, the later comes from the Lasky studio. Surrounding these two features, will be three single reel releases, the seventy-fourth edition of the Paramount-Bray Pictographs, the "magazine-on-the-screen;" the seventy-fifth of the series of weekly trips around the world, personally conducted by Burton Holmes in which he takes his fellow-travelers "In the High Sierras," and a Black Diamond single reel comedy entitled "Wits and Fits."

Pauline Frederick's production "The Love That Lives," is a distinct change from anything she has ever done and a novelty in every sense of the word—in that this exquisite actress takes the part of a scrubwoman, and portrays it in a wonderful manner. The story was written by Scudder Middleton and the picture was directed by Robert G. Vignola. The cast includes John Sainpolis, Pat O'Mally, Joseph Carroll, Violet Palmer, Frank Evans and Eldeen Stewart.

Vivian Martin and Sessue Hayakawa have an extremely strong dramatic story in "Forbidden Paths," in which both stars are given an opportunity of displaying their best talents. The story has to do with the great love which a Japanese has for an American girl, and who gives up his life to give her her happiness.

In the seventy-fourth edition of Pictographs there are four interesting subjects dealt with, including "Sports and Pastimes of the American Cowboys," "War Time Economy," "Mechanical Operation of the British Tanks," and another Picto puzzle. While a number of motion pictures have been exhibited recently showing the now famous British tanks, it remains for the Pictographs to give motion picture audiences a first hand glimpse into the actual operation of these remarkable ingenious devices.

Burton Holmes takes his fellow-travelers "In the High Sierras." Mr. Holmes bids you follow him "Westward, Ho," through wonderful scenery, past miles of snowsheds to lovely Tahoe Tavern on Lake Tahoe.

"Wits and Fits" is one of the cleverest Black Diamond comedies that has ever been issued by Paramount. It is filled with exceptionally clever trick scenes which make it particularly attractive as one of the releases for the week of July 9.

"GRAY GHOST" GETS AWAY WITH RUSH.

"The Gray Ghost," Universal's new mystery serial, was successfully presented in various parts of the country outside of Greater New York, Connecticut and Massachusetts, beginning last week. The story gets off with a rush in the first two episodes, "The Bank Mystery" and "The Mysterious Message," with Harry Carter, Priscilla Dean, Emory Johnson, Eddie Polo, Richard La Reno and Gypsy Hart in leading roles.

"The Gray Ghost" will be released in fifteen episodes of two reels each. Based upon a widely read serial novel, "Loot," by Arthur Somers Roche, the story was adapted to the screen and directed by Stuart Paton. The camera work is by Eugene Gaudio.

PATHE-COMBITONE EXPEDITION IN COLORADO.

A. L. Westgard, director of the Pathe-Combitone expedition which is combing the United States for motion picture material out of the ordinary, is now in Colorado, engaged in filming the most interesting scenic and industrial phases of the state. The expedition has now thoroughly covered southern California, Arizona, New Mexico and Texas. With the arrival of summer, therefore, Colonel Westgard has gone into the Rocky Mountains in order to secure his film at the season of the year when the mountains are most beautiful and when, also, many places can be visited which are impassable in winter.

TRAVEL 3,000 MILES IN PRODUCING PICTURE.

Different sections of California and Arizona, entailing three railroad trips from Los Angeles over a total distance of three thousand miles, were covered by Fred J. Balshofer's Yorke-Metro company in producing the Harold Lockwood feature, "Under Handicap." After returning from a long trip through the Arizona cattle country, the Yorke-Metro players engaged a special train, operating over the California end of the line which extends from Los Angeles to Salt Lake City.

CHINESE ACTOR IN "THE JURY OF FATE."

Following his success in "The Great Secret," Metro's master serial, and "The Slacker," Charles Fang, well-known Chinese actor, has been engaged by Director Tod Browning to support Mabel Taliaferro in the forthcoming wonderplay, "The Jury of Fate," adapted for the screen from Finis Fox's story by June Mathis.

Saunders Leads Mutual Week of July 16

"Betty Be Good" the Feature Release—Rounded Out by Thrillers, Comedies, Etc.

JACKIE SAUNDERS, star in a series of successful productions for Mutual release, heads Mutual's schedule for the week of July 16 in "Betty Be Good," a five-reel comedy drama. "Betty Be Good" was produced by E. D. Horkheimer. It marks the return to the screen of Captain Leslie T. Pea-



Scene from "Betty Be Good" (Mutual).

cocke, veteran motion picture writer and actor. He plays one of the leading roles in the production. "Betty Be Good" is a story of love and politics.

"The Mystery of the Counterfeit Tickets," the fifteenth and final chapter of "The Railroad Raiders," Mutual-Signal photoplay, is scheduled for release July 16. Helen Holmes, heroine of the serial, and the secret service force of the K. & W. railway, run down the raiders. Helen's father, convicted for the crimes of the gang, is freed from prison.

There are two comedies on the week's schedule—"Jerry's Star Bout," a one-reel Cub featuring George Ovey, and "The Kissing Butterfly," a one-reel La Salle. "The Kissing Butterfly" is released Tuesday, July 14, and "Jerry's Star Bout" is on the schedule for Thursday, July 19.

"Mutual Tours Around the World," Gaumont's reel of travel, scheduled for release July 17, goes to Avignon, a beautiful and historic city in southeastern France. It shows the ruined palace of Tiberius, takes the motion picture traveler to the mysterious Timbuktu and to a city of the Sudan.

Reel Life, the weekly film magazine, released July 19, initiates the spectator into the mysteries of the construction of the incandescent lamp, shows a novel bicycle race, the raising of cocoanuts, pictures the Boy Scout Signal Corps, and contains animated cartoons from life. Mutual Weekly No. 133 is released July 18 and will contain pictures of the latest news.

"CLEOPATRA" (Fox).

A riot of gorgeousness and Egyptian splendor that outrivals the time of the real Cleopatra is the predominant feature of the William Fox Theda Bara super-picture, "Cleopatra," in which Miss Theda Bara plays the title role of the enchanting Siren of the Nile.

The costumes worn both by Miss Bara and her support throughout the photodrama are creations, especially those of Miss Bara.

No expense has been spared by William Fox in making this great photodrama. The entire world has been combed by Mr. Fox's assistants to embody every accurate historical detail accredited to the time of Cleopatra. Detail, the keynote of an artistic production, has been the point uppermost in the mind of the producer.

"THE SQUAW MAN'S SON" (Paramount, July 26).

"The Squaw Man's Son," an adaptation of the sequel to Edwin Milton Royle's "The Squaw Man," has been scheduled for release by Paramount on July 26. Wallace Reid and Anita King are the co-stars of this exceptional production, which numbers in its cast Dorothy Davenport, Donald Bowles, C. H. Geldert, Frank Lanning, Ernest Joy, Lucien Littlefield, Mabel Van Buren and Raymond Hatton.

It will be remembered that "The Squaw Man," which proved a tremendous success both on the stage and on the screen, told the story of an Englishman of high birth who devoted his life to the American Indian, and married Nat-u-rich, an Indian squaw.

"The Squaw Man's Son" relates the romantic history of their son, Hal.

"WHERE IS MY MOTHER?" (Essanay).

Little Mary McAlister, Essanay's famous child star, appears in one of the most appealing roles of her notable screen career in "Where Is My Mother." It is a short production and a unit of the "Do Children Count?" series. This picture presents a striking problem growing out of the divorce courts—what happens to the children? Carefully avoiding distasteful reference to birth control or sex problems, a point has been driven home which will touch the hearts of every adult, as well as children. The whole has been clothed in a pleasing romance. The production was excellently staged and photographed, and Miss McAlister's support is all that could be desired. "Where Is My Mother?" has a screen time of 25 minutes. The series is being released through the K-E-S-E Service.

"ON-THE-SQUARE GIRL" (Pathe).

What, in the opinion of those who have seen it, is the most strongly dramatic and sumptuously produced feature Mollie King has yet appeared in, is the Pathe Gold Rooster play, "The On-the-Square Girl," to be released July 29. The scenario was written by Ouida Bergere, who has written a number of Pathe successes, and the picture was directed by George Fitzmaurice of the Astra.

A fine cast, composed, in addition to Miss King, of L. Rogers Lytton, Alme Dalmores, Donald Hall and Ernest Lawford, by its splendid acting gives the picture a noteworthy finish and brilliance.

REALISM IN "THE WHIRLPOOL."

If the success of a picture depends upon realism, "The Whirlpool," the forthcoming Metro wonderplay written and directed by Lionel Barrymore, in which Ethel Barrymore is starred, will be a phenomenal success. Mr. Barrymore photographed a fight scene at the Metro studio last week that called for the upsetting of a lighted lamp, the breaking of the globe and chimney of the lamp, and the destruction of two chairs.

The fight is staged between John Martin, played by Reginald Carrington, and Dirk Kanset, portrayed by Frank Leigh. While the scene was being rehearsed and taken seven lamps were smashed and fourteen chairs put out of commission.

"THE CLEAN-UP" (Bluebird).

Franklyn Farnum and Brownie Vernon, who have established themselves with exhibitors and their patrons as purveyors of particularly novel and amusing comedies, take their monthly place in the Bluebird program, August 6, to present "The Clean-Up," a comedy-drama, prepared for the screen by Walde-mar Young and directed by William Worthington. This is the last Bluebird Mr. Worthington supervised for the Farnum-Vernon combination, Elmer Clifton becoming their director when this work was done.

Mary Talbot, Martha Mattox, Claire McDowell, Mark Fenton, William Human, Clyde Benson and Albert McQuarrie are principals in support of the stars of "The Clean-Up," with unusually large "mobs" assembled in several of the scenes. Sensations will be furnished in the realistic portrayal of an attempted bank robbery, but apart from this element of ex-



Scene from "The Clean-Up" (Bluebird).

citement "The Clean-Up" will run a straight course of comedy-drama to a surprise finish.

Its theme will appeal to citizens of cities and towns where "reform leagues" attempt to control social conditions, the fun of the thing being emphasized in this Bluebird when an advance agent for a theatrical company successfully combats a movement to prevent his show fulfilling its engagement. The manner in which "The Girl and the Garter" frustrated the designs of the reformers constituted the "clean-up" indicated in the title of the comedy.

Five Art Dramas for July

Joe Welsh, Famous Actor, Will Lead Off the Month in "The Peddler."

FIVE productions of merit are promised for release by Art Dramas, Incorporated, during the month of July. The productions are "The Peddler," U. S. Amusement; "Miss Deception," Van Dyke; "When You and I Were Young," Apollo; "The Millstone," Erbograp, and an untitled feature from the U. S. Amusement. "The Peddler" was originally intended to be a special, but the demand from exchanges persuaded the producers to make it a regular program release. This picture will mark Joe Welsh's first important screen appearance. This famous actor, who has been in vaudeville and on the legitimate stage for over thirty years, has done practically no photoplay work. Catherine Calvert is chief in support of the star, this being her second picture appearance. In the role of the peddler's son is Sidney Mason. In other roles are Kittens Reichert and Sally Crute. Herbert Blache directed.

The second picture is Van Dyke's "Miss Deception," from the pen of Joseph Franklin Poland. This script gives Jean Sothern an opportunity to portray a role different from anything she has hitherto attempted.

Following comes "When You and I Were Young," from Apollo. Alma Hanlon is featured and Harry Benham is leading man. Robert B. Mantel, Jr., has an important role. The story and scenario are by Frederick Rath.

The Erbograp drama, "The Millstone," follows. It is a picturization of Albert Payson Terhune's story of the same name, and is a narrative of strength and intensity. The fifth production of the month will come from the U. S. Amusement Corporation studios.

AT THE FOX STUDIOS.

JANE and Katherine Lee, William Fox's baby grands, have completed their first starring picture, "Two Little Imps." It will be released on July 8. The film is a regulation five-reel feature and is crammed full of that roughish mischief which has given all film fans who have seen the Lee kids so much pleasure.

June Caprice has begun work on a new picture under the supervision of a new director, Harry Millarde, a well known director. The story is laid in Holland and is a beautifully happy tale of childhood in the land of the dikes. Harry Hilliard plays opposite Miss Caprice. Mr. Millarde succeeds Director John G. Adolfi, who is to direct another famous Fox star.

R. A. Walsh has started a new production for William Fox with Mirian Cooper in the leading role.

"THE WRONG MR. FOX" (Klever).

Victor Moore will release on July 16 his newest single reel comedy, "The Wrong Mr. Fox." It was written by Mr. Moore, and it deals with a funny adventure of an actor and a minister. In this picture Moore gets away from the "family series" for the time being.

The author plays Jimmy Fox, a "not so good" actor who starts out to join a troupe. En route he gets mixed up and is



Scene from "The Wrong Mr. Fox" (Klever).

taken for a minister. He has to "pull" the Billy Sunday stuff, and he nearly gets away with it. He would have, if he hadn't forgotten his trousers, for they play a very important part in the end of the story.

The idea of this comedy is distinctly different than anything Moore has yet produced, and the fun that is in it comes out of the funny situations. They keep Moore hopping all the way to the finish, with the result that make it a genuine laugh producer.

GAUMONT SHOWS CAPITAL OF BOHEMIA.

Prague, Bohemia, is likely to become the capital of an independent nation of Bohemians after the war. The Gaumont Company is taking advantage of this fact to show pictures of Prague in "Tours Around the World" No. 38. Prague was the ancient capital of Bohemia, and is rich in historic lore. The architecture has a quaint look to our New World eyes. Exhibitors who show these pictures may be sure that they are



View of the City of Prague (Gaumont).

offering views which will hold the interest of their patrons with the same effectiveness that rules when a gripping photo-drama is on the screen.

HISTORICAL PICTURE COMING.

"The Spirit of Seventy-Six," a ten-reel feature film based upon authentic historical characters will be shown in New York the second week in July as the initial offering of the Grapin Amusement Company, which recently opened offices in the New York Theater building. Incidents in the lives of George Washington, George III, Benjamin Franklin, William Pitt, Hannah Lightfoot, Walter Butler and many others are faithfully portrayed and scenes depicting the warfare during the period of the Revolution ought to be of particular interest just now as a contrast to modern methods. "The Spirit of Seventy-Six," was written by and directed by Robert Goldstein.

FAIRBANKS AT WORK ON "THE OPTIMIST."

With three large automobiles loaded with players Douglas Fairbanks and Director John Emerson started in search of a mountain peak to resemble the Alps. They discovered the object of their quest sixty miles from the Westcoast Aircraft studio. "The Optimist," an original story by Douglas Fairbanks, shows the latter, who is of a roaming disposition, in the Alps, Africa and South Sea Islands. Director Emerson has been fortunate in finding the desired atmosphere in California. The play deals with a theme that comes under the heading of "highbrow," but the treatment is along elemental lines.

ALASKA GIRL IN METRO PLAY.

Dee Dorsey, the young woman who makes her debut on the Metro program in "The Jury of Fate," is the daughter of the librarian of the farthest north public library under the Stars and Stripes. Miss Dorsey was educated in Fairbanks, Alaska. She was graduated from the Fairbanks High School, and then spent a year in the North mining.

Miss Dorsey left Fairbanks six years ago and went to Alabama to finish her education. After four years in the South she came to New York and started her career on the screen as an extra girl. Her ability, her ambition and her beauty soon won her recognition.

JUANITA HANSEN TO SUPPORT WILBUR.

David Horsley has just announced the leading woman for Crane Wilbur, whose features are to be released on Art Dramas program, will be Juanita Hansen. Shirley Huxley has also been added to the cast.

These two players will make their first Art Dramas appearance in a Western drama, which is tentatively called "Devil May Care." Lorimer Johnston has been engaged to direct this and other Wilbur plays.

UNCLE SAM PURCHASES A MINUSA.

The Minusa Cine Products Company is rejoicing over the receipt of an order from the United States Naval Academy, Annapolis, for a specially constructed Minusa Gold Fibre screen. This order was placed through Representative J. F. Dushman, of Baltimore.

Uncle Sam purchased a screen with a surface 12 by 16 feet.

THE LEES TOOK THE MONEY.

Jane and Katherine Lee have shown the big stars how to do things. Their latest stunt was walking off with the first prize at the Automobile Fashion Show held on June 23 at the Sheepshead Bay Speedway, Brooklyn, in a snappy eight cylinder touring car. The awards were a blue ribbon for the makers of the car and a \$200 Liberty Bond for the Kids.

Gladys Hulette Leads Pathe July 22

Pearl White and Ruth Roland Follow Her in "The Fatal Ring" and "The Neglected Wife."

GLADYS HULETTE, Pearl White and Ruth Roland are the stars appearing in the features of Pathe's bill for the week of July 22. Gladys Hulette is seen in "The Last of the Carnabys," a five-reel Gold Rooster play, produced by Astra under the direction of William Parke. The story was written by Samuel Morse and the scenario by George B. Seitz. It is in many respects the most pretentious picture in which Gladys Hulette has yet appeared, being strongly dramatic throughout and yet furnishing her with the kind of role in which she appears at her best, one of innocence, youth and sweetness. William Parke is the director.

Pearl White is seen in the third episode of "The Fatal Ring" entitled "Borrowed Identity." A thrilling succession of scenes and a great fight are features of this episode, in which Carlisle traps Pearl and Knox in a diabolical manner. The cast includes Warner Oland, Earle Fox and Henry Gsell.

Ruth Roland is starred in the eleventh chapter of "The Neglected Wife" entitled "A Reckless Indiscretion." The episode deals with an attempt on the part of Doyle, the disbarred attorney, played by Neil Harding, to steal compromising letters written by Kennedy (Roland Bottomley) to Margaret (Ruth Roland) and the brave attempt of Margaret and Norwood (Philo McCullough), who is ignorant of the nature of these letters, to recover them. The scenario is the work of Will M. Ritchie.

"Southeastern Texas" is the title of the sixteenth "Know America" Combitone scenic. The picture shows the oil fields, lumber mills and shipbuilding yards of southeastern Texas. Particular interest attaches to it at the present owing to the activity in shipbuilding.

An International cartoon and scenic, split reel release and Hearst Pathe News No. 60 and No. 61 complete the program.

ADMIRAL FISKE SEES TORPEDOPLANE SCREENED.

Admiral Bradley Fiske and Allen R. Hawley, president of the Aero Club of America, were guests of honor at a special demonstration of a motion picture at the Paramount Pictures Corporation projection room July 2, where animated drawings showing the theory and operation of the torpedoplane were shown on the screen for the first time. The torpedoplane is the invention of Admiral Fiske, and the Government is considering the adoption of this remarkable combination of weapons for use in the present war.

The work of preparing the motion picture demonstration of this remarkable contrivance was done at the Bray Studios from plans and specifications furnished by Admiral Fiske, but the inventor himself had not seen one of the 19,200 drawings which comprised the completed picture. Admiral Fiske was warm in his praises of this remarkable demonstration of the practicability of the motion picture in giving vivid representation of complex inventions.

The subject will be released by Paramount as part of the regular Pictograph service.

SHERWOOD TO PLAY OPPOSITE MABEL TALIAFERRO.

William Sherwood, well known to patrons of Metro pictures for his work in support of Edmund Breese and other Metro stars, has been engaged to support Mabel Taliaferro in "The Jury of Fate," the forthcoming Metro wonderplay which June Mathis adapted for the screen from the story of Finis Fox. Tod Browning, the director of the production, selected Mr. Sherwood to play opposite Miss Taliaferro after he had studied more than one hundred others who fell short in some way of the type which the director desired.

Mr. Sherwood returns to the Metro company with much more experience than when he first joined it. Since he left some time ago he has been continually before the public on the screen. He is a native of New Orleans, a graduate of Tulane University in that city, and came to the screen after an experience of several years in the stock companies of the South.

TRIANGLE BUYS ANOTHER PULVER STORY.

The great interest aroused by the announcement that Triangle is soon to present a picture version of "Sudden Jim," has prompted the company to purchase other popular stories, among the number being "The Man Hater" by Mary Brecht Pulver. Winifred Allen, the Allan Dwan "discovery," has been cast for the star role in the play, which is already in the first stages of production at the Triangle Yonkers studio.

Little Anna Lehr, the eight-year old daughter of the emotional actress recently engaged by Triangle, will appear as the star's young sister. This child actress is already known to the public as the baby in "Ramona."

MINUSA ALMOST REACHES NORTH POLE.

The Minusa Cine Products Company has sold to A. R. Thorne, proprietor of Thorne's theater, Fairbanks, Alaska, a Minusa screen. The letterhead of this enterprising exhibitor tells us that Thorne's theater is farthest north, and it has the reputation of being one of the most up-to-date show houses in the arctic zone.

Cuff Installs Two Symphonic Orchestras

Colonial and Palace Theaters of Orange, N. J., Invest \$30,000 in Musical Equipment.

ONE of the most important sales of musical instruments was closed recently by M. J. Samuels, vice-president of American Photoplayer Company, 62 West Forty-fifth street, New York, who signed a contract to deliver two Robert Morton Symphonic Orchestras for the sum of \$30,000 to George C.



George C. Cuff Signing Contract in Office of M. J. Samuels.

Cuff, president of the Mutual Theaters Company, Orange, N. J. These two orchestras will be installed in the Colonial and Palace theaters, in Orange. The American Photo Player Company has just announced a new division of its business, devoting itself entirely to the manufacture of a new instrument—the Robert Morton Symphonic Orchestra.

The construction department heads of the company have been devoting the last two years in the planning and erection of this orchestra, working toward an ideal. This instrument is designed especially to represent and duplicate the tones of a symphonic orchestra, in addition to the results to be obtained from a cathedral organ and an orchestral organ.

The orchestra is all under the control of one man; the instrument may be played by hand, but is also equipped with an emergency device operated by means of rolls, putting all the resources of the instrument at the disposal of even an operator without technical skill; the instrument also contains a piano of highest artistic merit.

SELIG SHOWS GROWTH OF TRANSPORTATION.

"The Magic of Motive Power" is the title of the Selig feature film to be released in General Film service on Monday, July 9. This production is said to be intensely interesting, presenting as it does the evolution of transportation from the coming of Columbus to the epoch of the deadly submarine. We see the exact replicas of the ships of Columbus approaching the new Continent. Then comes the dragpole used in travel by the American Indian. The old days of the prairie schooner are rehearsed, the days of the sailing vessels, the steamboat, the stage coach, the steam locomotive, the trolley cars and elevated systems and finally the hydroplane and the submarine.

PATHE DOUBLES ON "LONESOME LUKE."

Prompted by the success of the two-reel "Lonesome Luke" comedies and by requests from the various exchanges and exhibitors, Pathe announces that beginning with August 5 there will be two of these comedies each month instead of one. The title of the release for August 5 is "Lonesome Luke, Messenger," and that of August 19 is "Lonesome Luke, Mechanic."

With Harold Lloyd and Toto, the Hippodrome clown, now busy at the Rolin studios, Mr. Roach believes he has an unequaled pair of comedians under his direction.

"FEATURES" AS "ALSO RANS" IN ADS.

It appears as if instances multiply to make good the words of Harold Boister, of General Film, that the day of the short-length picture of merit has indeed dawned. The latest example of confidence in a two-reel picture as the overshadowing drawing card of a show comes from Seattle.

At the same time that the Liberty theater of that city played a five-reel feature with a conspicuous star, it played also General Film's "Past One at Rooney's," the two-reel O. Henry story. The Liberty, which is always a generous user of newspaper space, gave its ad to "Past One at Rooney's," with incidental mention of the five-reel feature.

Bluebirds Set as Far as August 10

"The Clean-Up," "The Showdown" and "Mother of Mine" Already Named for Next Month.

HAVING fixed the program until the week of August 20 with a half dozen features completed and ready for schedule, Bluebird directors have turned their attention to producing issues for the regular season. The August announcements include Franklyn Farnum and Brownie Vernon in "The Clean-Up," August 6; Myrtle Gonzalez and George Hernandez in "The Showdown," August 13, and Rupert Julian and Ruth Clifford in "Mother of Mine," August 20.

Jack Conway has completed "Little Miss Fix-It," with Ella Hall. Lynn F. Reynolds has finished "Mr. Opp," in which Neva Gerber and George Hernandez will be the featured ones. Joseph De Grasse has ready for release another Dorothy Phillips feature, "Triumph," and Franklyn Farnum and Brownie Vernon, under the direction of Elmer Clifton, have turned out "The Fourth Glove"—all these attractions awaiting only the necessary formality of being dated up for distribution.

Ella Hall is now working under the new director, Harry Salter, in preparing "Bitter Sweet," with Claire Du Brey and Charles Mailles chief in her support. J. Grubb Alexander furnished the story and scenario. Rupert Julian is directing "The Face of Prentice Tiller," a scenario furnished by E. J. Clawson, in which Mr. Julian and Ruth Clifford will be co-stars. Others in the cast will be Lloyd Whitlock, E. A. Warren, Frank Brownlee, Wedgewood Nowell and Wilbur Higby. Ida May Park is creating another Dorothy Phillips Bluebird entitled "Bondage," with William Stowell and Lon Chaney, as usual, chief supporters. There is a prospect of Louise Lovely returning to the Bluebird program in an Allan Holubar production, "Sirens of the Sea," with Mr. Holubar sharing the stellar honors. It will be observed that Bluebird is making ample provisions for the new season.

PLAYER WILL CENSOR HER OWN PLAYS.

Upon renewing her contract with the Van Dyke Film Corporation, releasing through Art Dramas, Inc., Jean Sothern insisted on the insertion of a novel clause, whereby it is understood that she will not appear in any productions whatever which are concerned with unwholesome subjects. Under the new arrangement Miss Sothern will read every story submitted for her use and pass on it before it is purchased from the author.

BARRYMORE HOME IN METRO PLAY.

The exteriors for the forthcoming Metro wonderplay, "The Whirlpool," written and directed by Lionel Barrymore, in which his sister, Ethel Barrymore, is featured, were taken at Taylor Point, near Mamaroneck, the beautiful summer home of the star. The grounds and house are appropriate for the settings called for by the script, and Lionel Barrymore persuaded his sister to allow her house to be used as the background for the exteriors of the picture.

"IN THE AFRICAN JUNGLE" (Selig).

"In The African Jungle" is the title of a Selig wild animal drama released July 2 in General Film service, featuring Kathlyn Williams supported by other favorites, including Baby



Scene from "In the African Jungle" (Selig).

Lillian Wade. The many admirers of Kathlyn Williams will welcome her return to the screen in one of her former dramas of the jungle, for it was in photoplays of this character that she first achieved fame. Her work in "The Adventures of Kathlyn" has never been forgotten by lovers of motion pictures. "In the African Jungle" is a drama of African wilds in which a father and daughter are made prisoners by savages and thrown into a pit of wild beasts. How they escape affords occasion for many thrills.

Extends Open Market on Old Pictures

Paramount Releases to Its "Preferred" Class Fifty-two Additional Subjects.

PARAMOUNT, through its executive office, announced to exhibitors last week that it had placed its third set of Paramount pictures upon the open market, available to all exhibitors irrespective of the franchise clause in program contracts. This makes a total of 156 Paramount pictures that have been offered. The list contains some of the greatest productions that have ever been made by the Famous Players, Lasky, Morosco and Pallas producing companies.

The first 104 Paramount pictures were placed on the open market about two months ago. These additional pictures include such successes as "The Cheat," Mary Pickford in "Esmeralda," "Madam Butterfly," "The Girl of Yesterday" and "The Foundling"; Marguerite Clark in "Still Waters," "The Prince and the Pauper," "Mice and Men" and "Out of the Drifts"; Pauline Frederick in "Zaza," "Bella Donna," "Lydia Gilmore" and "The Spider." In this set of fifty-two pictures will also be found the first productions in which Geraldine Farrar appeared, "Carmen" and "Temptation."

In hundreds of communities it had been impossible for more than one exhibitor to use the pictures because of the restrictive and protective franchise that had been issued in connection with the Paramount Pictures at the inception of this distributing corporation. This is now entirely eliminated in regards to these first 156 pictures. These are classed as Paramount Preferred Pictures. New prints have been supplied, and new paper, additional advertising and publicity material of high class has been prepared for these open booking pictures.

HOLMES WELL INTO FIRST ESSANAY.

Taylor Holmes has said goodbye to the speaking stage. He is in the pictures to stay. At least that is the present state of his mind and he doesn't think it's going to change.

The actor who led "Bunker Bean" to footlight fame is half filmed in his first Essanay production. It will be his screen debut practically, since the only other experience along this line he has had was in a one-reel picture for the old Bioscope, about eight years ago. As he expresses it, "that does not count," for filmland then was still a wilderness of undeveloped.

Mr. Holmes' first Essanay production will be "Efficiency Edgar's Courtship," a screen version of the story of that title by Clarence Buddington Kelland which appeared in the Saturday Evening Post. He has contracted to star in three pictures for Essanay and, it is understood, that organization holds an option on his services for further productions. It is possible that he may appear in a film version of "Bunker Bean."

NEW BUTTER-KIST STEAM MACHINE.

The Holcomb & Hoke Manufacturing Company, Indianapolis, makers of the famous Butter-Kist Popcorn machine, announce a new model operated by steam. This model is almost identical in appearance to the company's other models and the heating and popping elements are exactly the same. This announcement will be received with interest especially by our readers in the smaller towns of the country. It opens a field for merchants in towns where electricity is not available, either with only night service or not at all. The possibilities of a steam machine of the quality of this new model are practically unlimited as this new steam Butter-Kist machine can be operated any place where crowds of people congregate for amusement or work. The company will be able to make deliveries practically at once, as this announcement was withheld until it could fill orders already on file.

EXHIBITORS TO SEE GOLDWYN CIRCUS AT CHICAGO.

A village designed by Everett Shinn, famous American illustrator, and executed by the mechanical staff of the Goldwyn Studios, a race track with a real horse race in Hohokus, N. J., chartered for two weeks, and a complete circus with 2,000 "extras" employed as spectators comprise three separate features of the current Mae Marsh-Goldwyn production which is generally conceded to be one of the biggest photodramas ever to be attempted among metropolitan studios.

As a photodramatic spectacle it is claimed the Goldwyn play now in process of making will rival "The Birth of a Nation." This third of the Mae Marsh productions will be finished the second week in July, and by the night of July 13th it will be sent to Chicago to be shown to the trade at the meeting of the national exhibitors.

VIRGINIA PEARSON HAS NEW DIRECTOR.

Carl Harbaugh, director of the Fox production of "The Scarlet Letter," "The Derelict" and "The Broadway Sport," has been assigned to direct Virginia Pearson's future photoplays.

He and his star are now at work in the Fort Lee studios on a thrilling mystery drama in which will be many novel scenic and photographic effects. Carl Eckstrom plays opposite Miss Pearson.

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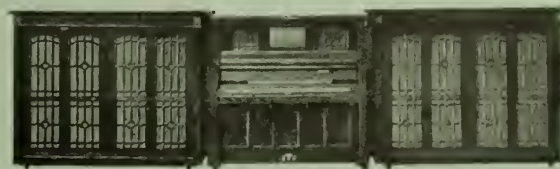
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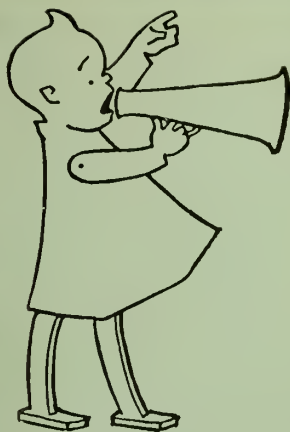
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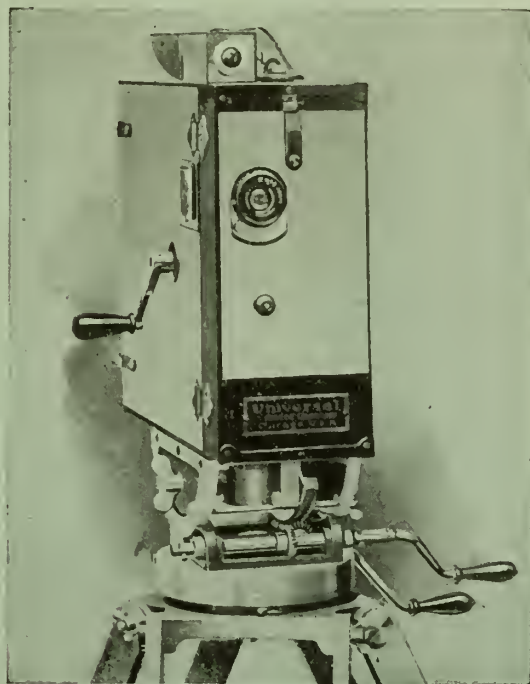
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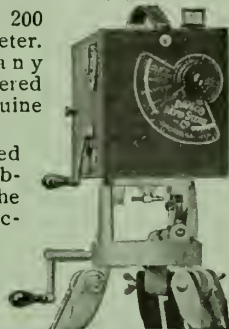
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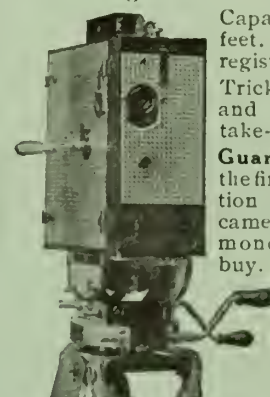
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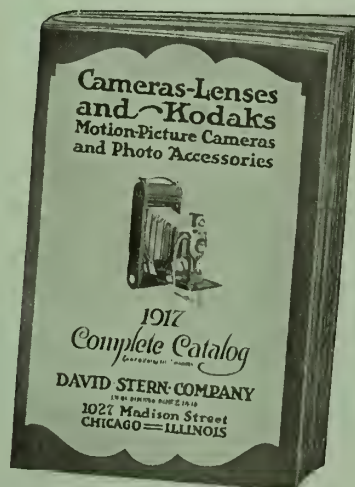
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Picture Theaters Projected

ARGENTA, ARK.—Louis Rosenbaum, manager of the Princess theater, will erect a moving picture and vaudeville theater, 125 by 150 feet, twenty-five foot stage, seating capacity, 1,800, furnishings \$7,000, cost of building \$15,000.

LITTLE ROCK, ARK.—Royal Theater Company, Samuel S. Harris and others, are having plans prepared by Theodore M. Sanders for rebuilding the Royal theater: seating capacity, 1,200; roof garden to seat 650; balcony and mezzanine in main building; cost, \$150,000.

SOMERTON, ARIZ.—W. A. Gilmer has opened a moving picture house here, with seating capacity of 350.

YUMA, ARIZ.—A new airdome, to be known as the Elite, is under construction here for Earl Sinks.

INGLEWOOD, CAL.—A fireproof moving picture theater, 30 by 120 feet, has been opened here by G. S. Bell. The house has seating capacity for 400 persons.

FORT COLLINS, COLO.—The Fort Collins National Bank has plans by R. A. Pierce, 434 Century building, Denver, Colo., for remodeling the opera house. The improvements are to cost about \$25,000.

BRIDGEPORT, CONN.—M. E. Walch & Co., 503 Connecticut National Bank Building, are preparing plans for a three-story theater and office building.

BRISTOL, CONN.—Bristol theater, care Fuer & Saperstein, have plans by Harold E. Hayden, 175 Main street, for a theater building 55 by 100 feet.

HARTFORD, CONN.—N. J. Autarsh, 788 Park street, has plans by H. H. Beckinstin, 647 Main street, for two-story theater and store building, 43 by 158 feet.

WATERTOWN, CONN.—Flynt Building & Construction Company, Palmer, Mass., have the contract to erect a two-story theater, store and office building, 50 by 40 feet and 40 by 80 feet, for the Hemenway Park, Inc., H. Morton Merriman interested. Work has been started.

WASHINGTON, D. C.—Blanke & Zink, Equitable building, Baltimore, Md., are preparing plans for a one and two-story theater building, 70 by 100 feet, to cost \$150,000.

WASHINGTON, D. C.—Samuel J. Prescott Co., Inc., 814 Thirteenth street N. W., have the contract to erect a four-story theater building at 609 Thirteenth street for the Washington New Theater Company, to cost \$15,000.

DAYTONA, FLA.—Arcade Company, Ernest Kreitzberg, president, will issue \$60,000 bonds to remodel amusement hall for theater; floors and walls to be partly tiled; new front; marquee; balconies; fourteen boxes; stage 35 by 105 feet; seating capacity 2,000; interior decorations.

DAYTONA, FLA.—Conrad-Bullard Company will erect theater and business building at 14-16-18 Orange street; about 70 by 90 feet; fireproof; to cost \$40,000.

THOMASVILLE, GA.—J. L. Huggins has the contract to erect an opera house for the Mitchell Investment Company.

BURLEY, IDAHO.—S. J. Osika is erecting a modern fireproof moving picture theater here, to cost about \$30,000.

GOODING, IDAHO.—A \$25,000 moving picture theater is under construction here for A. J. Schubert.

REXBURG, IDAHO.—A new moving picture theater has been opened here by Frank Lurage, with seating capacity of 700.

BAGLEY, IA.—The moving picture theater formerly conducted by C. B. Owen has been leased by C. A. Grant.

ATLANTIC, IA.—Fred Bohling, of Menlo, has purchased the Unique theater from J. O. Howard.

BELLE PLAINS, IA.—W. W. Palmer has leased the opera house and will conduct it as a moving picture house.

BRADYVILLE, IA.—W. E. Williams has opened a moving picture theater in the Woodman building.

BURLINGTON, IA.—The Brooks Stock Company of Milwaukee, Wis., has reopened the Garrick theater.

CEDAR FALLS, IA.—A. S. Vivian, owner of the Cotton theater, will remodel the building.

CEDAR RAPIDS, IA.—The Isis theater is now being conducted under the management of W. F. Clement.

CEDAR RAPIDS, IA.—The Ideal theater has been leased by Clarence Kyle and reopened.

CLARINDA, IA.—G. W. Fast has purchased the Orpheum theater.

CRESCO, IA.—Cresco Opera House Company has purchased the interests of Otto Hans in a moving picture house here.

DUMONT, IA.—A. C. Hare, Dr. Crawford, John Borneman and W. Nolte have taken over the moving picture theater formerly operated by John Peters.

GRINNELL, IA.—John Longshore, owner of the Lyric theater, will erect a new moving picture house on Main street.

HULL, IA.—A moving picture theater has been opened here by Henry Dahl.

IOWA CITY, IA.—The Princess theater has been closed.

KNOXVILLE, IA.—H. M. Stern of New York has purchased

the Grand Opera House and will open it with first-class vaudeville and moving pictures.

LAKE MILLS, IA.—The Dyme theater has been taken over by Jim Heste.

LIME SPRINGS, IA.—The Gem theater, formerly known as the Star, has been opened to the public. It will be conducted under the joint management of J. J. Williams and Richard Farrar.

MAQUOKETA, IA.—Morley Morrison and William Holdey have sold their moving picture house here.

MARION, IA.—Charles Medhurst, of Cedar Rapids, has taken over the Garden theater, formerly operated by Joseph Muirherin.

OLIN, IA.—P. E. Wolfe has leased the opera house and will conduct it as a moving picture theater.

ROCK RAPIDS, IA.—The theater and amusement building, to be erected by E. A. Hunt, will be three stories in height, measure 50 by 100 feet, and cost \$20,000. Plans are by J. J. Crossett, 401 Frances building, Sioux City, Ia.

SHENANDOAH, IA.—T. B. Wright, 100 N. Clarinda street, has the contract to make alterations to the Empress theater, to cost \$3,000. The owner is William H. Gowing, 106 Summit avenue.

SIoux CITY, IA.—The Sun Theater Company has been incorporated with a capital stock of \$5,000. J. L. Kincaid interested.

STEAMBOAT ROCK, IA.—G. O. Barlow, who conducts a moving picture theater here, plans to erect a new structure.

TRAER, IA.—R. A. Sweet has disposed of his moving picture theater to J. E. Anderson.

WEST BRANCH, IA.—The Pastime theater has been taken over by Robert Riley.

CARLINVILLE, ILL.—A new moving picture theater will be erected on West Main street for Ray Lancaster and H. C. Daley.

CHICAGO, ILL.—J. L. Kahn, 9206 Commercial avenue, has plans by E. E. Somers, 64 E. Van Buren street, for a one-story theater and store building, 152 by 125 feet, to cost \$30,000.

EAST ST. LOUIS, ILL.—C. N. Kiefer has the contract to erect a moving picture theater at 11 and 13 S. Main street for M. V. Joyce; to cost \$10,500.

EDWARDSVILLE, ILL.—W. A. Edwards has purchased the Capitol building and will probably convert it into a modern moving picture theater.

FARMER CITY, ILL.—J. W. Kendall has plans by G. H. Miller, Evans building, Bloomington, Ill., for extensive improvements to his theater building, to cost \$3,000. These will include a new front and remodeling of the lobby.

KANKAKEE, ILL.—The Blanchard Amusement Company has taken over the Orpheum theater here.

OAKLAND, ILL.—An airdome has been opened here by Ross Farricklow.

PRINCEVILLE, ILL.—A. R. Henry has established a moving picture theater in the Henry building.

RUSHVILLE, ILL.—The new Princess theater, erected for Carl Pearson, has been opened.

COLUMBIA CITY, IND.—Church & Coover, 608 Shoaff building, Fort Wayne, Ind., are preparing plans for a one-story moving picture theater, 68 by 74 feet, to cost \$15,000. Owner, stock company, recently organized. Lee Akers interested.

EVANSVILLE, IND.—Grand Realty Company, 202 S. Second street, have plans by John Ebersson, 64 E. Van Buren street, Chicago, for extensive improvements to their two-story theater building, to cost \$35,000.

INDIANA HARBOR, IND.—A brick moving picture theater, 35 by 200 feet, will be erected on the east side of Cedar street, between 136th and 137th streets, for Iarens Wegrzyn, to cost \$9,000.

INDIANAPOLIS, IND.—The Lenwood is the name of a new moving picture theater opened at 131 S. Illinois street.

KANSAS CITY, KAN.—Grubel Brothers, 546 Minnesota street, will expend about \$5,000 in remodeling their theater building.

READING, MASS.—Town has plans by Adden & Parker, 12 Bosworth street, Boston, for a two-story hall building, 80 by 44, to cost \$40,000.

ALPEENA, MICH.—The Maltz opera house will probably be rebuilt. James H. Kerr is the manager.

BESSEMER, MICH.—A moving picture theater has been established in the opera house.

DETROIT, MICH.—John Frasil and John Flucksa, 197 Davidson road, are having plans prepared for a one-story moving picture theater, 24 by 96 feet, to cost \$6,000.

DETROIT, MICH.—Louis Smilansky, 202 Chamber of Commerce building, has plans by Fred Swirsky & Co., 201 Equity building, for a three-story theater, store and apartment building.

DETROIT, MICH.—Otto H. Kavleff, 254 East Elizabeth street, is preparing plans for a two-story moving picture theatre.

DETROIT, MICH.—Thomas Ban has the contract to erect a one-story moving picture theater, 24 by 96 feet, for John Frasil and John Flucksa, 197 Davidson road, to cost \$6,000.

FLINT, MICH.—W. S. Butterfield, Majestic Theatre building, plans to remodel the Garden theatre.

HANCOCK, MICH.—The Crown theater, which was destroyed by fire, will be rebuilt and opened under the name of the Vogel theater. Mr. Laity will be the manager.

HANCOCK, MICH.—Extensive improvements are being made to the Star theater, including a new balcony. Andrew Bram is the manager.

HIGHLAND PARK, MICH.—The Acme theater has been opened under new management.

IRONWOOD, MICH.—The Rialto theatre has been renovated, redecorated and reopened to the public.

PLAINWELL, MICH.—M. C. Miller, N. L. Ress, F. R. Henderliter have purchased the Leisure Hour theatre.

PORT HURON, MICH.—The Bijou theatre is now being operated by Herbert L. Wells.

STEPHENSON, MICH.—The new Electric theater has been opened under the management of R. G. Tetro.

AKELEY, MINN.—The Bijou theater has been opened. It will be conducted under the management of J. A. Bell.

ALEXANDER, MINN.—The Howard theater is to have a new front.

BAUDETTE, MINN.—Charles Jacobson has plans by Thomas Johnson for a new moving picture theater, to cost \$10,000.

BEMIDJI, MINN.—A. G. Harris, of Moline, Ill., has taken over the Rex theater, formerly operated by E. M. Ney.

BIXBY, MINN.—Mertens & Hoff, proprietors of the Orpheum theater at Ironton, have leased the Empress theater here and assumed management of the house.

CAMBRIDGE, MINN.—The United States Theater Company has taken over the management of the Moon theater.

CANDY, MINN.—The Broadway theater has been opened to the public.

CANBY, MINN.—W. E. Lyon, proprietor of the Broadway, has taken over the Iris theater.

CROSBY, MINN.—The Bijou theater has been leased by C. Adams. The house will be devoted to high-class pictures.

DASSEL, MINN.—The K. & H. theatre, conducted by Koerner & Harris, has been closed.

DULUTH, MINN.—The Kozy theater, located at 419 East Fourth street, has been opened to the public.

GLENCOE, MINN.—Louis Grassinger has taken over the lease on the Princess theater.

HENDERSON, MINN.—A moving picture theater has been established in the community hall, with seating capacity for 1,000 persons.

HOPKINS, MINN.—The Royal theater is now being conducted by Frank Pavek and Bryan Fisher.

KIESTER, MINN.—Phil Flahan is the new manager of the Princess theatre.

LESUEUR CENTER, MINN.—Thomas Hansen has closed his theater here and moved to St. Paul.

MINNEAPOLIS, MINN.—G. V. Vannon, 713 Cedar avenue, has made application for a license to conduct a moving picture theater here.

MINNEAPOLIS, MINN.—H. C. Andress, formerly city salesman for the Vitagraph Company's exchange here, has been made manager of the Lyric theatre.

MINNEAPOLIS, MINN.—N. C. Eldridge is building an addition to his moving picture theatre. The improvements will cost \$2,000.

MONDOVI, MINN.—The Gem theater has been taken over by J. U. Luetscher and C. E. Steinfirt and opened.

MOORHEAD, MINN.—The Grand Theatre Company has purchased the Gem theatre from F. W. Boll. Mr. Boll will hereafter devote all his attention to developing the business of his theatre at Farmington.

MURDOCK, MINN.—James Clark will open a moving picture theater here.

PARK RAPIDS, MINN.—Tom Pasch has disposed of his interest in the Gem theater.

PAYNESVILLE, MINN.—The moving picture theater under construction for Hood & Hartigan will be completed in a short time.

ROCHESTER, MINN.—The Metropolitan has opened under new management.

ROCHESTER, MINN.—The Sherman Kelly Stock Company will open the Lawler theater.

SAUK RAPIDS, MINN.—Walter McGraw has sold his moving picture house here.

SPRINGFIELD, MINN.—G. C. Steiner, of Welcome, has purchased the Grand theater from William Mueller.

STILLWATER, MINN.—E. H. Phillips has purchased a moving picture theatre here.

ST. CLOUD, MINN.—A stock company comprising George Miner, C. F. Ladner, J. B. Rosenberger, J. Bisenius and Peter Foltmer have purchased the Davison theater and renamed it the Miner. George Miner will be the manager.

ST. JAMES, MINN.—Manager H. A. Nelson of the Princess theater, has taken over the Star theater.

TRACY, MINN.—It is reported that A. J. Bahmer has disposed of his interest in the Colonial theater to Webb & Peterson.

WABASHA, MINN.—Herman Hermanson and Roy Thompson, of Winona, have purchased the Iris theater from J. H. Ross.

WILMONT, MINN.—G. O. Trowbridge and F. A. Baker, Jr., will open a moving picture theater here.

WINSTED, MINN.—The Joy theatre has been purchased by Henry Klaus.

CLARKSDALE, MISS.—R. N. McWilliams has let the contract for a theater and store building to cost \$140,000.

BOSTON, MASS.—George N. Jacobs, 6 Beacon street, is preparing plans for a \$150,000 theater and building, to include garage.

WALTHAM, MASS.—William H. Kingsbury has plans by Funk & Wilcox, 120 Boylston street, Boston, for a one-story theater, 55 by 180 feet.

BALTIMORE, MD.—Parkway Theater Company, care H. W. Webb, Fidelity building, have plans by Thomas W. Lamb, 644 Eighth avenue, New York City, for an addition to their theater building, to cost \$50,000.

BALTIMORE, MD.—Parkway Theater Company, 3 and 9 W. North avenue, has abandoned its plans to erect an addition to theater.

SKOWHEGAN, ME.—Mrs. Forrest Goodwin plans alterations and an addition, 40 by 40 feet, to her theater building, to cost \$6,000. Lessee, Michael St. Ledger.

ST. LOUIS, MO.—Vaudeville Theater Company, 705 Olive street, has plans by Charles H. Deitering for altering theater and office building on Grand avenue, near Olive street; fireproof; composition roof; reinforced concrete floors; remodel heating plant; ducts and fans; lighting indirect; electric and gas outlets; reinstall Otis elevators in new positions; cost, \$100,000.

ANACONDA, MONT.—Herbert Riley has purchased the Liberty theater on Broadway.

BROADVIEW, MONT.—Jensen & Herberg who operate moving picture houses in Seattle and Portland, Wash., have taken over the new Rialto theatre and opened it to the public.

HELENA, MONT.—It is expected that the new Marlow theatre will be completed and opened about the first of November.

KALISPELLE, MONT.—The Princess theater has been purchased by E. N. Disney.

MALTA, MONT.—A. J. Bishell, formerly manager of the Orpheum theater at Glasgow, Mont., has assumed management of the New Palace theater here, which has opened for business.

NASHUA, MONT.—A new moving picture house has been erected for Vic Borstert, Frank Romig and C. R. Sever.

OPHEIM, MONT.—E. W. Combs has purchased the Arcade theater from the Opheim Amusement Co.

POPLAR, MONT.—Col. H. C. Walker has opened a moving picture theatre on the first floor of the Walker Opera House.

RONAN, MONT.—A modern moving picture theater is being erected here for H. M. Gehlert.

SACO, MONT.—The Grand theater has been purchased by F. J. Gath.

SCOBEY, MONT.—Manager Brockway of the Rex theater at Great Falls, Mont., plans to erect a new theatre building here.

SHELBY, MONT.—Dr. J. W. Williamson and J. S. McClory plan to erect a modern moving picture house on Main street.

TRIDENT, MONT.—The Ruby theater, formerly conducted by Robert Lindsay, has been taken over by Earl Honrath.

WESTBY, MONT.—Martin Kunston has disposed of his interest in the Grand theater to John K. Borg and J. A. Sloen.

WISDOM, MONT.—A new moving picture outfit has been installed in the dance hall here.

GREENSBORO, N. C.—W. D. McAdoo will expend \$5,000 for improvements to the Isis theater. These will include enlarging stage, constructing new metal roof and laying new wood floors.

ABERDEEN, N. D.—The new Star theatre has been opened here.

BEACH, N. D.—W. L. McKibbin and W. O. Fletcher who recently purchased the Beach Opera House, will convert it into a moving picture theatre.

BELFIELD, N. D.—A new moving picture theater is to be erected here and operated under the management of W. Dahlhelmer.

DICKINSON, N. D.—S. J. T. Davis of Minneapolis, Minn., has leased the Ray theatre.

FARGO, N. D.—McCarthy Brothers have leased the Strand theatre.

HARVEY, N. D.—Rev. V. P. Welch will purchase a moving picture machine to use in connection with his church work at the Congregational Church here.

HILLSBORO, N. D.—A moving picture house is to be erected here by Halvorsen & Verne.

MADDOCK, N. D.—A new moving picture house will be opened here by Odin Erickson.

VALLEY CITY, N. D.—The Rex theater has been taken over by C. A. Robinson and opened.

WERNER, N. D.—A moving picture theater has been opened here by J. B. Stolt and Glen Robinson.

ALLIANCE, NEB.—D. W. Jones has contracted to erect a two-story moving picture theater, store and office building, 50 by 140 feet, for J. Vaughn, to cost \$35,000.

AURORA, NEB.—F. M. Mitchell, proprietor of the Mickelson theater at Grand Island, has leased the Airdom theater from J. P. Chapman.

BEATRICE, NEB.—A moving picture theater has been purchased here by W. H. Peterson.

BLOOMINGTON, NEB.—M. J. Hall has purchased a moving picture theatre here.

CAMBRIDGE, NEB.—O. E. Wicklund has sold the De Luxe theatre to Mr. Le Don.

CENTRAL CITY, NEB.—L. J. Cooper will conduct a moving picture theater in the Martha Ellen Auditorium.

FAIRBURY, NEB.—C. W. Bartlett who conducts a theatre in the Majestic building, has purchased the property. He will redecorate and remodel the theatre and increase the seating capacity to 480.

HOOPER, NEB.—The Rogers building has been converted into a moving picture theater.

HUBERT, NEB.—John Schlenberg has disposed of his moving picture business to Joe Harper.

LOUP CITY, NEB.—Thomas Daddaw has purchased the Garland theatre from Messrs. Hunt.

MINDEN, NEB.—The Gem theatre has been remodeled.

NEBRASKA CITY, NEB.—J. R. Jackson has turned over the lease of the Overland theatre to J. E. Gordon, of Sioux Falls, S. D.

OMAHA, NEB.—The Dohany theater will be remodeled and renovated.

OMAHA, NEB.—The Rohlff theater has opened under the personal management of Mr. Rohlff.

PALMER, NEB.—Charles Griffith has purchased the theater here known as the Pastime from Liffelbein and Beyer.

SIDNEY, NEB.—A new moving picture theater to cost \$25,000 is to be erected here.

BAYONNE, N. J.—Joseph Hockstein, 20 W. Twenty-seventh street, has plans by Carl J. Goldberg, 437 Broadway, for alterations to the Broadway theater, to cost \$10,000.

CORNING, N. Y.—The Bijou theater will be remodeled, re-decorated and a new ventilating system installed.

FAR ROCKAWAY, L. I., N. Y.—The Associated Theatrical Enterprise Co., Inc., Strand building, New York, plans to erect a one-story moving picture theater, 62 by 25 feet, to cost \$4,500.

LONG ISLAND CITY, L. I., N. Y.—Joseph Kneer, 388 Broadway, has contract to erect an airdome for the Holly Amusement Company, 5 John street.

OLEAN, N. Y.—The Olean Amusement Company plans to make extensive improvements to the Grand theater.

STAPLETON, S. I., N. Y.—Henry Spruck & Son 304 Broad street, have the contract to erect a two-story theatre, 71 by 125 feet, for Charles Moses and Irving D. Johnson, to cost \$100,000.

CINCINNATI, O.—Avenue theater, 140 W. Fifth street, have plans by L. W. Waldron, 2836 Park avenue, for extensive alterations to cost about \$12,500.

DAYTON, O.—A moving picture theater will be erected on the site of the old Baptist church at the corner of Main and Second streets. It will have seating capacity for 2,500 persons and cost approximately \$250,000.

MIDDLETOWN, O.—William Gordon has purchased the old Hopwood property on Main street and plans to erect a modern open-air theatre on the site.

TULSA, OKLA.—Trimble Estate will erect a one-story brick and reinforced concrete theater building, to cost \$70,000.

WIRT, OKLA.—Jennings & Lowenstein will erect a moving picture theater to replace the structure damaged by fire.

ALLENTOWN, PA.—George W. Bennethum, 645 Penn street, Reading, Pa., has plans by George L. Gerhard, 619 Penn street, Reading, Pa., for extensive improvements to his theater building here. They include a front and rear addition and interior alterations costing approximately \$20,000.

PHILADELPHIA, PA.—Sadie Cohen has taken title to the moving picture theater at 425-27 South street, from Max Deutsch, for a nominal consideration, subject to mortgages amounting to \$81,914.13. The structure is a three-story brick one on a lot 39.9 by 152.2 feet, and extends to Gaskill street. It is assessed at \$80,000.

PHILADELPHIA, PA.—The Hoffman Company has completed plans for alterations to the moving picture theater at Front street and Girard avenue for the Jumbo Amusement Company.

PHILADELPHIA, PA.—Samuel Tauber, 229 West Twenty-ninth street, New York, announces that one of the finest theaters in this city will be erected on the site of Horticulture Hall on Broad street, below Locust. The site is 80 by 200 feet. The theater will cover an area 80 by 140 feet. A lobby 20 by 60 feet will extend out to Broad street. A large balcony to seat 800 people will be included, while the stage will be large enough to accommodate the largest road shows. The building will be of terra cotta finish. The promoters of the project expect to have the building ready to open about January 10, 1918.

PHILADELPHIA, PA.—The Alhambra Realty Company has taken title from Abner D. Corter to the Alhambra theatre at 1628-44 Passyunk avenue for a nominal consideration, subject to a mortgage of \$100,000. The building is situated on a lot 144 feet front on Passyunk avenue by an irregular depth averaging about 100 feet. It extends to Twelfth street, where the frontage is 144 feet. The property is assessed at \$80,000.

PHILADELPHIA, PA.—Abner H. Mershon has purchased the Chestnut Street theatre at 1211-15 Chestnut street from the estate of William C. Cochran. The new owner will improve the site with a modern twelve-story business building, to cost about \$750,000.

PHILADELPHIA, PA.—Robert C. Hutchinson has taken title to the Globe theatre on the northwest corner of Market and Fifty-Ninth streets, subject to a mortgage of \$65,000. The property consists of a one-story brick theatre building, with two three-story brick store buildings and a one-story brick shop and garage in the rear. They are situated on a lot 96.11 by 135 feet, and are assessed at \$57,000.

YORK, PA.—J. Q. Wray has established a new moving picture theatre in the Dobson building at the corner of North Congress and Madison streets.

BROOKINGS, S. D.—F. H. Whitmore has purchased the Pleasant Hour theater from Murphy & Johnson.

LAKE PRESTON, S. D.—R. Lindstrom has purchased the interest of W. H. Olson in the Princess theater.

MARION, S. D.—C. Cremer and W. F. Jammer have purchased the interest of Staley & Behrend in the Marion opera house.

SALEM, S. D.—A. J. French has disposed of his interest in the Regals theater to Edward Kahan.

TRIPP, S. D.—L. A. Huber has disposed of his interests in the Idle Hour theater to C. M. Knolls.

WINNER, S. D.—The Como Theatre Company has been incorporated with a capital of \$20,000 by J. C. Lakin, W. H. Fulwider and Page O. Larkin.

KNOXVILLE, TENN.—Jake Wells of Richmond, Va., will remodel entrance, front and interior of Bijou theater.

DALLAS, TEXAS.—Interstate Amusement Company has plans by J. Ebersohn, Steinway Hall, Chicago, for theater and office building, 100 by 200 feet, five stories in height; reinforced concrete; built-up roof; steam heat; electric freight and passenger elevators; cost, \$250,000.

SAN ANTONIO, TEX.—Alexander Joske has let the contract to J. C. Dielmann to erect a theater and office building; two stories in height, reinforced concrete, auditorium to seat 900 persons, upper floors for offices.

RICHMOND, VA.—G. J. Hunt & Son, 901 Floyd avenue, have the contract to erect a moving picture theater, 75 by 40 feet, brick and wood; tin roof; concrete floors; steam heat; electric lights; for Sam Bendheim, to cost \$12,000.

BLUEFIELD, W. VA.—Graham Contracting Company has the contract to erect theater; steel and brick; fireproof; concrete floors; hot-water heat, electric and gas lighting, for S. L. Matz.

BERLIN, WIS.—Frank Betchkal has purchased the Opera house from Charles M. Dodson.

BOSCOBEL, WIS.—V. M. Smreina of Prairie Du Chien formerly of the Metropolitan theatre in that city has purchased the interest of J. T. Williams in the moving picture theatre business and management of Hind's Opera House here.

CHIPPEWA FALLS, WIS.—C. M. Waterbury, owner of the Palace and the new Rex theater which is being erected, has purchased the Lyric theater from Caesar & Hale.

FENNIMORE, WIS.—Andrew Allen has taken over the moving picture theater formerly conducted by E. H. Brechler.

HAYWARD, WIS.—A moving picture theater has been purchased here by Ray Olsen and Arthur Harrison.

HAZEL GREEN, WIS.—W. R. Champion has leased the town hall and will conduct it as a moving picture theatre.

HUDSON, WIS.—Desmond & Nickelby have disposed of their interest in the Delight theater to C. Michelson.

JEFFERSON, WIS.—M. G. Dillenback has purchased a moving picture theater here.

KENOSHA, WIS.—The new theater under construction for Charles Pacini and Earnest Klinkert will be known as the New Butterfly.

KENOSHA, WIS.—White, White & White, 1414 Public Service building, are preparing plans for a two-story theater and store building, 72 by 140 feet, to cost \$50,000.

LANCASTER, WIS.—Clifford Taft has disposed of his lease on the Grand theater to Donald Dyer and Virgil Angus.

MADISON, WIS.—Cosmadami Amusement Co., 753 Johnson street, is having plans prepared for a moving picture theater and store building to be erected here. E. Bracken is interested.

MADISON, WIS.—Finn & Human Amusement Company has plans by C. W. and George L. Rapp, 69 W. Washington street, Chicago, for a two-story theatre and office building, to cost \$60,000.

MANITOWOC, WIS.—The Orpheum, theatre has been converted into a moving picture house. Mr. Thielen is the manager.

MENASHA, WIS.—Clara Neubauer has purchased the interest of A. A. Green in the Neenah theater.

MERRILL, WIS.—A. C. Johnson has disposed of his interest in the Majestic theater to Hales Bros.

MUSCODA, WIS.—The Paulick opera house has been leased by local business men.

RACINE, WIS.—The Orpheum theater has been taken over by the Blanchard Amusement Company.

REEDSBURG, WIS.—The New Majestic is the name of a new moving picture house opened in the Conley building. H. E. Mansfield is the manager.

REEDSBURG, WIS.—T. C. Johnson has purchased the Orpheum theatre.

RIPON, WIS.—R. Diggins, of Chicago, has taken over the Armory theater, formerly operated by W. T. Hickey.

SHEBOYGAN FALLS, WIS.—R. B. Guyett has opened a moving picture house here.

STEVENS POINT, WIS.—The Gem theater is being remodeled. Manager Russell Gregory will show pictures at the Ideal theater while the improvements are being made.

SUPERIOR, WIS.—The Palace theater has been opened.

WAUSAU, WIS.—A. J. P. Lane, who has been manager of the Electric theater, has purchased the business.

WINNECONNE, WIS.—W. H. Hanneman has opened a moving picture theatre here and is showing pictures twice a week.

YANKTON, WIS.—Frank Nowachek has leased the Adams Opera House and will conduct it as a moving picture theatre.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Patrons Complain of Too Many Slides

Portland Screens Are Crowded With Patriotic and Semi-Patriotic Announcements—Result Is Speeding of Films—Exhibitors Glad to Co-operate, However.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—From the occurrences in the Portland photoplay field during the past few months it is apparent that the motion picture will play no small part in the conduct of the details of our great war that concern the home communities.

The Portland exhibitors have not been backward one bit in giving their screens gratis for patriotic purposes. Innumerable slides have been shown. The result has, however, been detrimental to the pictures. In order to please the patriotic societies by showing their slides, and at the same time get in the regular number of shows during the day's running time, the films have been speeded beyond all reason, and complaints have resulted.

The number of demands on Portland picture shows to show semi-patriotic slides have become so great that exhibitors have been compelled to refuse some of them. The Exhibitors' League, to which all slide requests are referred, is daily called upon to sanction the showing of slides for benefit dances given for soldiers' mess funds, Honor Guard Girls' outings and Red Cross benefit entertainments, besides the regular recruiting slides.

The patriotic societies which the exhibitors are favoring by running their slides are inadvertently working against their benefactors. For example: a benefit performance is arranged by one of the societies, and a war film constitutes the program; instead of selecting a regular picture theater, that has heretofore been favoring the society, in which to show the film, the benefit is staged at the Eleventh Street Playhouse, a theater that is dark most of the time; the society disburses money in rent and expenses to people who are not in the photoplay industry; a mediocre picture is perhaps projected because the theater's equipment is in such condition as benefits the spasmodic occasions at which it is used; the attendance is slim because of all these things; however, what business is done is business drawn away from the regular photoplay theater which is entitled to it as against the usually dark house.

During the recent Red Cross "drive" the photoplay attendance fell off very markedly after 6 p. m. during the eight days of the campaign. The Portland exhibitors did not complain of this condition, but maintain that they can get more money for the patriotic societies if they will give their photoplay benefits in the regular photoplay theaters upon whom they are continually calling to give their screens to show slides gratis.

Bligh Enthusiastic Over His Shows.

Portland, Ore.—George Bligh, of Ye Liberty and Bligh theaters, Salem, Ore., was in Portland recently radiating enthusiasm on the success of his experiment in conducting a short, snappy show for a dime at one of his theaters. Return date pictures, carefully selected, are the programs.

Crystal Closes for the Summer.

Portland, Ore.—The Crystal theater, a popular suburban house, closed July 1 for the summer months. The management concluded that free band concerts during the warm months at an adjoining city park was competition it did not care to buck. Many alterations will be made before the theaters reopen September 1. F. Q. Hart, the present manager, will be on hand for the reopening.

Picture Show for Soldiers

Portland, Ore.—Advices have been received here that a show has been opened at Fort Columbia, Washington, where the soldier population has been greatly increased of late. The show is in charge of Lieutenant Steere.

Brief Items From the Territory.

Ilwaco, Wash.—E. R. Saunders has returned to take active charge of the Bell theater. He had been serving as instructor at the military training camp in San Francisco.

Pe Ell, Wash.—The theater here, which recently burned, is being rapidly rebuilt. H. Crissman is the manager.

Seaside, Ore.—The Orpheum has been opened for the summer by Tom Givas.

Hood River, Ore.—A. S. Kolstadt, of the Electric theater, has purchased the Gem theater from C. U. Dakin. Mr. Dakin has entered the military service.

Portland, Ore.—Among recent visitors on Film Row were E. E. Stuller, Riddle, Ore.; W. Gisselberg, Cathlamet, Wash.; A. H. McDonald, Eugene, Ore., and D. E. Flory, Fossil, Ore.

Oregon State Right Notes.

Portland, Ore.—Bart Bertleson was in Portland the week of July 1 with Rex Beach's "The Barrier," which played at the People's theater during that time. Mr. Bertleson represents James Clemmer, of Seattle, who has the picture for this territory.

S. Goldberg was a recent visitor from New York City offering, "God's Man" to state rights buyers in this territory. The picture was screened at the People's theater.

Mike Rosenberg, DeLuxe Feature Film Company, was a recent visitor in Portland en route to San Francisco.

Dave Pally, state rights buyer in the Oregon territory, has gone to Los Angeles to make some picture selections.

H. Epstein, of the Consolidated Film Company, of San Francisco, was in Portland exploiting the product of the Educational Films Corporation. Mr. Epstein plans establishing a connection here.

Arlington Has a Fire.

Arlington, Ore.—The Arlington theater, Floyd Irvine owner, was destroyed by fire June 17. The fire happened in the early morning hours and was not a film fire. Mr. Irvine plans to rebuild immediately

and expects to have his new theater ready by September 1. He is now conducting his show in temporary quarters.

Denver News Letter

By T. A. MacDonald, 729 Eighteenth St., Denver, Colo.

Consolidation of the Princess and Rialto.

DENVER, COLO.—The Princess and the Rialto theaters, of this city, have consolidated under the name of the Theaters Operating Company, and will be under the personal supervision of H. E. Ellison, formerly with the Princess of Denver, and recently with the American in Salt Lake City, who will be the managing director of the concern. These two houses will show the Paramount-Artcraft program in this city.

The following are the officers of the new organization: J. B. Brown, president; Geo. H. Greaves, vice president; A. F. Meighan, secretary and treasurer, and H. E. Ellison, managing director. The Strand, another Curtis street house that belongs to this chain, will exhibit the output of World and Metro. The Rialto will be managed by B. W. Morris and the Strand by Miss Tuhey. As yet, the Princess manager has not been selected. The organization of this company practically cements these three houses.

Fox Managers Leave for New York.

Denver, Colo.—A. W. Edon, Seattle manager for Fox Film Corporation, was in town a few days, in company with Mr. Roden, of the Salt Lake office of the same concern, and together with Mr. Bergen, of the Denver office, they are leaving in a few days for New York on business.

Artcraft and Paramount Offices Combine

Denver, Colo.—The final touches were recently put to the new quarters of the Artcraft-Paramount offices in Paramount's former place of business. Another store was obtained, and these two form the offices of the new concern. T. Y. Henry was installed as the manager, while Milton Cohen, the former manager, left for Salt Lake to handle an office there.

Jack Scott Now Manager for Triangle.

Denver, Colo.—Upon the resignation of Walter Rand as manager for the Triangle Film Company, to take charge of Goldwyn in this city, Jack Scott, formerly assistant manager, was recalled from Salt Lake City to take charge of the Denver branch.

Goldwyn Opens Offices in Denver.

Denver, Colo.—Under the competent direction of Walter Rand, the Goldwyn offices in Denver are fast nearing completion. They are located at 1440 Welton street, in the Artcraft old quarters, and the new offices are certainly going to be very pretty on the interior.

Nebraska Business Notes.

Omaha, Neb.—The educational department of the Omaha Woman's Club has not entirely discontinued its special programs for children during the summer. Special bees for the youngsters were given at the Suburban, Lathrop, Apollo, Muse and Besse theaters. Some of the shows were given Friday and others Saturday morning.

Atlanta News Letter.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Army Issues Memorandum on Use of National Anthem.

ATLANTA, GA.—With the approval of Major General Leonard Wood, U. S. A., Charleston, S. C., Captain J. C. Lee, aide de camp, has prepared an official memorandum on the uses of "The Star Spangled Banner," the national anthem. It is pointed out that the anthem is entitled to the deepest respect and that it should never be played at a motion picture performance nor as a medley or march, nor for a dance. It should be played through once without repetition and without alteration of any sort. It may be properly played at the beginning or close of a program or concert. Attention is directed to the careless use of the anthem and a plea made for ceremonial respect for the official national anthem. Why the national anthem should never be played at a moving picture theater, from whose patrons more recruits are drawn, than any other place of amusement, is not explained.

City Council Forbids All Vampire Motion Pictures.

Dalton, Ga., June 25.—Dalton will see no more of the beautiful vampire in films as the result of an ordinance adopted by the City Council, which becomes effective Monday, July 1. The Council passed an ordinance tabooing certain classes of motion pictures, among them being the vampire plays. The ordinance, passed to raise the standard of motion pictures here, will be rigidly enforced, three violations of the ordinance being sufficient to revoke the business license of an offending theater.

Atlanta, Ga.—Harry K. Lucas, manager of the Lucas Theater Supply Company, has returned from Wrightsville Beach, N. C., where he attended the big meeting of the North Carolina Exhibitors' League.

Atlanta, Ga.—Big patriotic pictures were featured at the Atlanta moving picture theaters this week. The first of a series was "The Star Spangled Banner," an Edison feature, telling a story of life in the United States Marine Corps. Another patriotic picture shown was "Fighting for France," five reels of thrills taken on the battlefields of Europe.

Greenwood Takes Charge of Rialto.

Atlanta, Ga.—George B. Greenwood has just returned to Atlanta from an extended trip east on business, and announces he will take charge of the Rialto theater on July 15, having subleased it from Jake Wells.

Atlanta Business Notes.

The Grand theater is this week showing a feature picture to supplement the patriotic spectacle of the Fifth Regiment. On the eve of what is the last appearance of the Fifth before its own departure for France, the Grand is showing the first picture to get to this country of the epochal arrival of General Pershing and his staff in France.

B. Lee Smith, former Atlanta movie theater manager and advertising man, is now an editor. "B. Lee," as he is known to his many friends in Atlanta, is directing the destinies of the Fitzgerald New Era, a new weekly paper being published at Fitzgerald, Georgia.

Britt Craig, feature writer for the Constitution, and press representative of the Grand theater, left Atlanta this week for Allentown, Pa., where he will go in training with the Ambulance Corps for early service in France.

E. F. Dardine, manager of the Universal Film Exchange, Inc., of Charlotte, N. C., returned a few days ago after a visit to Virginia and reports business good.

Chattanooga Shows Open Sunday

Signal Company Operates Four Houses on Sabbath—President Lindsey Said Action Was Not Taken to Commercialize Industry, But to Co-operate With Government in Providing Entertainment for Soldiers—Move Endorsed by Ministers.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

CHATTANOOGA, TENN.—Playing to capacity houses, which aggregated during the day eleven thousand people, four of Chattanooga's leading moving picture theaters opened their doors to the public on Sunday, July 1, and ran through the day and night performances without interruption or interference by local authorities. The theaters participating in the Sunday exhibitions were the Alcazar, Fine Arts, Alhambra and Bonita, operated by the Signal Amusement Company, of Chattanooga, a half-million dollar amusement corporation, of which William H. Lindsey, of Nashville, is president, and Frank H. Dowler, Jr., Chattanooga, general manager. Three of the four houses in operation had to put out the S. R. O. sign early in the day, while the fourth, a much larger house, was filled throughout the entire run. A feature of the Sunday opening was the fact that all the theaters closed during the hours of church service, 7:00 to 9:00 o'clock, in order that they might not interfere with religious gatherings over the city.

President Lindsey, in discussing the matter with the Moving Picture World correspondent at Nashville, pointed out that the reopening of the theaters on Sunday in Chattanooga was not an attempt to defy the law, nor was it merely an effort to run the houses on that day for profit, but by reason of the fact that the United States Government was actually in favor of Sunday opening of moving picture shows as a means of providing quiet and genteel entertainment for its many thousand soldiers in camp at the army post in Chattanooga, and at the divisional training camp at Fort Oglethorpe. Hundreds of requests have come to the Signal Amusement Company from army and camp officials, asking that the shows be allowed to run on the only day that the men have to themselves. Army officers have demonstrated this point to both the city and county officials and to the theater men, resulting in the opening of the shows on Sunday.

The Monday following the first Sunday opening brought over five hundred letters of approval to officials of the Signal Amusement Company. The pastors of the city were in favor of the movement as a whole, and a few of those holding the opposite view were appealed to by the chaplain of the army, who showed them that the hours spent in a moving picture show provided rest and recreation for the men. As a result of this explanation many of the preachers who were against the opening of theaters on Sunday came over to the side of the theater men. Supplemented by the approval of the church comes a strong endorsement from the leading commercial, industrial and labor organizations in Chattanooga, who strongly favor the Sunday opening policy.

When questioned as to what he thought of the matter, Attorney General Whitaker stated to the press that he had nothing to say at the present time, adding that if he decided to take any action he would make it known later. The sheriff has made no statement for publication, but it is thought that his action will be harmonious with the Government's wishes toward leaving the shows open on Sunday.

The Chattanooga shows have been closed on Sunday for some time, and were ordered permanently closed following the decision of the Tennessee Supreme Court in the case of Howell Graham, et al, of Chattanooga. At the present time, however, the shows are running in Memphis, although the receipts are turned over to charitable institutions.

While the soldiers probably derive the larger part of the benefit from remaining open on Sunday, the citizenship of Chattanooga in general is in favor of remaining open seven days a week, and with the theaters closing during church hours it is indeed a hard matter to find an excuse for closing them.

Richard Travers in Nashville.

Nashville, Tenn.—Richard C. Travers, Essanay star, spent Monday, July 2, in Nashville, where he appeared at the Strand theater in person. Mr. Bradford, manager of the Strand, was instrumental in bringing Mr. Travers to Nashville, where he gave an interesting talk, especially with regard to the war. Travers has been assigned a commission in the reserve army, and urged all men of fighting age to join.

"Joan" Presented on Big Scale.

Nashville, Tenn.—"Joan the Woman," starring Geraldine Farrar, ran for four days at the Knickerbocker, with prices set at fifty cents, general admission, and 75 cents and \$1 for box seats. A special orchestra was used for the production. Manager Wassman uncovered what stands as probably the most pretentious piece of theater advertising ever seen in Nashville by using a double page black-and-white cut in Sunday's morning paper, followed up for several days with half page ads in red and black, running in both afternoon and morning papers, as well as extensive bill board advertising. Great crowds were present at the performances, and repaid the management for the trouble and expense undertaken to give the picture a big send-off.

Memphis Orpheum to Redecorate.

Memphis, Tenn.—Manager Arthur Lane, of the Orpheum, has laid plans for redecorating the house. Owing to the fact that the Orpheum will remain open all summer, with vaudeville and pictures, the decorating work will have to be done at odd times. This house is enjoying an exceptionally successful season under the summer operating plan.

"In Again, Out Again" Wins in Nashville.

Nashville, Tenn.—The Knickerbocker played to capacity business during the three days run of Douglas Fairbanks in his first Artercraft production, "In Again, Out Again." The first night was Monday, June 25, at which time the mammoth Red Cross celebration was in progress uptown, and it seemed with the dismissal of the Red Cross gathering, half the city made a rush for the Knickerbocker, where they clamored for admission. Fairbanks is undoubtedly Nashville's favorite son of the screen.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Co-operation Overcomes Drastic Regulation

By Working in Harmony the Exhibitors of Manhattan, Kan., Are Successful in Removing Objectionable Clause in Local Welfare Board Measure.

By Kansas City News Service, 206 Corn Belt Bldg., Kansas City, Mo.

MANHATTAN, KAN.—A great many moving picture exhibitors fume and stew unnecessarily over local restrictions, when a little cooperation would remove all their difficulties.

Here's an instance of cooperation from Manhattan, Kansas. There are two exhibitors here, and they get along fine together. They engage in the hottest sort of competition, in that each tries to secure attractions that will draw a crowd, and each advertises and pushes his attractions to the limit. But there has never been any of the nasty competition that tries to checkmate the other fellow's stunts, or pull from him trade that he has spent money to get, and is entitled to.

The result of this condition was that when the local welfare board proposed some drastic regulations the two exhibitors tackled the situation together, and acted in harmony. The board insisted that the exhibitors should sign a sort of contract, and declared that permits for showing would not be issued unless the papers were duly signed. One clause in the paper said that the representatives of the board should be admitted at any and all times to the shows. This clause was objectionable on its face, since it seemed to be merely another of the free-admission arrangements.

So they visited the board, and quietly announced that they did not intend to sign. There was no fuss or argument about it. They didn't sign. So they did not get permits; but they were not closed.

A few days later the board sent word to the exhibitors that evidently they had misunderstood the purport of the order. There was no intention of demanding free admission at any and all times for the board's representatives; but the board wished it clearly understood that there would be no effort to keep the representatives out of the houses—they would pay their way in, of course. This and other explanations of the contract made it plain that the board was not far out of line with the exhibitors' ideas after all—and since the board did not again ask the exhibitors to sign any papers, all is running smoothly in Manhattan.

With the local exhibitors fighting each other, such a nice solution of the difficulty could not have been reached.

Here is how pleasant things are in Manhattan. When the Marshall pays a stiff price, splurges a little on advertising, and plays up to a crowd, the Wareham lies low, and lets the Marshall have it. And so when the Wareham gets a big feature, and goes after business, the Marshall runs along quietly, and does not try to queer the Wareham by getting a big feature of its own for those dates. The net result is that each theater frequently has the big ones, and makes some money on them—because it is sure of a good crowd, and sure that it will not be hampered by that mean sort of opposition that would rather cut a big loaf in two than see the other fellow have a whole loaf all at one time.

One never hears one of theaters "knocked" by an employee of the other, in Manhattan—it's always "the Wareham is a good theater—has fine attractions," or "The Marshall is all right, well run."

Altman, Theater Manager, Dead.

Kansas City, Mo.—F. G. Altman, owner of the New Center Theater at Fifteenth street and Troost avenue, died June 21. Mr. Altman had been prominent in business circles for many years, engaging in many different lines, including shoes, women's wear, and recently musical merchandise and pianos. He had considerable property on Fifteenth street, and decided

that a first-class moving picture show would be the best factor in building up the values of the community. He built one; and it is indeed first class. He sought long for a manager, and finally leased it. The undertaking was not successful, though Mr. Altman poured into the venture all the money asked, and lost several thousand dollars.

Then he decided to run the house himself, which he did. He was so impressed with his purpose to give the best entertainment that he frequently met losses cheerfully, with the satisfaction of knowing that people who came long distances by automobile and street car to his theater had seen the best any theater could offer. The theater is said to have been progressing in business nicely when he died.

Reese New Manager of Universal Exchange.

Kansas City, Mo.—D. O. Reese is one of those regular fellows you've heard about. Business from the word go—and popular as they make 'em. Reese started out in middle youth with a fine tenor voice, and a capacity for entertainment. His talent got free rein, as well as the coin of the realm, on the vaudeville stage, where for five years he worked single and double, and in quartettes—mostly single, for he could carry his own act tip top. Reese has been an exhibitor, serving at Fort Madison, Ia.; and Chanute, Kan. His first film exchange service was with the Kansas City Feature Film Co. Thence he went into the Bluebird office as salesman, making good with some to spare. After service as assistant manager of the Universal office at Kansas City, he succeeded R. C. Cropper as manager, upon the latter's resignation. If anybody knows what audiences—and spectators—want, it is surely Reese; and his experience as an exhibitor is only one more factor in his pronounced success.

Soldiers Increase Theater Patronage.

Junction City, Kan.—"Bob" Roberts, manager of the Cozy, the Airdrome, and the opera house here, is doing a good business, with seven thousand soldiers only eight miles away at Fort Riley. And when 40,000—or some say it will be 80,000—more are quartered at the fort, maybe the business will be even better. Saturday afternoon and evening the picture shows have been reaping more of a harvest, for on most Saturdays, so far, the soldiers in some of the departments have got away for the week-end. This applies especially to the officers' reserve camp.

Standard Contracts for Billy West Comedies.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film Corporation, held a meeting of the branch managers in Chicago, Ill., on July 1. This meeting held at the Sherman Hotel was attended by Marty Williams, manager of the Des Moines office, Charles W. Stombaugh, manager of the Minneapolis, Minn., office, Ralph Proctor, manager of Art Dramas at Chicago, Ill., C. W. Taylor, manager of the office at Omaha, Neb., and several others. The meeting was held for the purpose of discussing the handling of the Billy West Comedies. The Standard Film Corporation has entered a \$600,000 contract with the King Bee Corporation for the distribution of these pictures in the Standard territory.

The Standard will soon begin an advertising campaign that will cost \$35,000. This advertising will be carried on through the newspapers and will be wholly independent of any advertising done by the exhibitor.

Bluebird's Extensive Advertising Campaign.

Kansas City, Mo.—The Bluebird Photo-play Corporation has been conducting an advertising campaign lately that is already beginning to bring results. They are spending from \$250 to \$300 a week in newspaper advertising, having "ads" in both the Kansas City Star and The Kansas City Post. This advertising contains some pictures with a list of the first run exhibitors in and about Kansas City. They also give notes of the Bluebird players and news of the latest release.

Richardson Company Opens Offices.

Kansas City, Mo.—The Richardson Film Company has opened offices at 920 Oak Street. This company is exploiting "The Sunflower Princess." This is a true picture of Kansas, as all the scenes are laid in Kansas and the participants are all Kansas people. This picture has already been shown in Salina, Kan., and has drawn large crowds every time it has been shown.

Dodson Now With Universal.

Kansas City, Mo.—J. Irwin Dodson, recently manager of Art Dramas at St. Louis, Mo., has been made special representative to D. O. Reese, manager of the Universal office at Kansas City. He starts his new duties July 9. He was formerly with the Universal and has many friends in the territory.

L. B. Flinton Receives Commission.

Kansas City, Mo.—Lathrop Bullene Flinton, son of A. D. Flinton, president of the Kansas City Feature Film Company, has received a commission as second lieutenant in the marine corps. He has reported for duty at Winthrop, Md. Mr. Kemper is a graduate from the Kemper Military Academy and is 21 years old.

Short Business Notes.

J. E. Holley, salesman for the Central Motion Picture Company, Kansas City, Mo., secured 18 contracts for service in three days. He visited 19 Missouri towns and landed contracts in 18 of them. These contracts called for one to four days service a week.

J. Fox, representative for the Mid-west Photoplay Corporation in Kansas, was a visitor in the Kansas City office last week. He reported that although he had called on the towns of around 1,200 population, he found that the exhibitors were showing in houses that would be a credit to towns many times the population.

The Aladdin Theater Company, owners of the Alhambra Theater, Springfield, Mo., have closed the theater and are making extensive improvements.

J. B. Burbank and W. L. Norris, of Horton, Kansas, have leased the Norton opera house, in which they will show moving pictures. This building will soon be repainted and redecorated. This new theater will make the third moving picture house in Horton. Both Mr. Burbank and Mr. Norris are experienced men in the moving picture business.

E. McChesney of Salina, Kan., will build a theater on East Seventh Street, Junction City, Kan.

J. H. Norris has taken charge of the Princess Theater at Scandia, Kan.

McClay and Lanning, of Parker, Kan., a town of 450 population, recently showed "The Battle Cry of Peace" to 65 more people than the population of the town. Their gross receipts totalled \$115.

Fred Savage, of the De Luxe Theater, Turner, Kan., turned over his entire re-

ceipts of the show on June 22 to the Red Cross. He ran a program of war pictures and mixed pictures.

Milton Kirkman has opened the Strand Theater at Hayes, Kan.

Harry Kiefer is building a new \$100,000 theater in Junction City, Kan. The house is to be operated by Mr. Kiefer and Mr. Donmeyer. It will be opened about September 15.

The Isis Theater at Russel, Kan. has been sold by C. Creneo to F. K. Jones.

Manger Buford of the Rex Theater, Arkansas City, Kan., will increase the seating capacity of his theater to about 900.

J. W. Hicks of the Kansas City Feature Film Company has gone to Omaha, Nebraska, where he will represent Paramount and Artcraft in the Nebraska territory.

S. A. Cahill, formerly with the Kleine-Edison-Selig-Essanay will represent Paramount and Artcraft in Southern Kansas and Oklahoma.

The Kansas City Feature Film Company has been busy preparing to take over new territory in Northwest Kentucky, Southern Illinois, and Northern Oklahoma. The details incidental to this business are in the hands of H. B. Gray.

The Colonial Theater at Wichita, Kansas, is now having a Bluebird week. This theater under the management of Dan Powell is running three pictures for two days each.

Charles (Kid) Nichols has been added to the sales force of the Kleine-Edison-Selig-Essanay Service in Kansas City, Mo. He will travel in Iowa and Nebraska territory. Mr. Nichols is well known in and about Kansas City and should have much success. He was formerly with the Metro Company.

The Princess Theater, Ninth and Prospect, is now known as the Falcon. It is managed by E. S. Cummings, and was opened July 1. This theater has been recently redecorated and equipped.

W. B. Ferguson has purchased the Elms Theater at 15 Street and Spruce. He formerly owned the Colonial Theater here.

MICHIGAN NEWS NOTES.

Provides Amusement for Soldiers.

Battle Creek, Mich.—W. S. Butterfield, the Michigan amusement magnate, will do his part toward providing amusement and recreation for the soldiers in the training camps. He plans to build two theaters, one of them a picture house in Battle Creek to provide for the increased demand for entertainment after the drafted men have entered the cantonments. The house, which will be devoted to vaudeville, will seat 1,000, all on one floor, while the home of the photoplay will have accommodations for 1,200 on the ground floor. The construction will not be temporary, but will be of concrete and will be thoroughly modern.

Gilley Joins Engineer Regiment.

Escanaba, Mich.—Everett H. Gilley, for a year and a half booker and shipper at the Mutual Film Exchange in this city and prior to that time operator at the Strand and Bijou theaters, has joined a regiment of United States Engineers at St. Louis. Gilley has been taking an active part in aiding recruiting since the war broke out, and has been studying with an aim to entering the branch of the service which he has selected.

Washington Exchanges to Have Building

E. K. Fox Obtains Permit to Make Extensive Alterations in Structure at Eighth and G Streets, N. W., to Meet Needs of Film Men.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—It looks very much as though Washington would actually have a film exchange building, although the exchange managers are unwilling to agree to such a statement until they see everything in readiness for the move in. A letter has been sent by Edmund K. Fox, of the A. F. Fox Company, telling them that he is at work on such a building at Eighth and G streets, Northwest. As has been noted in these columns from time to time, there has been a great deal of controversy, agitation, and discussion concerning the film exchange building, which the new fire regulations, now held in abeyance by the Commissioners of the District of Columbia, will make necessary.

Mr. Fox, in addition to his real estate business, has been intimately associated with the motion picture film business in the District of Columbia, controlling the Penn Gardens Theater and the airdome adjoining, and having had a large interest in the Hy-Art Masterplays Company, an organization that handled State Rights propositions. His letter to the exchange managers in full is as follows:

"A permit has been granted and work is in progress for the creation of a film building on the northeast corner of Eighth and G Streets, Northwest, in the very center of everything.

"We will arrange the space desired to suit your needs, each suite according to plans to contain business office, manager's office, film vault and shipping room.

"A number of single rooms will be available at reasonable prices for those promoting one or two films.

"The building which is fireproof, will be nicely furnished throughout, and will contain screen room, telegraph, mail and express offices, shower baths, toilets, steam heat, electric lights, etc.

"If interested our Mr. Welch, office Main 989, will make an appointment with you to show you the plans and go through the building. Most truly yours, A. F. Fox Company, by E. K. Fox."

The exchange managers are very much interested and hope that something will come of Mr. Fox's activities. The building is the one formerly occupied by the Bureau of Mines. A line of cars pass the door, while three other car lines are each a block away, east, west and south.

This building is just as Mr. Fox says, "in the center of everything," and inasmuch as the building is already in existence, and needs but the various changes, such as the installation of the film vaults, etc., to bring it into compliance with the proposed film regulations, if it is then passed by the authorities there is little more that the exchange folks can ask.

At the Triangle Exchange.

Washington, D. C.—Ed Price, who for a considerable length of time was with the Mutual Film Corporation in Baltimore, and lately has been connected with the Washington office of the Triangle Distributing Company, is receiving the congratulations of his many friends upon his promotion to the position of manager of the Minneapolis, Minn., branch of the latter organization.

Talking about congratulations one must not overlook Manager Butner. He's all smiles these days and there is a possibility that his elation may bring about a drop in the H. C. F. That means "high cost of films," which have not as yet taken a drop, even for the warm months. The reason—just plain baby. It's a boy that father says will enter the film business as soon as possible, from the distributing end, starting in as an inspector (and a good one at that) and working up to president of the biggest combination of film companies that could be imagined. His name

is James Whitley Herron Butner, and he's a great kid.

It really is not necessary to mention the fact, since everyone has been watching the moves in local film circles, but this letter would not be complete without reference to the fact that George M. Mann, formerly manager of the local Paramount office has become general representative of the Triangle Distributing Corporation with headquarters in New York City.

Goldwyn Opens Washington Exchange.

Washington, D. C.—By the time that this issue of the Moving Picture World reaches its readers the Goldwyn exchange will be a reality in Washington for Mr. Bradley, who is to be its manager, states that he is on the point of signing a lease for permanent quarters.

Mr. Bradley is an old time film man, well known to the older men in the business in Washington.

Lust Arranging Affairs for Chamber of Commerce Outing.

Washington, D. C.—Sidney B. Lust has been appointed chairman of the entertainment committee for the outing to be held by the Washington Chamber of Commerce on July 17. It is expected that this will be the biggest event in the history of this organization, and Mr. Lust has been instructed to go ahead with elaborate plans. The affair will be held at Chesapeake Beach and Mr. Lust has arranged for a motion picture and a vaudeville show as a part of the evening's entertainment. He has planned for a parade of some four hundred of the members from the quarters of the Chamber of Commerce at 1202 F Street to the special cars that are to carry them to the Beach resort. A number of other film and vaudeville men, members of the Chamber of Commerce, have agreed to assist Mr. Lust in this work.

Eiseman Receives Promotion.

Washington, D. C.—A promotion has come to Clarence Eiseman, who for some little time past has been feature representative for the Mutual Film Company's office in Washington, for he goes to Baltimore as manager of the branch there of the Washington office. He succeeds O. D. Weems, who has accepted a position with the Paramount Pictures Corporation as Baltimore representative.

Hutchinson Visits Capital City.

Washington, D. C.—Among the visitors in town last week was S. S. Hutchinson, president of the American Film Manufacturing Company. Mr. Hutchinson came to Washington en route to New York in his Packard automobile. He made the trip from Chicago via Frederick and Baltimore, coming all the way over the Lincoln highway. After a short stay in New York, he returned to Chicago in his machine.

R. V. Phillips Now With V-L-S-E.

Washington, D. C.—Paul V. Phillips, who for some time has been associated with R. D. Craver as manager of the Broadway theater in Durham, N. C., has joined the sales force of the Vitagraph-Lubin-Selig-Essanay, and will travel through North Carolina and a part of Virginia. Mr. Phillips is one of the best known film men in the Tarheel State. He has been active in the work of the Motion Picture Exhibitors' League of North Carolina and was its vice president up to the time of becoming associated with the V-L-S-E exchange. He was active in staging the several conventions of the League in his home state.

Kunsky Enterprises Move Into New Offices

Now Located in Handsome Quarters in New Madison Theater Building—Suite Occupies Two Floors.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—John H. Kunsky has moved his offices from 2206 Dime Bank building to the fourth and fifth floors of the New Madison building, which he erected some time ago, at the corner of Broadway and Grand Circus Park, which also contains the Madison theater—the whole realty proposition representing over a million dollars. The removal represents the following Kunsky enterprises: John H. Kunsky and George W. Trendle, personal; Madison, Washington, Garden, Alhambra, Strand, Columbia, Royal, Empress and Liberty theaters, as well as the Adams theater, which is a new house to open soon; the Casino Feature Film Company; the Madison Film Exchange, and the Metro Pictures Corporation. For a while Metro will remain at 75 Broadway, the removal being postponed for a few weeks.

Mr. Kunsky and Mr. Trendle will have elegant private offices on the fifth floor; the fourth-floor will contain the offices of the Madison and Metro exchanges.

Mr. Kunsky is a pioneer exhibitor of Michigan, starting about thirteen years ago with a small nickelodeon on Monroe avenue. Today his various enterprises represent pretty close to two million dollars.

Mr. Kunsky, being a member of the First National Exhibitors' Circuit, Inc., will get future Chaplin comedies for Michigan distribution under the new contract. First they will be shown at his chain of nine theaters, and then sold to the other exhibitors.

Vendome Theater Changes Hands.

Detroit, Mich.—William Klatt, proprietor of the Rosedale and Regent theaters, two of Detroit's finest motion picture houses, has sold the Vendome theater on Grand River avenue to Jack Matthews, who recently purchased the Gratiot from Mr. Klatt. Having disposed of his other houses, Mr. Klatt will give his personal attention to the Rosedale and Regent.

Mr. Matthews is a live wire, and is already planning a number of worth while changes to both the Vendome and Gratiot.

Many Exhibitors Raise Prices.

Detroit, Mich.—As a result of a recent trip through the territory, H. A. Ross, sales manager at Detroit for Paramount-Artcraft, has signed up first and second runs in nine towns of over 50,000 population. He also assisted the exhibitors in readjusting their prices for the new Paramount-Artcraft pictures. "Most of the exhibitors under the new booking plan are going to establish 25 cent prices," said Mr. Ross. "It was hard to convince some of the exhibitors that it was best for them to slightly advance prices, but the more they thought the proposition over the better it appealed to them."

Garson-Selznick Hearing Postponed.

Detroit, Mich.—The court hearing between Garson-Selznick on the injunction suit by Selznick to restrain Garson from operating in Michigan with Selznick pictures was scheduled for Saturday, June 30, but was postponed until Saturday, July 13.

Fox Manager Visits New York.

Detroit, Mich.—Joe Kaliski is spending the current week in New York at the convention of Fox managers. Joe promises to bring back the new Fox booking policy—complete details—so that his return is very much anticipated by Michigan exhibitors. Joe came to Detroit recently from Cincinnati, and says he likes Michigan.

Horwitz a Hustler.

Detroit, Mich.—Joseph Horwitz, of New York, who recently came to Detroit as Universal city salesman, is proving a whirlwind. He is "cleaning up," to use a slang expression. Joe calls on at least a half dozen exhibitors every night, and seldom fails to sign them up. He's a real hustler.

General's Vice-President Visits Detroit.

Detroit, Mich.—Harold Bolster, vice-president and general manager of the General Film Company, was a Detroit visitor on June 28. He spent a great portion of the day with Dave Prince, Detroit manager, and also conferred with Manager Flynn, of the Cleveland office, who came here purposely to see Mr. Bolster. This makes the second General official to come to Detroit in the past month, S. R. Kent, general sales manager, being a visitor early in June. Both officials were pleased with trade conditions, and spoke enthusiastically about the future.

Matt Plans New House.

Detroit, Mich.—Lester Matt, of Flint, has incorporated the Lester Matt Photoplay Company for \$115,000. He is the principal

stockholder. Mr. Matt operates the Strand theater in Flint, and is planning the erection of a new theater in the Vehicle City.

Detroit Dots.

The Duplex theater, Detroit, has closed again, and will probably not reopen until fall. It has two beautiful auditoriums, but the jinx seems to have been there since it was opened.

C. Howard Crane, of Dime Bank building, Detroit, is letting contracts for a new theater to be erected on Fernadale avenue, Central and Springwells avenue, for Jerome Selling, 217 Jefferson avenue. It will seat 1,100 people.

The Liberty theater, 1981 Gratiot avenue, Detroit, closed for a few months, has reopened under new management.

A. J. Gilligham has returned from his four weeks vacation spent at Atlantic City looking much better. Mr. Gilligham owns the Empire in Detroit and a chain of theaters in Grand Rapids.

Bert Whitney, of the Detroit opera house, has selected a site on West Columbia street, near Woodward, for his new theater. Work will start probably in the fall, so as to be ready in 1918 when his lease on the present opera house expires. The new location will be north of Grand Circus Park.

Edward Geller has started a feature film exchange under the name of the Holland Feature Film Company, at 97 Woodward avenue, Detroit.

The Drury Lane theater, Detroit, has established summer prices, 10 cents at matinees, and 10 and 15 cents at night.

First Run Paramount for Nirdlinger Houses

Contract Involving \$300,000 Covers Strand, Colonial, Nixon, Leader, Frankford, Coliseum, Cedar, Tioga and Jumbo Theaters.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Fred G. Nixon Nirdlinger, local vaudeville magnate and theater manager, has acquired the Paramount pictures for his string of local theaters. This gives him the first run of this line of feature films in nine theaters. The Strand, at Germantown avenue and Venango street, one of the finest theaters in America devoted to high-class pictures at high admission scale, is to have the first run on this service north of Market street. The Colonial, the palatial house with a high-class vaudeville policy, will have first run Paramount in Germantown. The Nixon, the popular west Philadelphia vaudeville house, will have first run in that section of the city. The Leader will have first call in its neighborhood on Lancaster avenue. The Frankford will show them first in Frankford, and the Coliseum, Cedar, Tioga and Jumbo will show them under the Nirdlinger direction in their respective neighborhoods. The contract just signed represents \$300,000. The Paramount-Nirdlinger contract has been negotiated by Harry A. Smith, general manager of the Nixon Nirdlinger theaters, and Columbus Stamper, booking manager for Mr. Nirdlinger. The Paramount interests were represented by William E. Smith, Oscar Morgan and Edgar Moss, of the local Paramount offices.

he will be able to recuperate and be ready for another year of work. Mr. Mastbaum is going to the Canadian wilds for hunting and fishing. He expects to return to Philadelphia in August.

Mutual Issues Attractive Catalogue.

Philadelphia, Pa.—B. Thomas, manager of the Mutual local exchange, has compiled an attractive catalogue of all of the Mutual releases up to date. This is one of the most complete lists ever put together, and is made up into a handy folder which fits nicely into the pocket of the exhibitor.

Daily Change in 56th Street Theater.

Philadelphia, Pa.—J. McCready, of the 56th Street theater, announces a policy of a daily change of program during the months of July and August. In view of the coming hot weather it was thought that the additional number of shows to be presented would offer a more attractive bill to the photoplay enthusiasts instead of three productions with a two days' showing.

Broadway Theater Closed for Alterations.

Philadelphia, Pa.—Saturday, June 30, the most successful season in the history of the Broadway theater terminated. During the months before Managers Sablosky and McQuirk presented to the thousands of residents of south Philadelphia the highest class of vaudeville acts in conjunction with photoplays. While the theater is closed many improvements will be made in all departments of the house.

Leader Installs Electric Sign.

Philadelphia, Pa.—The Leader, at 41st and Lancaster avenue, has erected a beautiful electric sign to announce the photoplay attractions presented during the week.

Mastbaum Takes First Vacation in Five Years.

Philadelphia, Pa.—Stanley V. Mastbaum, managing director of the Stanley company, and one of the leading figures in the theatrical and motion picture world, left this city July 2 for a vacation. Mr. Mastbaum has been so busy with his manifold interests in the amusement industry, opening new theaters, assuming direction of the established houses, booking one hundred and six theaters and arranging for the production and presentation of new picture masterpieces, that he has not had time to take a real rest since the summer of 1913, but this time he hopes the unexpected will not happen, and that

Worth a Passing Glance.

Pineville, Ky.—For the double purpose of making repairs and so as not to conflict with the Chatauqua the Lyric theater, of this city, was closed during the entire week of June 18.

Somerset, Ky.—The management of the Dixie theater has announced that on account of business interests at Indianapolis, Ind., he has been forced to close the theater, which is for sale. The equipment includes a new piano and machine.

Hellier, Ky.—Work is being rushed to completion on the new Star theater, of this city. Hellier is a big coal town and the home of many coal miners, and should prove a good location for a theater.

Owensboro, Ky.—Manager George Bleich, of the Empress, Grand and Queen theaters, recently extended a three-day invitation to all of the soldiers in the district, offering free access to all of the shows to all men appearing in military uniform.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Theatres Enjoying Big Patronage—Billy West Comedies in Standard—Other Items.

CLEVELAND, O.—For midsummer, the Cleveland theaters are certainly "putting on some shows." The Mall and Alhambra theaters, with Douglas Fairbanks in "Wild and Woolly," played to big business during the week of June 24. The surprise of the week, however, was the booking by the Standard theater of the Billy West comedies. The Standard has a double bill for the first week in July of the first Billy West entitled "Back Stage," and Valeska Suratt in "The Siren."

Another distinct surprise was the opening of Bluebird and Butterfly features in the Priscilla theater, which is a vaudeville house. The first picture shown was Franklyn Farnum in "The Car of Chance." The local Bluebird office is spending \$500 a week in newspaper advertising which is attracting much attention.

The Liberty theater had first run on the big Universal feature, "The People vs. John Doe," while the Stillman played the latest Mary Pickford picture, "The Little American," to unusually good business.

Phelos Operating Strand Theater.

Elyria, O.—Milton Phelos, well-known Ohio moving picture man, is now operating the Strand theater here. This was formerly the People's theater, and was owned by C. Neuffer.

Mr. Phelos formerly ran theaters in Columbus, Springfield and Dayton. He also was at one time in the independent feature film business.

Fleisher Now With Triangle Exchange.

Cleveland, O.—N. P. Fleisher, formerly of Detroit, is now in Cleveland, where he has accepted a position with the Triangle exchange. Mr. Fleisher was with the Butterfield Amusement enterprises in Michigan. He feels sure that in a short time he will have Triangle in many more Cleveland theaters.

Wolfberg to Exploit "The Deemster" in Ohio.

Cleveland, O.—Harris P. Wolfberg, Lyceum theater Building, Pittsburgh, and others have bought the Ohio right to "The Deemster," and Mr. Wolfberg is getting ready to exploit it in the Buckeye State. At present Mr. Wolfberg is handling "The Crisis" in Ohio.

"Idle Wives" Draws Big Business.

Cleveland, O.—E. J. Schmidt, manager for "Idle Wives" for Ohio, Kentucky and Indiana, says he played the Majestic theater, Ashtabula, recently to big business.

Boehringer Theater Deal Nets Big Profit

Sells for \$130,000 Option on Triangle Theater Secured for \$100,000—Later Relinquishes Lease for \$50,000—Boehringer to Open 2,000 Seat House in November.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—Ernst Boehringer, manager of the Triangle theater and head of the Boehringer Amusement Company, effected a deal on Monday, July 2, which will keep him in spending money for some months to come. Some time ago Manager Boehringer secured an option on the Triangle Theater building, which was owned by Mrs. Greenwall, widow of an early New Orleans theatrical manager, for a purchase price of \$100,000. Then he sold the building to A. D. Adolph, of New Orleans, representing the Empire Theatrical Company of New York, for a consideration of \$130,000. The Boehringer Amusement Company's lease on the Triangle theater has a little over two years to run yet, and the new purchasers wanted immediate possession of the building, therefore Manager Boehringer relinquished the lease for \$50,000. All of the transactions were for cash.

A little over a year ago he leased the old Greenwall theater, which was in a poor neighborhood and was a discredited play house. He refitted the interior and put in Triangle pictures. His venture was laughed at. He was the first exhibitor to introduce an efficient orchestra, and music with pictures became a necessity. He established popular prices, and refused to play special pictures if the demand to raise his admission price was a part of the contract. After the first few weeks of operation the Triangle theater became a profitable institution, and the Boehringer success induced other exhibitors to copy the Boehringer methods.

Not content with the success of the Triangle theater, Mr. Boehringer organized the Boehringer Amusement Company for the purpose of building the Liberty theater, and the structure is now well under way in St. Charles street. It is to be opened in November, and will have a seating capacity of about 2,000. It is to be as perfect in appointments as it is possible for modern builders to make it. For the next few months Mr. Boehringer, in company with the head of his publicity department, Leon Grandjean, will make a tour of the principal cities of the country in order to pick up the latest ideas in exhibition and theater fittings, and they promise a perfect photoplay house upon the opening of the Liberty.

Istrione Sold to Kensington & Cook.

Jackson, Miss.—A motion picture deal that will put a different complexion on the field here was consummated June 28. J. C. Landen, owner of the Istrione theater, disposed of his property to Kensington & Cook, owners of the New Majestic theater, and hereafter both theaters will be operated under the management of New Majestic owners. The New Majestic has recently been reopened after being practically rebuilt since the fire which damaged it a few months ago. The Istrione is also a modern theater, and under the management of Mr. Landen has attained a wide reputation for clean shows. What policy is to be pursued by Kensington & Cook in the operation of the two theaters has not been announced.

Fireproof Theater for New Orleans.

New Orleans, La.—The Sobel-Richards-Shear Enterprises have added another attractive suburban theater to their list of amusement places in this city. On June 30 this company closed the lease for the ground upon which the Pastime theater is located, and they will proceed at once to erect a modern iron and stucco theater which will be architecturally in keeping with the high class of buildings in the

neighborhood. The Pastime theater, now under the management of Jack Levy, will be closed on July 15, and Mr. Levy will be made the managing director of the New Pastime. The new structure is to be fitted with all of the latest appliances for the best projection of pictures, and every convenience for the patrons will be installed. The Sobel-Richards-Shear Enterprises announce that they will not build or negotiate the purchase of any additional theaters for the present.

Potoliano Opens Spacious Airdome.

Natchez, Miss.—Manager Tom Potoliano has just opened a spacious new amusement place in this city, which will be known as the Airdome. It is located in the center of the city opposite the post office, and the best feature service that the market affords will be shown.

Convention of Saenger Theater Managers.

New Orleans, La.—Incidental with the opening of the Strand theater on July 4 the Saenger Amusement Company arranged for a convention of the resident managers of their theaters in the various towns in which they operate in the South and West. These conventions are annual affairs, and this is the first one to be held in New Orleans. The meetings were held in the executive offices of the Saenger Amusement Company, and many subjects of interest to the organization were discussed.

On account of the heavy business of the National Holiday demanding the presence of many of the managers in their home theaters the attendance was not as large as it otherwise would have been, but among those who were present were: Harry Vandemark, of Houston, Texas; Eva Vernon, Texarkana, Texas; Johnny Jones, Pensacola, Florida; L. T. Pico, Vicksburg, Miss.; Howard Swain, Shreveport, La.; John Manning, Alexandria, La., and Henry P. Sterne, Monroe, La.

Perolle Resigns From Mutual.

New Orleans, La.—Albert Perolle, assistant manager of the Mutual Film exchange, has resigned his position to take charge of the Art-Drama department of the J. Pearce & Sons exchange, and commenced his new duties on July 2. Upon his departure from the Mutual offices his fellow employees presented him with a diamond studded stick pin. Walter Pons has succeeded Mr. Perolle as assistant manager of the Mutual exchange.

WISCONSIN NOTES.

Waukesha, Wis.—The Waukesha Amusement Co., which recently was incorporated with a capital stock of \$25,000, has taken over the management of all three of the amusement houses in this city. The local string includes the Colonial, the Auditorium and the Unique theaters.

Two Rivers, Wis.—Cyril Niquette is booking the pictures for the opera house, which is now under the management of Frank Rehauer. The advent of the new management was marked by a two-day run of "Twenty Thousand Leagues Under the Sea."

Kewaskum, Wis.—The windup of the moving picture season here was in the nature of a patriotic program.

Milwaukee, Wis.—"The Barrier" started into its second week at the Davidson theater.

Marinette, Wis.—The Bijou and Ascher theaters gave performances for the benefit of the Red Cross.

Hot Wave Stimulates Business in St. Louis

This May Seem Incredible, but the World Correspondent in His Perambulations Among the Exchanges Says the Unanimous Opinion of Managers Was "Business Is Helped by the Hot Wave."

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

ST. LOUIS, MO.—It was a hot day in St. Louis—98 in the shade, and very little shade.

The boarders at the Plaza Hotel ornamented the sidewalk on the east side of the building feebly waving palm leaf fans and exuding perspiration and profanity.

The only sign of anything like violent activity to be seen anywhere was exhibited by a small boy who made futile efforts to extricate a tomcat which had got stuck in the melting asphalt of the street, by pulling at the animal's tail.

We stood in the Triangle office gazing out upon this peaceful scene, and hot as it was, we had an idea.

"What effect," we asked Ed Dustin, "does this weather have on business?"

"No bad effect. Good business and optimism are synonymous terms," he answered in his well known classical style. "We're optimistic here. The people want good films. The Triangle make good films. We distribute them with promptness and despatch, and the result is that the hot weather does not hurt our business a bit."

And he used some more language, and began to draw a parallel, about one angle of a Triangle representing quality, another desire, and another supply and demand, but when he began to get pretty deep into mathematics and used the word hypothesis we begged him to desist and asked for a cigarette, and beat it down stairs to see if other exchange managers said business was good, or if Dustin's remarks were mere heat ravings.

We crawled into the K-E-S-E office, and there Jack Burhorn sat like a wilted lily at his desk.

"Hot?" he said, adjusting a wilted collar and mopping his brow, "why, we hadn't noticed it around here."

"But you see we keep so busy all the time—move around so lively we create a little breeze all of our own, and business is actually better than it was before the hot wave struck us. We are getting ready to release our Conquest Pictures, the Hoyt comedies are drawing well, and prospects are just about as bright as this sunshine."

"More heat madness," we said to ourself. "Business can't be good this kind of weather."

But as we moved down and out into the highways of Filmdom we heard the same story everywhere we went until we came to believe it ourself. In fact, after two or three more stops we got so many invitations to "Come on and look at the books," or "Go back and talk to the shipping clerk," and things of that sort that we no longer had any doubts.

We went to Pathe's from the "Keys" office and found R. K. Evans, the new manager, who told us practically the same thing as the others, and he didn't know we were coming, so had no time to frame up a story to fit the other reports.

"I hope it gets hotter," said Evans, "if such a thing is possible. June showed a fine increase, and July is starting out with the same promise."

Mr. Evans is from Chicago, and he admits missing the Lake breezes, but not to any great extent, and when we walked away he was just finishing a remark about thinking more of business than breezes any day.

D. E. Boswell is another newcomer to Film Row.

"Of course it's hot here," he said, "but not as hot as Kansas City, where I came from, and business is good with the Vitagraph."

We accepted Mr. Boswell's story about business being good, because we were becoming converted to the idea ourself by this time, but we rejected with scorn his statement that it never got as hot in

Kansas City as it does in St. Louis. We simply won't allow that little upstart of a town to have anything on us at all! We're a bigger town and a better town and a hotter town than Kansas City any day in the year.

After this we talked to H. E. Elder, who came on here a few weeks ago to look after the General Exchange. Elder is from New York, where he managed the Fourth Avenue branch of the General Film Company. We thought maybe he might have something to say about St. Louis being a small town, like so many easterners do. But no, he said he liked our town, and he even liked our weather, because it seemed to be increasing the demand for film.

"Some of my wise New York friends told me St. Louis was a lemon," said Elder, "but if it is, it's a mighty juicy lemon as far as business is concerned. I like the town and I like the people."

Praise like this is praise indeed. We swelled with pride for our fair city, and did not subside until we got outside in the heat again, where we found that we needed all the room in our bosom for gasping purposes.

On the third floor of the Empress Building, Dodson of the Art Dramas confirmed the report that business was good and that the hot weather did not count. And S. J. Baker stopped superintending the furnishing of new Four-Square offices long enough to say:

"I never saw things look brighter, and as for the warm weather—it's nothing but a hot wind, that drives the people to the airdromes and the scientifically cooled houses, and that drives the exhibitors to us for films."

On the second floor, Charley Werner of the Metro, added to the general clamor.

Downstairs his brother Sam said, "Well, it's hard to explain, because it's unexpected, but it's a fact."

Jack Weil of World Features, stated the same thing in no uncertain terms, and Thomas of the Fox exchange pointed to a busy office as evidence of his statement to the same effect.

T. L. Morse of Selznick productions has found the weather such a stimulant to his activities that he is just making ready to take over the eastern half of Missouri as an addition to his territory in order to keep busy.

Joe Levy, yclept "Live Wire Joe," grew eloquent over the past and enthusiastic about the future of his Bluebirds, and said the hot weather didn't amount to a tin peddler's malediction.

Barney Rosenthal, seated in his office which has just been finished by the decorators with new paint, curtains and carpet until it looks like a bridal chamber, pushed the electric fan into high speed and claimed that he hadn't noticed the hot weather, "at least as far as business is concerned," he said. "The only effect it has had is to make business better. Butterflies always thrive in hot weather, you know."

G. W. McKean of Paramount added his quota of praise to business, and a statement to the same effect from Fred Keller of the Mutual exchange on Pine street, made it unanimous.

Barbee, Musician, Dies of Heart Trouble.

Louisville, Ky.—Edgar Barbee, 25 years of age, well known musician, who for the past three years has played large mechanical moving picture orchestras in leading local theaters, having been connected with the Strand, the Mary Anderson and other theaters, died last week following an attack of heart trouble.

Minneapolis News Letter.

By John L. Johnston, 703 Film Exchange Bldg., Minneapolis, Minn.

Changes in Exchange Management.

MINNEAPOLIS, MINN.—R. E. Bishop (the biggest film exchange manager in the West, 6 feet, 4½ inches, and still growing) resigned June 29 as boss of the local Triangle offices, and on June 30 Mendel "Manie" Gottlieb left the Favorite Feature Films Exchange for other world's to conquer. Mr. Bishop came to Minneapolis last fall from Escanaba, Mich., to succeed W. H. Stafford as manager of the Mutual exchange here. He came to the Triangle from the Mutual when R. E. Bradford left the later exchange. Mr. Bishop has not definitely decided his future, but it is expected that he will join the sales force of the local Greater Vitagraph exchange. Mr. Gottlieb, the youngest exchange manager in the Northwest, who has been in charge of the Favorite exchange for over a year, will probably open his own state rights exchange here within a short time.

City Council Bans Sunday Pictures.

Granite Falls, Minn.—Due to energetic efforts on the part of local ministers and women's clubs the city council has put a stop to the showing of photoplays on Sundays in the future. Baseball remains a big attraction on Sundays here, however.

Minnesota Business Notes.

St. Paul, Minn.—Manager George Granstrom, of the Strand, has contracted for first run Paramount in the future. He began his new policy Sunday, July 1, with Fannie Ward in "Her Strange Wedding."

St. Paul, Minn.—Manager Campbell, of the Blue Mouse, has extended the run of "Enlighten Thy Daughter" from one week to ten days. The first week's business far exceeded expectations.

St. Paul, Minn.—The New Princess, a Ruben & Finkelstein house, has booked Metro pictures for future showing, and began a four day run of Emmy Wehlen's "Sowers and Reapers" on Sunday, July 1. The New Majestic, after ousting pictures and putting in light musical comedy for one week, has returned to "pix" and reopened Sunday, July 1, with "Shackles of Truth," featuring William Russell.

Minneapolis, Minn.—Manager James A. Keough, of the Strand, has booked Mary Pickford's latest, "The Little American," for a week run, beginning July 15.

St. Paul, Minn.—Henry J. Breilein, owner of the Faust, Verdi and Victoria theaters here, celebrated his 34th birthday with a party of friends at Lake Josephine, near here, June 27. Mr. Breilein was presented with a stick pin by his guests. Everything from swimming to eating was on the program.

Miss Hazel Marie Wise, moving picture editor, has returned from a ten days' vacation in Chicago. Miss Wise admits she SAW the city.

Ben Rosenberg, former manager of the E. L. K. exchange, spent several days in the city last week visiting Manager Guy Crandall, of the Premier exchange.

Weldon Larabee, former booker of the Metro exchange, Minneapolis, has joined the Royal Flying Corps division of the Canadian Army.

J. J. McCarthy, Laemmle-Universal roadman, has brought his flivver into use in traveling through western Minnesota. With Messrs. Maas, Horn, McCarthy, Solly, Bryan, et al, traveling around by vehicle it certainly looks as if the film business is falling flat (?).

Sandstone, Minn.—J. S. Jacobson has taken over the management of the new United theater here.

Russell, Minn.—"The Deemster," Hall Caine's great story in film, broke all box office records at Grand opera house here, according to Manager R. E. Benson.

Indiana Items of Interest.

By Indiana Trade News Service 861 State Life Bldg., Indianapolis, Ind.

Speers Awarded Damages in Starland Suit.

INDIANAPOLIS, IND.—Mr. and Mrs. Oscar V. Speer, of Seymour, Ind., were awarded \$1,000 damages against Charles O. McNulty, formerly owner of the Starland theater, 114 West Market street, by a jury in Superior Court, Room 1, in Indianapolis, recently. The damage suit grew out of a deal involving the sale of the motion picture house a few months ago.

According to the testimony, the Speers owned a \$4,000 equity in a large farm in Jackson County, and when shown the crowds that streamed into the Starland theater here they traded the equity for the theater. They testified in court that the apparently universal business they saw the place was doing at the time they made the trade was aggravated by complimentary tickets given by McNulty. They said the profits suddenly dropped from \$60 a week to \$10 a week.

Gem Theater Closed Except on Saturday.

Plymouth, Ind.—The Gem theater, a long time popular motion picture house here, closed its doors last week, and hereafter will be open only on Saturday nights and special occasions. As a result of this Plymouth is left with only one picture show, the Orpheum.

The managements of the two shows say there has been such a slump in patronage that they thought it best to serve the public with only one theater, rather than lower the standard of pictures, which they say would be necessary if both houses were opened nightly.

Reagan Closes Gem—Will Open House in Greencastle.

Columbus, Ind.—W. A. Reagan, owner of the Lyric theater, has closed down the house, and will remove all the fixtures to Greencastle, Ind., where he intends to open a moving picture theater within the next few weeks. He predicts that the future of moving pictures in Columbus promises no great returns, and gave this as his reason for closing the place. It is not known as yet whether or not the theater will be reopened under new management, but it is thought that it will not remain vacant long. This leaves only two motion picture houses in Columbus now.

Other Indiana News.

Montpelier, Ind.—The Star theater, which has been owned for the last eight months by H. L. Kelley, has been sold to W. E. Abshire, of Keystone, Ind. The consideration was \$1,000. Mr. Kelley has been running the show on Saturday evening only, but Mr. Abshire will have it open each evening. J. N. Wilmore, of Montpelier, will manage the house for Mr. Abshire.

Newcastle, Ind.—The new Lyric theater was opened Saturday night in the Burr block, in the room formerly occupied by the Strand, under the management of J. D. West and his son, George. The interior has been prettily decorated, and a new projection machine installed.

Bristol, Ind.—The Mosier opera house will be converted into a motion picture theater for the summer months. The town officials have been invited to be the guests of the management at the first performance.

Churubusco, Ind.—J. S. Thompson, proprietor of the Busy Bee lunchroom, has purchased the Palace theater here from George Underhill, of Fort Wayne, and will take charge immediately. Mr. Thompson contemplates making several improvements.

Fluke Tax Law in North Carolina Holds

State Supreme Court Decides Law Must Be Operative as Signed—There Was an Error in Draft Given for Governor's Signature.

By D. M. Bain, Wilmington, N. C.

WILMINGTON, N. C.—By an error of the engrossing clerk during the last session of the state legislature, North Carolina exhibitors are again compelled to pay county taxes under Schedule "B," although it was the intent and purpose of the legislative body to exempt them from such taxation. An amendment to the Machinery Act exempting theaters from taxation by the several counties when located in an incorporated town, passed both houses of the legislature, but through clerical error was omitted from the engrossed copy which went to the printers. Appeals have been made to both the governor and the attorney general, the former recommending that individual managers ask for exemptions from their Boards of County commissioners, and in several instances this relief has already been granted.

The attorney general suggested that a test suit be brought to the Supreme Court, where relief was refused, but it has since developed that the Supreme Court has previously settled this question in a similar case, where it was ruled by a vote of three to two that a law shall be effective as finally printed. In view of the fact that a strong minority report was filed by two of the members of the Supreme Court in this previous case, it is likely that another ruling will be tried for in the case of the picture theaters.

Universal Exchange Opens Temporary Office.

Charlotte, N. C.—The recent disastrous fire which completely destroyed the building in which the Universal Film exchange was located has kept Manager E. F. Dardine busy for the past three weeks, but announcement is made that the exchange now has new supplies and accessories in full at the temporary offices in the McAden building over the Pathe offices. The big fireproof film vault, constructed two years ago under the direction of Manager Dardin, saved the films, the building having burned completely down, leaving the vault standing with all films intact. The fire originated in an adjoining building, and the books and records were saved before the exchange caught fire.

Princess Theater at Charlotte Reopens.

Charlotte, N. C.—The old Princess theater on West Trade street, one of the theatrical landmarks of Charlotte, reopened June 28 under the management of Otto Hass, who also operates the Ottoway theater on Tryon street. The Princess has been remodeled at a cost of \$10,000 by the new proprietor, and will play the largest motion picture attractions, opening with "Womanhood" for a three day run.

Greensboro, N. C.—Manager George W. Fryer has installed a \$10,000 pipe organ in the Bijou theater and dispensed with an orchestra.

Raleigh, N. C.—The handsome Strand theater, erected a year ago and operated by the Aronson and Browne Amusement Enterprises, has been closed and turned back to the original owners after a somewhat fitful and unsuccessful run during which time feature picture, tabs and finally Keith vaudeville had had a try-out to poor business. The theater is probably the handsomest and best equipped in the state, but location on a side street kept it from being the success as a feature picture house that it otherwise would have undoubtedly proven.

Army Cantonment Stimulates Business.

Fayetteville, N. C.—This town, which up to thirty days ago, provided but poor encouragement for two picture theaters, bids fair to have at least a half dozen within the next sixty days, since its selection as one of the Cantonment training camps, with the expectation that it will house the largest bunch of recruits of any camp in the South, approximately fifty thousand in all, besides the officers, friends and families of the soldiers and other transients which the camp will attract here. Two hours after the announcement that Fayetteville would get a camp, H. T. Drake, owner of the Strand Theater, had closed a contract for the lease of the old LaFayette Theater, which will be converted into a combination feature picture and tabloid house to open within the next two weeks. Other parties have closed deals for several vacant stores in the down town section and even for vacant lots, on which tents will be erected to provide amusement for the thousands of soldiers which will throng the place along about August or September. The old Lyric Theater will also probably be re-opened upon the starting of work on the camps, which will immediately bring a small army of workmen to the town.

Royal to Change Its Policy.

Wilmington, N. C.—Announcement is made by the Howard-Wells Amusement Company that its Royal Theater on North Front Street, which has been playing tabloid since last October, will close these attractions on July 21 and after closing a week will re-open on July 30 with two and three day runs of big feature productions for the Summer months.

Will Attend National Convention.

Wilmington, N. C.—Percy W. Wells, president of the Exhibitors' League of North Carolina, with Messrs. D. M. Bain and B. H. Stephens, all of this city, left Tuesday, July 10 for Chicago to attend the National Convention and Exposition. Messrs. Wells, Bain and Stephens went ahead of the other delegates in order that all arrangements can be made before the opening of the convention, for the presentation of Henry B. Varner, secretary of the North Carolina League for National President.

Great Atlantic Exchange to Move.

Wilmington, N. C.—Marx S. Nathan, manager of the Great Atlantic Feature Film Exchange, announces that within the near future he will move into larger and more conveniently situated downtown offices to take care of his rapidly growing business throughout the Carolinas and Virginia.

DAKOTA CHANGES.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Lemmon, S. D.—Mrs. Sarah McKinnon has purchased the Marcus theater.

Ortley, S. D.—The moving picture theater has been sold to Bird Wilcox.

Garretson, S. D.—The opera house is now under the management of George Dischner.

Wood, S. D.—The Wood Amusement Co. has been making plans to open a moving picture show here.

Sioux Falls, S. D.—The Colonial theater played a return date of the "Girl Phillipa," with Anita Stewart.

Membership of New Organization Increasing

All But Two of the Large Film Exchanges in San Francisco Are Affiliated—These May Join—Many Exhibitors File Applications—Organization Rapidly Becoming Representative.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The recently organized United Motion Picture Industries of Northern California is making rapid progress in securing new members, and it is stated that all but two of the large film exchanges of this city have become affiliated with it, with these in line to join. Many exhibitors, both local and out of town, have filed applications for membership, and the organization is rapidly becoming a representative one. Many new members from the country districts are expected as soon as the warm weather comes to an end and exhibitors commence to come to town to arrange for fall and winter service.

A number of efforts along the line of organization have been made here during the past few years, but the only effective one was that maintained by the film exchange interests. Both distributors and exhibitors have come to a realization that in the end their interests are identical, and the leading men in both branches of the business are the organizers of the new movement. The first meeting since the election of officers took place on the second Wednesday in July.

Tableau and Pictures Combined.

San Francisco, Cal.—The Imperial theater recently presented an interesting combination of tableau and moving pictures that has proved to be an attractive drawing card, notwithstanding the fact that it is also an advertisement for a local mercantile firm. The novel staging and use of pictures made the act seem more like a regular theater attraction than a showing of merchandise.

The act opened with moving pictures showing models on the local beach in bathing costumes, and at intervals several of them stepped through concealed doors in the screen and appeared in person on the stage. The climax was reached when two of them appeared in the picture to be starting down a long chute headed for the audience, each breaking through the screen, through a hole covered with paper, when they reached the bottom, and advancing to the front of the stage. Another scene showed the breakers on an Hawaiian beach, while in the foreground the live models sported on the sand in the latest of beach costumes, the feature of this being the clever merging of the stage setting with the moving picture. The models sang and danced, and later paraded the aisles.

Colored Pictures at Red Cross Benefit.

San Rafael, Cal.—The natural color moving pictures made by Leon F. Douglas were shown at a Red Cross benefit at the Elks' Club on the evening of June 27, about seven hundred persons being present. The pictures included scenes in the Yosemite Valley and in some of the gardens of Los Angeles, in which were shown several moving picture stars, including Mary Pickford, Louise Huff and Douglas Fairbanks.

New Manager for General Branch.

San Francisco, Cal.—Harry Schmidt, who has been connected with the local branch of the General Film Company for several years, has been appointed manager, succeeding H. H. Hicks, who recently retired. He states that in spite of unsettled conditions the business of this exchange has shown a fine increase during the past two months. Mr. Schmidt notes that many houses which have been devoted exclusively to features for several

years are now booking a program of short subjects once or twice a week, and that this tendency is growing rapidly.

Jobelmann Visits Stockton.

Stockton, Cal.—W. H. Jobelmann, publicity director for the T. & D. Circuit, has been spending considerable time at Stockton, Cal., of late, assisting in arranging for the opening of the new house there, a fine theater with a seating capacity of 2,400. A. E. Miller, formerly of Reno, Nev., will have charge of the house.

Edmonds Back From Business Trip.

San Francisco, Cal.—W. O. Edmonds, manager of the K-E-S-E interests in this territory, is home from an automobile trip through the Sacramento Valley and the territory north of this city. The journey was made in company with Mrs. Edmonds, and more than a week was spent making the acquaintance of exhibitors and in placing K-E-S-E service. He found many theaters closed on account of the hot spell, and others running but one or two nights a week. Exhibitors generally reported having had a fair season, with excellent prospects for fall and winter. Much interest was taken in the new Conquest pictures to be released weekly, commencing July 14.

New Printer on the Market.

San Francisco, Cal.—T. L. Haines, Jr., manager of the local office of the Atlas Educational Film Company, has perfected a new film printer, and is placing this on the market under the name of the Haines Printer. The new device is of simple construction, and is intended for the use of the amateur or the professional whose output is not large. It is being made by the Model Shop of this city, and is intended to retail at \$60.

Emmick Advocates Open Market Policy.

San Francisco, Cal.—E. H. Emmick, head of the Peerless Film Service, 100 Golden Gate avenue, and 802 South Olive street, Los Angeles, is one of the pioneer distributors of moving picture films on the Pacific Coast, having entered this field more than seven years ago. Coming from Denver, he opened an office for the National Film Distributing Company, the third organization of this kind to engage in business here. Of those who were engaged in the film rental business when he opened an office but one is still actively identified with the industry, Morris L. Markowitz, of the California Film Exchange.



E. H. Emmick.

From the beginning Mr. Emmick has been a staunch supporter of the open market policy, and has never handled anything except independent goods sold on a state rights basis. At times, when he first entered the field, there was but very little for an independent buyer to secure, and for quite a period a single reel a month was all he could hope to buy. He feels that the market is becoming an open one, and that after it

becomes such in reality it will remain that way.

One of the first to engage in the purchase of state rights, Mr. Emmick is now blazing a way in the distribution of comedy films, and is one of the first to make a specialty of handling comedy offerings. He has bought most of the comedies offered on the open market in this territory, and his exchange is now popularly known as the "House of Comedies."

Mr. Emmick has an unusually wide acquaintance among exhibitors, for in addition to his long experience in the business he divides his time between the local exchange and the Los Angeles branch. Realizing that the business is getting down to a commercial basis more and more he has striven to build up an efficient organization, and has made many innovations in the distribution of film to prevent waste. He expresses the belief that with so many productions now on the market competition will continue to be keen, and that the organization equipped to do business on the lowest margin of profit will be the one to survive.

Paramount Office a Busy Place.

San Francisco, Cal.—The local Paramount exchange has been a busy place of late, owing to the closing of the Artercraft office and its consolidation with the Paramount organization. Additional help has been taken over to care for the increased business.

Allen Expected Home on July 16.

San Francisco, Cal.—J. W. Allen, of the Paramount office here, who has been traveling through the Orient with his wife for several months to investigate conditions and to lay a foundation for a Paramount export business, is expected to arrive home on July 16, having sent word that he would sail from Japan on June 30. Upon his return he will resume his former duties as assistant to manager Herman Wobber, and C. M. Hill, who is now filling this position, will be given a new berth of importance with this concern.

Myrtle Stedman Touring Pacific Coast States.

Myrtle Stedman is making a tour of Pacific Coast States, appearing personally in a number of Paramount houses. Among those she will shortly visit are the Daly theaters at Chico, Cal., and the Redding theater, of Redding, Cal.

Here and There in San Francisco.

The Pastime theater, at Haight and Fillmore streets, has been closed, and is being remodeled into a store.

The York theater, at Twenty-fourth and Bryant street, has been opened by Mrs. N. Lewis.

The Republic theater, at Sutter and Steiner streets, has been reopened as a moving picture house by Abbott & Szanik.

P. W. Brubeck, owner of the Union theater, Fort Bragg, Cal., was a recent visitor here, and before leaving town placed an order for a Power's Cameragraph No. 6A.

Mike Rosenberg, of Seattle, and Leon Netter, from the East, were in town recently conferring with Sol L. Lesser.

Peter B. Steele and Joseph Flaherty, formerly with the International Film Service, have enlisted in the Fourth Engineers, and have left for Vancouver Barracks.

Northern California News.

Kennet, Cal.—The Mammoth Copper Company has purchased a Power's Cameragraph No. 6A, and will give entertainments for its employees.

Oakland, Cal.—The Reliance theater is being remodeled, and will be opened about the middle of July by Rex Midgley.

Napa, Cal.—The Unique and the Empire theaters have been purchased by J. Kalitski.

News from Buffalo.

Sherry Visits Buffalo.

Buffalo, N. Y.—William L. Sherry was a recent visitor at the Buffalo offices of the Sherry Feature Film. He and Daniel J. Savage, local manager, have been touring the Adirondacks and other territory, and booking the new Paramount series of stars.

Mark Donates Pavilion for Children.

Buffalo, N. Y.—Mitchel H. Mark, interested in the Strand theater, New York, and in various houses in this and other cities, has donated a new play pavilion for the Jewish fresh air camp at Angola, a Lake Erie summer resort near Buffalo. Youngsters are taken in motor trucks to the camp, where they are under the supervision of a matron and a trained nurse.

Invites Patrons to Try for Prize.

Buffalo, N. Y.—E. O. Weinberg, manager of the Elmwood theater here, mailed to every one on his mailing list an invitation for all to try for the \$1,000 prize being offered by the Vitagraph Company. The purpose is to secure a constructive, intelligent article on the subject, "How America Should Prepare." It is reported that several of Mr. Weinberg's patrons took part in the contest, which closed July 4. At the back of each invitation were memo spaces and the heading: "Use this page to make your notes while seeing 'Womanhood, the Glory of the Nation.'" This film was a recent attraction at the Elmwood.

Theaters Show Red Cross War Fund Pictures.

Rochester, N. Y.—An additional showing of the Red Cross War Fund moving pictures made in Rochester by Whartons, Inc., was made at these theaters in the Flower City on a recent evening: Liberty, Imperial, Aster, Royal, American, Plaza, Panama, Hudson, Palace and Ideal.

Hippodrome Shows Pershing Picture.

Buffalo, N. Y.—A special attraction at Shea's Hippodrome lately was the film showing the arrival of General Pershing in France, and the welcome accorded him by the populace. It was announced that the negative for this reel arrived in New York Friday afternoon of last week, and that before nine o'clock that night the picture was edited, printed and on its way to Buffalo.



Pictures for Army Cantonment at Chillicothe

Film Men Co-operating With Army Authorities to Provide High Class Attractions for Soldiers of New Army.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, O.

CHILICOTHE, O.—Among the arrangements which are being made under the direction of the United States Army authorities for the great cantonments at Chillicothe are those for moving picture theaters adequate in number and seating capacity to take care of the thousands of men of the new army who will be there. Local exhibitors, and film men in the cities supplying them, have given assurance of their full co-operation, and the attractions offered will be of the highest class.

Kress Takes Over Bijou.

Piqua, O.—H. W. Kress, manager of May's opera house, the leading theater of Piqua, has also taken over the Bijou, giving him control of the principal theaters of the city. Extensive alterations are to be made in the Bijou, complete redecoration and increase in the seating capacity being planned. The highest class of moving pictures will be shown during the summer season, a Triangle attraction starting Mr. Kress' management, while vaudeville and pictures will be shown during the winter. George Ziegenfelder, who has been manager of the Princess theater, will be assistant manager at the Bijou. An additional projecting machine has already been installed, so as to permit uninterrupted exhibition of pictures. A popular orchestra is also a feature which is expected to prove an attraction.

Engine House To Be Converted Into Theater.

Cincinnati, O.—While many of the projected moving picture houses in the downtown district have failed to materialize, as far as actual work is concerned, McMahan & Jackson are going ahead steadily with the arrangements for converting the old "Gifts" engine house into a modern theater. Zettel & Rapp, the architects, have let the contracts providing for razing the structure to the level of its present third floor and constructing a new exterior and interior. Work is to be pushed energetically in order to finish the house for the early fall season.

New Company To Produce War Picture.

Cincinnati, O.—A new company has been organized under the name of the Queen City Amusement Company, with a capital stock of \$50,000, for the purpose of financing the production of a picture called "The War Lord," based on the present war and the aims of the German empire, embodying a plea for democracy. Written by a Cincinnati man, it is said to have been produced in its original form several years ago in Chicago, as a play, under the name of "The First Brother." At that time it was condemned because it portrayed a Russian revolution similar to that which took place recently, and was not considered proper in its reflections on a friendly nation. As rewritten, however, it is said to be of a highly patriotic nature, and it is to be presented to the Government for official approval.

Penfield Theater Company Incorporates.

Lorain, O.—George and John Schenker and others have organized the Penfield Theater Company, capitalized at \$75,000, and will operate a handsome and up-to-date house here.

Myrtle Theater Closed.

Cincinnati, O.—The Myrtle, a small house on Woodburn avenue near Madison road, has been closed, and the property is for sale. It was offered for lease a year or so ago, and has for some time been successfully operated. Its proximity to the Orpheum, at Peebles' Corner, has always been a handicap.

Illinois News Letter.

Frank H. Madison, 623 S. Wabash Ave., Chicago.

Governor Signs Jackson Bill.

SPRINGFIELD, ILL.—Contrary to expectations Governor Lowden signed the Jackson bill which will bar such pictures as "The Birth of a Nation," and it became a law July 1. It was at first given out that the governor planned to exercise his veto because a too broad interpretation of the measure would make it liable to be used to stop any film reflecting upon any race.

Wants Decision on Power Rate.

Springfield, Ill.—J. H. Neis, owner of the moving picture theater at Ohio, Illinois, has filed a suit against the Illinois Northern Utilities Company before the State Utilities Commission to secure a decision as to what is a reasonable rate for furnishing electric current for the operation of a moving picture machine.

Admission Prices Rise.

Taylorville, Ill.—Taylorville moving picture houses have decided to raise their admission prices from five cents to a dime. The increased cost of operation is given as the principal reason for the advance.

Recruiting Party Gives Show.

Zion City, Ill.—Precedent was smashed in Zion City when a moving picture show was given under the auspices of a naval recruiting party. Wilbur Glenn Voliva, overseer of the so-called "city of love," did not call for enforcement of the city ordinances. The members of the recruiting party respected the ordinance of Zion City that no smoking is permitted within the city limits.

Business Items of Interest.

Springfield, Ill.—The Moose Brand Films of Chicago has filed with Secretary of State Emerson notice of a change of name of the corporation to the Paradise Film Company.

Illinois Changes.

Robinson, Ill.—Carl Malone has opened the Orpheum moving picture theater in the building formerly occupied by the Bijou theater on West Walnut street. The admission will be 5 and 10 cents.

Galesburg, Ill.—Manager Nelson of the Colonial theater is helping the Red Cross, and at the same time is boosting the sale of his coupon books. Twelve admission tickets are sold for a dollar and one-half the proceeds go to the Red Cross.

Paris, Ill.—Manager Barnard has announced that he will close the Starland theater on East Court street and will operate only the Majestic this summer.

Chicago Heights, Ill.—Manager Gregory of the Illinois had a special patriotic program for July Fourth, using the feature "The Crisis."

Pictures Aiding War Preparations

Production of Film on Food Problem—Red Cross Benefit—Street and Roof Exhibition of Army and Navy Life Among Activities.

J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—Now that pleas are being made on all sides for enlistments in the army and navy, Red Cross Funds are being asked for, and food preparedness is being urged, the screen is doing wonderful work in this city in the behalf of each cause.

On Wednesday night, June 27, a motion picture entertainment was given for the benefit of the Red Cross in the auditorium of Loyola College under the auspices of the St. Annes Reading Circle. Douglas Fairbanks in "The Matrimaniac" was the attraction.

Capt. McKenny, of the local recruiting station, made arrangements to have an automobile truck arranged with a portable motion picture machine and films showing the action of the U. S. Army, which could be used to give exhibitions in the streets and in the smaller towns. Pictures have also been shown on the roof garden of the Y. M. C. A. of the army and navy life.

A number of society people have been marshalled together by Harry Lewey, and a fine film on the food problem, which he has been making for the past three weeks, is now completed and passed by the Maryland Censor Board.

Mt. Royal Closes for the Summer.

Baltimore, Md.—On Saturday, July 7, the Mt. Royal theater, 617 West North avenue, closed for the summer, and it is announced by A. B. Price, manager of this theater and the Rialto, that while the former playhouse is closed it will be given a complete overhauling, including re-painting and general renovation.

Ocean City Casino Opened.

Ocean City, Md.—Thomas Steele of this city has opened the Casino theater. Universal program is being used.

Eiseman Heads Mutual Office.

Baltimore, Md.—C. Eiseman, associated with the Mutual Washington office for about one year, has now been appointed to succeed Owen D. (Nick) Weems as manager of the Mutual exchange in this city. Having been connected with the film business for over three years, prior to his association with the Mutual, M. Eiseman was with the Hy-Art people in Washington, and for a time represented "The Spoilers" in this territory. It is understood that Mr. Eiseman made an exceptional record through the South handling the output for the Mutual.

Quarterly Meeting of Operators.

Baltimore, Md.—The regular quarterly meeting of the members of the Operators' Union, Local 181, was held in their headquarters on Sunday, July 1, and several matters of importance were discussed. Also it is stated that several minor changes were made in the By Laws of the organization.

Weniz Will Handle Griffith Productions.

Baltimore, Md.—The Isador Weniz Film Company, 404 East Fayette street, have now made arrangements to handle the D. W. Griffith productions, including "The Battle of the Sexes" and "The Gangsters of New York."

Eight Building Inspectors for City.

Baltimore, Md.—The Building Department of Baltimore has the city divided into eight districts. According to the plan of Chief Engineer Calvin W. Hendrick there have only been four building in-

spectors employed, each being furnished the use of an automobile to accomplish his work. Building Inspector Byrne announces that he will return to the old plan of having eight inspectors who will use the street cars.

Baltimore County Licenses.

Towson, Md.—It is shown in the report of William P. Cole, clerk of the Court of Baltimore County, for the quarter ending May 31 that 29 moving picture theater licenses were issued during that period.

Tax Rates for Several Places.

Frederick, Md.—On July 2 the County Commissioners fixed the tax rate for Frederick County, Md., at \$1.05 on the \$100 for 1917, which is the same as the 1916 rate.

Princess Anne, Md.—On July 3 the County Commissioners fixed the tax rate for Somerset County at \$1.20 on the \$100, which is a decrease of 5 cents on the 1916 rate.

Elkton, Md.—The Board of County Commissioners met on June 28 in this city and fixed the tax rate for Cecil County at \$1.20 for 1917, which is a 5 cent reduction on the 1916 rate.

Rockville, Md.—On Saturday, June 23, the County Commissioners met and fixed the tax rate for 1917 for Montgomery County at \$1.14 7-12 on each \$100. This is 6 5-12 cents decrease from the 1916 rate.

Easton, Md.—On June 8, the Board of County Commissioners met and placed the tax rate for Talbot County for 1917 at \$1.24, which is 24 cents more than the 1916 rate, and is the largest tax rate in the history of the county.

Hagerstown, Md.—On June 7, the Mayor and City Council of this city met and fixed the tax rate for this city at 85 cents on the \$100 for 1917, which is an increase of 12 cents on the 1916 rate. Ten cents of this increase is occasioned by sewerage work.

Violet Mersereau Visits Baltimore.

BALTIMORE, MD.—On Saturday, June 23, the Hotel Emerson had the pleasure of entertaining Violet Mersereau, the dainty star of the Bluebird photoplays, who, accompanied by her mother, is making a tour of the Southern states. All the arrangements for her appearance at several of the theaters in this city were made by M. Seigel, Bluebird representative in this territory, and Peter Oletzky, manager of the Baltimore Film exchange. Through the activities of these live wire exchange men, Miss Mersereau was presented at the New theater, 210 West Lexington street, by Manager L. A. DeHoff, who had to make a special arrangement of his schedule to have this star meet his patrons. After her appearance at this house she was taken to the Garden theater, Cross street at Charles, and presented by C. W. Pacey to his audience. Later she was taken to the beautiful playhouse of Thomas D. Goldberg, the Walbrook, at North avenue and Rosedale street, and introduced to his patrons. At the last mentioned house the children nearly overwhelmed Miss Mersereau in clamoring for her flowers.

Webb May Build 2,000-Seat House.

Baltimore, Md.—While no definite details have yet been given out, it is understood that a large theater which will have a seating capacity of 2,000 is under con-

templation by Harry W. Webb, president of the Parkway Theater Company, Baltimore, and his associates, which is to be constructed at Annapolis Junction, Md., where the Maryland State Camp of 40,000 men will be situated. Plans are now under way.

Durkee To Remodel Palace Theater.

Baltimore, Md.—It is announced by Frank A. Durkee, owner of several large moving picture theaters in this city, that plans have now been prepared by Architect Theodore Wells Peitsch for the extensive alterations to be made to his Palace theater at Gay and Hoffman street. The addition will measure 43 by 52 feet.

Milo to Release Through General.

Baltimore, Md.—It is announced that the Milo Film Corporation of this city has now completed negotiations for the releasing of its output through the General Film Company. Dr. Harry E. Buckner is president and general manager of this concern, and A. Kurnick is the cameraman.

Red Cross Benefit at Maryland.

Hagerstown, Md.—Through the courtesy of Earnest Westfall, manager of the Maryland theater in this city, a meeting was held in this playhouse on Sunday night, June 24, under the auspices of the Red Cross Unit of this city. The meeting was held in the interests of this organization.

Howard Again at Hospital.

Baltimore, Md.—G. Kingston Howard, the president of the Operators' Union, Local 181, was obliged to again go to the hospital last week owing to the operation for appendicitis which he recently had to undergo not having properly healed. Mr. Howard will probably have to submit to another operation.

Baltimore Business Notes.

"Bobby" North, of Baltimore, who has just recently been connected with the Vitagraph out of the Washington office, is now in Detroit acting as salesman for Pathe.

E. Lippy, manager of the Manchester theater in Manchester, Md., visited Baltimore on Monday, July 2, and dropped in at the Mutual exchange.

A special program was arranged by Manager Darnard Depkin, Jr., at the Parkway theater, 3-9 West North avenue, on the Fourth of July for the benefit of the Red Cross.

The Park Movies theater, on North Fulton avenue, has been reopened.

The Flag Airdome, on Fort avenue near Lowman street, opened for the season about two weeks ago under the management of J. T. Langville, who has operated this location for several years. The entire structure has been repainted, and new lighting equipment installed.

A meeting, under the auspices of the Women's Section of the Maryland League for National Defense in the interest of the American Red Cross War Fund, was held in the Maryland theater on June 27 through the courtesy of Manager F. C. Schanberger.

Maryland Business Notes.

Through the courtesy of Manager Jackins, of the Lyceum theater at Sparrows Point, the commencement exercises of the high school in this section were held in this theater.

A benefit is being held all during this week at the Strand, McHenry and Parkway theaters, Baltimore, by the Third Company of Coast Artillery through the courtesy of Harry W. Webb, president of the Parkway Theater Company, and Bernard Depkin, Jr., supervising manager. The proceeds will be used for the purpose of buying books, athletic supplies and stationery for the men in the battery.

Shows Pictures in Methodist Church Sunday Nights.

Spokane, Wash.—With a view to holding his audiences or at least creating additional interest for the summer nights, the Rev. Dr. Francis Burgette Short, pastor of the First Methodist Episcopal Church, again turned to the moving picture program to supplant his sermon Sunday night, June 17, and the presentation was greeted by a good-sized audience.

New Jersey Film News.

By Jacob J. Kalter, Newark, N. J.

Rialto Pictures Incorporate.

ENGLEWOOD, N. J.—The Rialto Pictures Corporation, a newly organized producing company, has been formed here, with an authorized capitalization of \$250,000. The papers of incorporation were filed June 21 with the Secretary of State at Trenton. Jason R. Elliott, of 1 Dean street, is named as registered agent. The incorporators are Manny Cohen, Samuel Ellerin and Gertrude Silverberg.

Fanny Slavin at Civilization.

Newark, N. J.—Due to the arduous and varied office work at the Civilization Film Corporation, Strand Theater Building, it has been found necessary to secure an assistant to Miss Anna R. Pollak. So Miss Fanny Slavin, formerly of the Bluebird office, has been employed to relieve somewhat the many duties of Miss Pollak.

Monmouth Amusement Company Formed.

Jersey City, N. J.—The Monmouth Amusement Company, of which Edward T. Mitchell of 15 Exchange place is named as registered agent, has been incorporated under the laws of New Jersey to conduct amusement enterprises. The incorporators are Edward Fry, Eugene A. Amelia and Edward T. Mitchell.

Mutual, Newark, Discontinues.

Newark, N. J.—The Newark office of the Mutual Film, at 25 Branford place, formerly managed by Floyd H. Vogt, has been discontinued and all business will in the future be transacted from the New York office.

Frank Hall Again.

Hoboken, N. J.—Here is Frank Hall with a brand new company. This time it's the Frank Hall Booking Corporation, with George A. Enright listed as registered agent and 53 Newark street, Hoboken, as the registered office. The concern, which is authorized with \$125,000 capital, will book moving picture films. Articles of incorporation were filed June 23 at the office of the Secretary of State in Trenton. The incorporators are Frank G. Hall, Lynn S. Card and Mr. Enright.

Herbert Yudkin with "Redemption."

Newark, N. J.—Herbert H. Yudkin, formerly with the Nation Film Company, has just joined the firm of Frank Gersten, Inc., of the Times building, New York, which control "Redemption" for northern New Jersey. Mr. Yudkin is a successful film salesman, and found no difficulty in placing the production here. The play had first run at the Broad Street theater, under the management of M. S. Schlesinger. During the week of June 25, the production ran successfully at the Roof theater, connected with Proctor's Palace.

Orange's Colonial Altered.

Orange, N. J.—The Colonial theater, 405 Main street, is undergoing extensive alterations. The theater is being entirely renovated for the summer. The cost of the work is placed at \$400.

Seattle Shows British War Pictures

Canadian Club, Local Pathe Representatives, and Strand Theater Management Conduct Unusual Publicity Campaign With Remarkable Success.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—W. H. Smythe, manager of the Strand theater, assisted by George Endert, manager of the local Pathe office, and by the Canadian Club, of Seattle, has carried publicity to the "nth" power in advertising the Official British War Pictures, which will open for a week's showing at the Strand on July 1. Members of the Canadian Club have been selling tickets for the last month, and Mr. Smythe, Mr. Endert, and Mr. Quimby, Pathe's Northwest supervisor, have spent the noon hour for the past week or two at the entrance to the Seattle ship building yards selling tickets to the hundreds of employees. On Saturday, June 23, a parade of decorated automobiles was staged on the busiest downtown streets, each of them advertising the war pictures; and on June 26 an armored car, with the announcement of the showing painted on its sides, appeared in the shopping district, and will continue on duty until the end of the picture engagement.

The Bon Marche, the largest department store in Seattle, has donated one of its Second avenue show windows to a display of relics from the front in France, which were imported from Canada for the purpose, and the crowds constantly before this window read on a card placed against a piece of shell that pictures of these articles may be seen at the Strand theater.

Levy Takes Over Orpheum.

Seattle, Wash.—The Orpheum theater, for many years the home of the Orpheum Circuit Attractions in Seattle, has been leased for a term of ten years by Eugene Levy. The show will consist of several acts of vaudeville and a five-reel feature photoplay, with two shows each day, the admission price to the matinee being five cents, and to the evening show ten cents.

Mr. Levy was the first showman in Seattle to place motion pictures on his regular daily program. His former house, the Grand, was gutted by fire while he was in Chicago last January, and from then until his opening of the Orpheum he had no show in Seattle.

Clemmer Donates to Red Cross.

Seattle, Wash.—On "Mercy Monday," the last day of the Red Cross drive for funds in Seattle, the entire receipts of the Clemmer theater were donated to the Red Cross, and all the employees gave their day's wages. A special musical program was given by M. Guterson's Imperial Russian Orchestra, and Lois Goldberg, a child artist of Seattle, gave a reading of the new patriotic poem, "Somewhere in France." A good sized sum was thus turned over to the officials of the Red Cross next morning.

Myrtle Stedman Appears at Coliseum.

Seattle, Wash.—Myrtle Stedman appeared at the Coliseum in person on June 28, 29 and 30. She sang several times each day. During this time, also, the motion picture feature was "The World Apart," starring Miss Stedman and Wallace Reid.

Exchange Notes.

Seattle, Wash.—H. H. Hurn has arrived from New York to take charge of the local Triangle office.

W. W. Armstrong, formerly handling McClure super-pictures in this territory, is now a salesman for the Triangle program pictures.

Paul Judkins, formerly road representa-

tive out of the Seattle Triangle office, is now with Artcraft.

L. T. Turner will start on the road for Triangle this week.

Fred C. Quimby, Northwest supervisor for Pathe, is spending the week in Portland arranging for the Portland showing of the Official British War Pictures.

Sol Baum, Northwest manager for Bluebird, came up from Portland this week to look after Bluebird interests in the Seattle territory for a week or two.

M. Rosenberg, manager of the De Luxe Feature Film Co., with his family, is visiting San Francisco and Los Angeles.

Melvin G. Winstock, of L. J. Schiaffer Attractions, spoke before the combined Chamber of Commerce and the Rotary Club last week on the subject of "The Progress of Motion Pictures."

George J. Ekke, salesman out of the Seattle Selznick office, has just returned from a trip through southern Idaho and Montana.

Louis Amacher, formerly with Schiaffer Attractions, is now Metro shipping clerk.

Visitors on Film Row.

Exhibitors who visited Seattle this week were: I. M. Binnard, New theaterium, Lewiston, Idaho; A. H. McDonald, Rex theater, Eugene, Oregon; Fred Mercy, theater magnate of North Yakima; H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo, Tacoma; Hugh McCredie, Multnomah, Portland; I. L. Williams, Orpheum, Snohomish; C. E. McKee, Orpheum, Everett; R. J. Dawson, Kitsilano, Vancouver, B. C.; J. W. Allander, Lyric, Spokane; J. C. Ehrlich, Stewart, Puyallup; R. M. Parrish and Mrs. Parrish, Grange, Cashmere; L. J. Perunko, Sunset, Tacoma; E. W. Groesbeck, Cosmo, Buckley; R. H. Glenn, Glenn, Issaquah; James McDonald, Naches, Naches, Wash.

Seattle Exchange Personals.

Seattle, Wash.—H. L. Lustig, special representative for Metro, spent last week in Seattle.

A. W. Eden, manager of the Seattle Fox office, left June 21 for a brief sojourn in New York.

Jack Lannon, president of Greater Features, is spending several weeks in the Montana territory.

C. J. Kerr, Seattle Metro manager, has been confined to his bed for a week.

F. A. Bernado, road representative for World, has just returned from a successful trip through Oregon, Idaho and eastern Washington.

J. Deltch, road representative for K-E-S-E, arrived at the Seattle headquarters this week from a tour of Oregon, where he has been booking "Do Children Count?" and the Charles Hoyt Comedies.

Business Increases at Vancouver.

Vancouver, Wash.—With the establishment of army headquarters here and the enlargement of the barracks, Kiggins and McGill, of the U. S. A. Theater Company, have reopened the Rex theater, this house to run every day. The name has been changed to the Liberty. The company also operates the U. S. A. theater.

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**"THE GIRL IN THE
CHECKERED COAT"**

"DOLL'S HOUSE"



Dorothy Phillips
Bluebird Star



Allen Holubar
Feature Director and Star

Recent Releases

"TREASON"

"THE FIELD OF HONOR"

"THE REED CASE"



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"THE GREATEST LOVE"
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and
Lee Moran

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COMEDIES**



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Nestor Comedies
FEATURING
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EDWARD CLINE

Director

MACK SENNETT - KEYSTONE



PHIL DUNHAM

Comedian — Director

L-KO



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The House of Tears.....Emily Stevens
The Flower of Faith.....Jane Grey
A Night Out.....May Robson
The Redemption of Dave Darcey..James Morrison

IN PREPARATION

His American Wife.....Alma Hanlon
Sky High Billy.....Franklyn Farnum
The Record Breaker.....Franklyn Farnum
Little DocGoldwyn
The Three Tests.....Astra
The Sea Master.....William Russell
"Title Unsettled".....Mary Miles Minter

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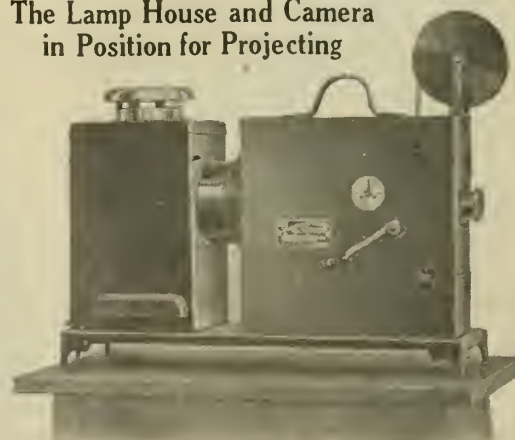
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Calendar of Daily Program Releases

Releases for Weeks Ending July 21 and July 28

(For Extended Table of Current Releases See Pages 548, 550, 552, 554.)

Universal Film Mfg. Company

REGULAR RELEASES FOR WEEK OF JULY 16.

GOLD SEAL—Six Shooter Justice (Three Parts—Drama).
VICTOR—One Bride Too Many (Two Parts—Comedy Drama).

SPECIAL RELEASES FOR WEEK OF JULY 16.

BUTTERFLY—High Speed (Five Parts—Drama).
NESTOR—A Dark Deed (Comedy).
L-KO—Surf Scandal (Two Parts—Comedy).
UNIVERSAL ANIMATED WEEKLY—Weekly No. 81 (Topical).
STAR FEATURETTE—The Web (Two Parts—Drama).
UNIVERSAL SCREEN MAGAZINE—Issue No. 28 (Educational).
JOKER—He Had 'Em Buffaloed (Comedy).
POWERS—Box Car Bill Falls in Luck (Comic Cartoon) and In the Heart of India (Educational) (Split Reel).
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 4—The Flight) (Two Parts—Drama).

RELEASES WEEK OF JULY 23, 1917.

	Serial No.
BUTTERFLY—"The Double Standard" (Five Parts—Drama)	02575
GOLD SEAL—"A Soldier of the Legion" (Three Parts—Drama)	02576
NESTOR—"Seeing Things" (Comedy).....	02577
L-KO—"The Sign of the Cucumber" (Two parts—Comedy)	02578
UNIVERSAL ANIMATED WEEKLY—Weekly No. 82 (Topical)	02579
STAR FEATURETTE—"The Beautiful Imposter" (Two Parts—Society Drama).....	02580
JOKER—"Canning the Cannibal King" (Comedy)..	02581
VICTOR—"Caught in the Act" (Two Parts—Comedy—Drama)	02582
UNIVERSAL SCREEN MAGAZINE—Issue No. 29 (Educational)	02583
UNIVERSAL CURRENT EVENTS—Issue No. 11....	02584
JOKER—"The Soubrette" (Comedy).....	02585
POWERS—"Hammon Egg's Reminiscences" (Comedy Cartoon) and "In the Land of Light and Gloom" (Dorsey Educational) (split reel)....	02586
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 5). Title not decided (Two parts)...	02587

Mutual Film Corporation

MONDAY, JULY 16, 1917.

	Serial No.
SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 15, "The Railroad Raiders"—Two Parts—Drama)	05660-61
MUTUAL STAR PRODUCTION—Betty-Be-Good (Horkheimer—Five Parts—Drama)	05662-63-64-65-66

TUESDAY, JULY 17, 1917.

LA SALLE—The Kissing Butterfly (Comedy).....	05667
GAUMONT—Tours Around the World No. 37 (Subjects on Reel: The Ruined Palace of Tiberius; Avignon, France; Timbuktu, a City of the Sudan (Travel)	05668

WEDNESDAY, JULY 18, 1917.

MUTUAL—Mutual Weekly No. 133 (Topical).....	05669
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THURSDAY, JULY 19, 1917.

CUB—Jerry's Star Bout (Comedy).....	05670
GAUMONT—Reel Life No. 64 (Subjects on Reel: The Cocoanut; The Boy Scout Signal Corps; Incandescent Mantles; A Novel Bicycle Race; Leaves from "Life" (Mutual Film Magazine)...	05671

MONDAY, JULY 23, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 1, "The Gypsy's Trust"—Four Parts—Drama)	15672-73-74-75
MUTUAL STAR PRODUCTION—Melissa of the Hills (American—Five Parts—Drama)....	05676-77-78-79-80

TUESDAY, JULY 24, 1917.

LA SALLE—A Match in Quarantine (Comedy))....	05681
GAUMONT—Tours Around the World, No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairawan, Sacred City of Tunisia; In "The Dauphinea" Southeastern France (Travel).....	05682

WEDNESDAY, JULY 25, 1917.

MUTUAL—Mutual Weekly No. 134 (Topical).....	05683
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THURSDAY, JULY 26, 1917.

CUB—The Red, White and Blew (Comedy).....	05684
GAUMONT—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; The National Sylvan Theater (First Government-Owned Theater in America); Animated Drawings from "Life"—The New Collar, Thou Shalt Not Steal. One Reason Why (Mutual Film Magazine).....	05685

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SELIG.

IN THE AFRICAN JUNGLE (Two Parts).—The cast: Robert Wayne (Edwin Wallock); Edith, his daughter (Kathlyn Williams); Capt. Jones (Wm. Stowell). Written and produced by E. A. Martin.

Robert Wayne, felled by a blow, loses his identity and becomes a wild man in the African jungle. His wife and daughter seventeen years later in England think frequently of the husband and father, whose life they believe was taken by savage natives in South Africa. Wayne, wandering in the jungle, becomes possessed of a strange power over wild animals. Captain Jones, a British sportsman, encounters the wild man and the photograph Jones took is recognized in England by Edith Wayne as that of her father. A rescue party is formed.

Savages capture both Wayne and his daughter, Edith, who has returned to Africa. Knowing of Wayne's influence over beasts, the Chief determines to throw him into the wild animal pit. The girl is marked for a like fate.

Captain Jones, who has led the party into Africa in search of Robert Wayne, discovers that Edith has been taken prisoner by the savages. With a party of English hunters he rushes to her rescue. They defeat the savages and arrive at the African village in time to witness the domination of Robert Wayne over jungle beasts. Wayne recovers his intellect when he sees Edith and recognizes her as his own beloved daughter.

CHECKMATE (One Reel).—The cast: John Strong (Guy Oliver); Vivian Carew (Stella Razeto); Hal Davis (Alva D. Blake); William Clark (Jack McDonald). Written by Wallace C. Clifton. Directed by Edward J. Le Saint.

John Strong and his adopted son, Hal, are inveterate chess players. Hal, en route to a summer resort, meets Vivian Carew, an unscrupulous woman. Discovering that Hal is the adopted son of John Strong, a man of wealth, the woman resolves to fascinate the boy. John Strong arrives on the scene. The woman has progressed with her wiles.

William Clark, a friend of Strong's, tells him that Miss Carew has had an unsavory past. Strong does all he can to persuade his adopted son to cast aside the woman, but the boy is too infatuated with the woman to listen. Then Strong takes a hand in life's chess game. He visits Vivian Carew and when she refuses to listen to his pleas to throw over the boy, he tells her of his knowledge of her past. It is Checkmate for the woman, who immediately takes passage for Japan. Then it is that Strong and the boy resume their chess games.

RAY COMEDIES.

"MUGGSY IN BAD." The cast: Muggsy (Johnny Ray); Mrs. Muggsy (Emma Ray).

Muggsy Spiffles, a kindhearted chap, who is physically a weakling, is bullied by his two hundred pound spouse. He takes Lydia Pickens medicine for weak men while his wife eats a dozen eggs at a sitting. Mrs. Spiffles learns that rolling will reduce her weight. She forces Muggsy to roll her until he collapses. He flees from the house only to be struck by an auto. Bill, a brawny cop, carries the stricken Muggsy to a hospital. In order to save his life, the cop volunteers to give his blood and the transfusion takes place. The effect is wonderful. Muggsy becomes a veritable Hercules. The cop falls into a semi coma and is just able to drag himself about. Muggsy licks several rough necks, only to be greeted by a flat iron from his wife. After several attempts with a poker, stick and other weapons, his wife discovers she is handling a new "Muggsy." In the meantime Bill, the cop, seeks the aid of a brother officer. They go to Muggsy's home and the friend demands that the borrowed blood be returned to the weak policeman. A doctor is called, and the blood is given back. Mrs. Muggsy, who has watched the operation with much interest, suddenly becomes "wise." She seizes the now once more half dying Muggsy and leads him by the ear to the kitchen where he resumes his usual washing of the dishes.

"A LAUNDRY MIX UP." Casey is employed as foreman of a gang of bricklayers. On his way to work he meets his friends the cop and sergeant in front of Won Lung's laundry. Smoke

is coming from over the transom and all suspect the place is an opium joint.

At noon Casey starts to eat lunch seated between a "Dutchman" and an Italian, and between the odor of cheese and garlic, Casey promptly faints. A walking delegate informs Casey to strike. Casey calls his gang and tells them to leave the job. He goes home and sees a "for sale" sign on the Chinese laundry. Casey tells his wife and they purchase the laundry. To keep up appearance both Casey and his wife don Chinese apparel. Customers enter, and Casey and his wife give them any old hundle that comes to hand first. Mrs. Casey sends her husband out on an errand. A gang of roughs mistake Casey for a real chink and start to have some fun. A cow boy throws a lasso around Casey's neck. Suddenly the rope breaks sending Casey and the gang sprawling. Casey returns to the laundry just as patrons to whom he has given the wrong laundry return and demand that he rectify the mistakes. Casey in disgust turns over the entire stock, bidding them find their own.

BROADWAY STAR FEATURE.

"A DEPARTMENTAL CASE" (One Of the O. Henry Series—Two Parts).—The cast: Luke Standifer (Charles Kent); Benton Sharp (Carlton King); Amanda Colvin (Mary Cunningham). Directed by Martin Justice.

Luke Coonrod Standifer, a stern but warm-hearted old pioneer Texan, has been appointed Commissioner of Insurance, Statistics and History, and though his knowledge of these subjects is meager, he sets about his task conscientiously. One day Luke is surprised in his office by the visit of a young but faded woman who came for state relief. Luke discovers she is the daughter of an old friend, Amos Colvin, and that her husband is the notorious "bad man" Benton Sharp. Benton had insured his life, paying a year's premiums in advance. Amos Colvin had died, meanwhile, and Sharp had immediately sold and gambled away the small holding Colvin left. Afterward he struck Amanda because she could not comply with his demand for more money.

Luke becomes agitated and righteously indignant. Leaving Amanda he enters the office of the Treasurer, "Uncle Frank," a great friend of his. Luke learns none of the state appropriation can be secured for Amos Colvin's child without a lot of red tape. He returns and asks Amanda to call in two days. He learns before she leaves that Sharp is in San Antonio. Taking from a locker a curious holster and revolver, he sits down to think.

Two days later Luke is smoking in his office when the Treasurer hustles in with a newspaper, and calls attention to a paragraph which states Benton Sharp has been shot in a restaurant by Luke Standifer, who had clumsily dropped his hat on Sharp's head, Sharp at once becoming ugly and reaching for his gun. The paper says such a wonderful exhibition of quick gun play as Luke's had never been seen in the South West. Luke modestly admits the adventure and a few minutes later Amanda calls and receives the \$5,000 insurance and the assurance of having obtained a noble friendship. Luke remarks, "You see, Amanda, Statics and History were so bound up in red tape that missed fire; but we came out particularly strong on insurance."

JAXON COMEDIES.

"THE PEARLS OF PAULINE" (Pokes and Jabs Comedy).—Pokes is quite a pool shark, and at the club gives a demonstration of his skill to the amazement of the other members. Jabs, the newly appointed Chief of Police, puts his wife and two daughters into an auto and starts them off on a motoring tour. Before going Mrs. Jabs leaves her valuable pearl necklace with her husband for safe keeping. During the pool game, Billy Berlin, one of the members, rushes in with a copy of the daily paper and shows the members, including Pokes, the deft new chief has published for the benefit of honest people and the downfall of the crooks. Pokes takes it as a joke, and discounts the ability of Jabs to do what he has promised. Pokes writes Jabs a note stating that he can get anything, any time, any place. Jabs goes at once to the club, where he meets Pokes. Producing the pearl necklace, Jabs wagers that he will place the necklace in a certain house, and defies Pokes to find it and bring it to the club.

The necklace is placed, and Pokes starts out to get it. After thrilling experience and hair breadth escapes Pokes is cornered in the cellar

of the house by the chief and a squad of officers. They search him, but fail to find the necklace. Pokes, with a smile, leads the chief back to the club followed by the others. There Pokes takes off a wig, which no one knew he wore, produces the necklace, and claims the reward. But to Pokes' surprise the "chief" removes a false mustache, and remarks calmly, "I am not Jabs." Pokes, nonplussed, tries to sneak away when Jabs appears from behind a chair, where he has watched the whole affair, and meets Pokes.

The laugh is on Pokes, and while he stands there ashamed and thinking that honesty is the best policy, Jabs, with the necklace in his hand, gives him the laugh. A great metamorphosis takes place, which causes Jabs to remark, "Darwin was right."

KALEM.

A DOUBLE DECEPTION (An episode of "The Further Adventures of Stingaree"—Two Parts).

—The cast: "Stingaree" (True Boardman); Howie (Hal Clements); William Wilshin (Frederick Vroom); Rita Wilshin (Edythe Sterling); Albert Deana (Richard Carlyle); Vernon Blackshaw (Tom Walsh).

Having held up a stage and intercepted mail, "Stingaree" learns that the Branch Bank at Yallarook expects a new assistant cashier, Blackshaw. "Stingaree" and his pal, Howie, hold up the stage upon which Blackshaw is arriving, and Stingaree captures the man and changes clothes with him, intending to impersonate him and rob the bank.

At the bank he finds Manager Wilshin's daughter, a romantic miss, who has made an imaginative hero of "Stingaree." He attempts to get her out of her foolish fancy. Out riding, the girl, Rita, meets Blackshaw, who has escaped from Howie dressed in "Stingaree's" clothes, and she supposes him to be the outlaw. The latter, amused, decides to carry off the part. Going to the bank with Rita, he pretends to hold it up. He might have succeeded in thus making an accidental capture of the real "Stingaree" had not Howie made an appearance in the guise of a mounted policeman and undertaken the responsibility of taking "Stingaree" to jail.

The two actual outlaws lock up Blackshaw in a cell. Rita pleads with the "captors" to let the prisoner go since she is in love with him. The real "Stingaree," seeing that she is in love with Blackshaw for himself and not merely because she believes him to be the gentleman bandit, undertakes to do this. It is close work, since they are surprised by a returning posse of troopers. Yet "Stingaree" makes himself known, gets away in spite of it, and leaves the young pair a note directing them where to find money he had abstracted from the bank vault while posing as the new cashier.

THE POISONED CUP (An episode of "The Further Adventures of Stingaree"—Two Parts).

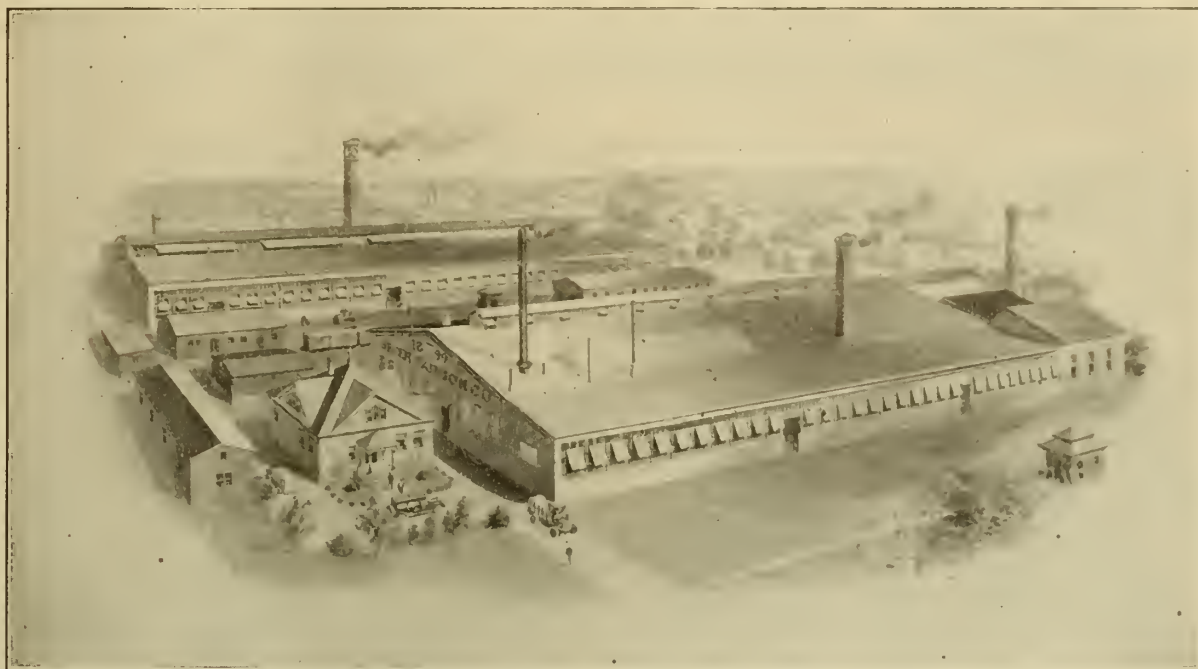
—The cast: "Stingaree" (True Boardman); "Howie" (Paul C. Hurst); Fred Spurling (Hal Clements); Alice Spurling (Edythe Sterling); Harry Southerton (Tom Walsh); Patrick O'Mara (G. A. Williams); Ah Sing (Ah Wing).

Tired of bachelor meals cooked by his pal, Howie, "Stingaree" dons his best attire and announces he is going out to dine as an unexpected guest wherever he can find the best cheer. He chances upon the home of Spurling, wealthy squatter and amateur taxidermist, and enters. His reputation for daring awes the household, but he makes them feel at ease, and Alice, the wife, sees that he is set a place at table, and has a social evening with music and chat.

Southerton and O'Mara, attaches of the ranch, return, and are forced at pistol's point to become meek members of the party. Southerton has brought arsenic from town for the treatment of furs, and he plots with the Chinese cook to poison "Stingaree's" tea, but the latter becomes aware of it. "Stingaree" causes a fright by changing cups with Mrs. Spurling, but prevents her drinking it when the others fear to denounce him. Southerton in the confusion manages to get away to call the mounted police. They arrive only to be surprised by "Stingaree" and locked in a room. He is, however, trapped by reinforcements, and rushes to an upstairs room where he holds them at bay. They delay, tricked by a device "Stingaree" has rigged up to fire a pistol, while he leaves by a window. By the time the troopers rush the room he is back at his cabin telling Howie of his "adventure in society."

ESSANAY.

TWO LAUGHS (Black Cat Feature—Two Parts).—Ben Turpin, by day a special delivery boy, and by night a doting though somewhat hen-pecked husband, is sent to deliver a bouquet to the star of a one night stand onera troupe. Stage hands try to elect him, but deliver that bouquet he must. The mere panic aroused by his wrecking 'he stage sets was but an incident. Falling to reach the star,



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he presents the flowers to a pursuing stage hand fastened securely to a rock. At the end of a weary day he is dragged to the beach by his better half, who immediately becomes aggrieved at his innocent attempts to form new acquaintances among the gentler sex. Disguised as an English lord, his first successful venture is interrupted by the lord himself. Whereupon there is a chase which proves Ben's undoing. He is forced to leap for safety to the sheltering depth of a passing truck, which eventually dumps him in a spot of comparative safety 'neath the contents of the truck.

Universal Film Mfg. Co.

L-KO.

SURF SCANDAL (Two Parts—Rel. Week of July 16).—The cast: Mr. Sand Dow (Dan Russell); The Janitor (Walter Stephens); Mrs. Sand Dow (Eunice Murdock); The Beautiful Gladys (Gladys Varden); Her Sweetheart (Al Edmunston). Directed by Noel Smith.

The Sand Dow family are at breakfast. The janitor, called by his alarm clock, to which he had attached a feather which tickled his feet, slept underneath the tank in the gym and had a trap door through which he emerged. Gladys was the belle of the ladies' department, and Al and Mrs. with the men. At last each had an idea. They called the janitor and told him to bring disguises in which they would look like each other. When they emerged even the janitor was completely fooled.

It was too hot so they closed the gym and went to the beach. San Dow had a wonderful time with the girls, and Mrs. had a lovely time with the men. But the sweethearts were each planning a chance to get together. Each party got into swimming suits as quickly as possible. The men had brought a lunch, but the girls had none, so San Dow decided to go fishing. He used his own carcass for bait, and came up with fishes hanging on his person. The janitor was instructed to cook the fish, and the girls sat down to wait. The other party was lunching, and the janitor got mixed and threw the fish to the men instead of the girls. San Dow went to remonstrate and recognized his wife. He snatched Gladys and ran. Mrs. decoys Al. He opens a sandwich and puts sand in it, giving it to her. As she sputters he makes a getaway and rejoins Gladys. San Dow comes up and fights Al, while Mrs. fights him for Al. The husband and wife recognize each other. Dan heats it with Gladys and Mrs. follows. After a chase, the picture ends in a pie fight.

GOLD SEAL.

SIX-SHOOTER JUSTICE (Three Parts—Rel. Week of July 16).—The cast: Mike Hernandez (William Gettinger); "Cheyenne" Harry (Harry Carey); John Gregg (Arthur Witting); Mary (Claire du Brey). Scenario by George Hively. Produced by F. A. Welsey.

John Gregg and his daughter Mary, on their way to Burro Springs, a boom mining town, lose their way and stumble into "Jawbone," a dilapidated town. Here they meet Mike Hernandez, a good-looking badman. Mary, thinking Mike a gentleman, takes a liking to him. "Cheyenne" Harry, a homely looking good man, comes to Jawbone and Mary believes him to be a weak character. He becomes fascinated with her. Gregg hires Mike Hernandez to guide him to Burro Springs, displaying his small store of gold when paying Hernandez. Later, Gregg and his party become lost in the desert, and run out of water. Mike finds a spring of poisoned water. He removes the sign guarding persons away, allowing Gregg to drink. He dies, and Mike robs him of his gold. Harry, knowing Mike's evil nature, goes in search of Mary and her father and finds them near the spring. Mary believes that Harry has robbed her father, but realizing that rescue from the desert depends upon him, she remains silent.

Harry guides Mike and Mary to Burro Springs, where he leaves them. Penniless, Mary is induced by Mike to enter Murphy's place as a dance-girl. On her first night in the place, she is insulted by a drunken cowboy. Harry, returning to Burro Springs, arrives at the dance hall in time to stop the insult. Mike, knowing that he can do little with Mary as long as Harry is around, starts a fight. Harry whips a number of the men, and holds the crowd at bay with his guns. Mike, half drunk, goes upstairs, where he attacks Mary. Harry, holding the crowd at bay, backs up the stairs and unintentionally hacks into Mary's room where she is struggling with Mike. He kills Mike. The crowd threaten Harry, but he manages to quiet all by taking the gold from Mike's pocket and explaining the situation. Mary realizes that appearances are deceptive.

JOKER.

SOME NURSE (Week of July 16).—The cast: Lizzie Cake (Gale Henry); Hubby (Milton

Simps). Story by J. Cunningham. Produced by Allen Curtis.

After a year, Lizzie Cake finds her husband no longer loves her. Hubby gets a letter from his Uncle that, expecting to die any moment, he is coming to make his home with his nephew so no designing woman can get her tentacles upon his money, adding he hopes that the nephew has remained single. Hubby tries to get wife to go away, but wife decides to stick.

The day uncle is to arrive, hubby determines to keep wife out of the house. She goes down town shopping, and is attracted by a beauty advertisement. She looks like a peach when the beauty doctor gets through. Hubby returns with uncle, and is amazed to discover wife. He tells uncle she is the nurse whom he hired to take care of him. Then he gets a look at wife and falls in love with her again. Uncle takes a fancy to her. Hubby is forced to take his medicine.

In desperation hubby tries to drown his sorrows. Returning home, he is infuriated to see a shadow on the window curtain that looks like wife was kissing uncle. Hubby dashes in with drawn gun; uncle grabs a gun to defend himself. Wife snaps out the lights and after the two have emptied their guns at everything, she snaps on the lights. Explanations follow.

HE HAD 'EM BUFFALOED (Week of July 16).—The cast: Richard Manslot (William Franey); "Coyote" Dan (Milburn Moranti); Hepsabiah Hardlot (Zasu Pitts); Pearl Handled (Lillian Peacock); Pete (Bobbie Mack). Written by C. B. Hoadley. Produced by Wm. Beaudine.

Richard Manslot, an actor, drifts into Satan's Gulch, broken in purse and spirit. The cowboys have never met an actor and he is an object of ridicule. They rope Richard and bring him to the dance-hall, where he meets "Coyote" Dan, the sheriff, who is in reality a thief.

It is election day and a sheriff is to be elected. They decide to elect Richard sheriff for a sinister purpose. The cowboys are informed the election will be a farce and they enter into the spirit of the occasion and Richard, to his surprise, receives the unanimous vote of the place. Richard swells up with pride.

Hepsabiah is a slavey in the kitchen of the dance-hall. She becomes much interested in Richard. Pearl Handled regards Richard as a freak. The dance-hall toughs start a sham fight. Richard does not appear to quell the riot. He hides in the stage coach that is about to take out a large sum of money to pay off miners. Dan and Pete, masked, start out to rob the stage. The driver engages in a pistol fight with the desperadoes. A bullet drives a splinter of wood into the anatomy of Richard and his fighting blood is aroused. He knocks out both Dan and Pete, who are still masked. The driver is killed. Hepsabiah appears on the scene and Richard throws her into the stage. Drives back to the Gulch and throws Dan and Pete into jail. Richard is a hero and Pearl falls for him, but he drives away with the stage.

POWERS.

BOX CAR BILL FALLS IN LUCK (Rel. Week of July 16).—Bill arrives by the side-door Pullman route, and is thrown off the train. He finds some money and goes into the bar to spend it. He asks for another bottle of prune juice, but a purple goofus comes out of the neck of it and this puts him off. He rambles out of the bar and sees all sorts of curious creatures, until exclaiming, "I'm through!" he climbs onto the wagon for good.

IN THE HEART OF INDIA (On Same Reel as Foregoing).—The national drink of India is "toddy," a wine made from the palm tree. The palm flower is cut and the cap collected by the "toddy drawers." The wine is sold in great jars in the market. On the farms every farmer grinds his own castor beans, the oil of which is used for all sorts of things. The huge mortar is fixed, and oxen are harnessed to the pestle which revolves in it. Fuel is scarce in India and everything that will burn is saved. We see some of the old, old people of a native village. One old woman is 105, and has great-great-grandchildren. Then we see a high caste woman dressing her daughter in the "sari," or national dress of India. Road-making is well understood and the roads last for centuries, as they are so well constructed. Then we see the broadest banyan tree in all India, the main system being seventy feet in circumference. Its shade diameter in every direction is 180 feet.

VICTOR.

ONE BRIDE TOO MANY (Two Parts—Week of July 16).—The cast: Tom Warren (Matt Moore); Mr. Smith (Howard Crampton); Mrs. Smith (Leonore Von Ottinger); Grace Smith, their daughter (Margaret McRae); Jean Dupree (Paul Panzer); Jeannette, his daughter (Jane Gail); Arthur Brown (Bert Busby).

Written by Cyril Bentinck. Produced by Matt Moore.

Tom tells Brown, the real estate broker, that he won't have him as his best man unless he hastens to get him a tenant for his furnished apartment, and Brown rents it to a Frenchman, Jean Dupree, upon the condition that he may take possession of it at six o'clock.

Brown reminds Tom of the bachelor dinner to be given in his honor that night. Tom instructs his valet to pack his belongings and engage rooms at a hotel. Dupree, his daughter and the maid arrive. Dupree goes to dress for dinner, and the maid admits the daughter's lover, Alfonse, a poor artist, whose suit is not approved by the old Frenchman. Dupree returns and, discovering Alfonse, promptly ejects him.

After the bachelor dinner Tom forgets about having sub-let his apartment, goes home, enters the daughter's room and begins to undress. Dupree, hearing voices, looms up in his night attire and demands that Tom marry his daughter the next day.

In spite of Tom's apologies and explanations, the Frenchman keeps him in the apartment, and the next morning he drags him to church. There Grace, her father, the minister and the entire bridal party have been awaiting the arrival of Tom. When he finally appears with Dupree and his daughter, trouble ensues.

Meanwhile Jeannette tells the maid to get Alfonse. Dupree finally permits Jeannette to marry the man of her choice.

BIG U.

THE PUNISHMENT (Rel. Week of July 9).—Big Bill was down on his luck, and his family was starving. He rushed into the saloon where a game was in progress, and grabbed what money he could lay his hands on. He takes it to his wife, and then tried to make his escape. The sheriff and the boys pursued and caught him. He accepted his fate, but when the boys saw the pitiful condition of his family, they relented, and decided to let him go. They even took up a subscription for his wife, sending her the money with a note to say that they had given Bill a chance to make good.

NESTOR.

MINDING THE BABY (Rel. Week of July 9).—The cast: Mr. Youngwed (Eddie Lyons); Mrs. Youngwed (Edith Roberts); The Janitor (Lee Moran). Written by Fred Palmer. Produced by Roy Clements.

Mrs. Youngwed goes out, leaving hubby with the baby. The janitor comes up to turn on the water, and when the baby cries Mr. Youngwed gets him to make faces for it. But baby goes on crying, and they consult the doctor book. While they are looking, the nigger baby from next door crawls in and their baby crawls out. They think that child has turned black, and try all sorts of things. Mrs. Youngwed comes home, and is in despair, when the colored woman rushes in with the white baby, and the mystery is solved.

A DARK DEED (Rel. Week of July 16).—The cast: Ashur Addison (Eddie Lyons); Freddie Taylor (Lee Moran); Vera Pretty (Edith Roberts); R. O. Bust (Fred Gamble). Scenario by F. A. Palmer. Produced by L. W. Chaudet.

Ashur loves Vera, but she is busy studying the works of an East Indian Swami. He tells her that he will bring a real Swami to the house. He persuades his roommate to make up like Swami and accompany him to the home of Vera.

Vera's parents go to the theater. Vera invites a number of girl chums and they are awed by his crystal gazing. Ashur does not enthuse over the situation when Freddie makes love to Vera, but he has to put up with it. Finally the police, who have been on the trail of fake fortune-tellers, raid the house. The two young men escape, congratulating themselves on curing Vera of her desire to probe into Eastern mysticism.

STAR FEATURETTE.

THE WEB (Two Parts—Week of July 16).—The cast: Cleo (Cleo Madison); Gentleman Joe (George Pearce); Jack Norman (Jack Nelson); Mrs. Van Wert (Gretchen Lederer). Scenario written by Harvey Gates. Produced by George Cochrane.

Cleo dons apron and cap and walks out into her garden. Mrs. Van Wert enters Norman's studio and finds him painting. She orders him to go driving with her. As they pass Cleo's residence Mrs. Van Wert tell Norman to wander about until she pays a visit. Norman comes to the fence as Cleo reaches out her hand for a flower. Their hands meet and he climbs up to see the owner. But Gentleman Joe appears and Mrs. Van Wert angrily calls Jack. Joe points out to Cleo that there are Mrs.

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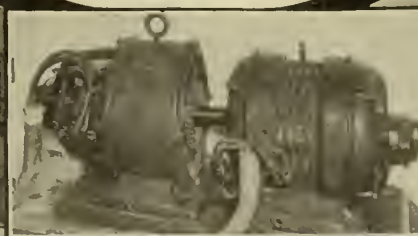
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Van Wert's jewels that she so much wants. Cleo instructs Joe to trace the man's whereabouts. On the following day she dresses as a widow and goes to Norman's studio. His phone rings and Mrs. Van Wert asks Norman to invite a woman guest to her week-end party. After some persuasion, Cleo consents to go.

At Mrs. Van Wert's, while dancing with Norman, Cleo's string of pearls falls to the floor. She begs Mrs. Van Wert to allow her to place them in her safe. She goes with her and watches the combination. Later Joe sees the numbers Cleo writes on the fence, robs the safe and is clambering down when he is struck and the loot taken from his pocket. Mrs. Van Wert finds the safe robbed.

Cleo accuses Joe of not being on the level. She takes the gun and in their struggle fires. Norman gives the alarm for the police and bands Cleo a jewel case, asking her to keep it for him. When the police come, Norman says he did the shooting.

Joe recovers and refuses to press the charge against Norman. Norman is released and goes to Cleo. He tells her Joe is a burglar and he, Norman, has an admiration for her cleverness, and they had better join forces. Detectives are on his trail. Cleo sees in her mirror one of them. She gets the jewels and protests she doesn't want to buy them before examining them. The detective leaves, and Cleo asks Norman to go straight, saying that she loves Joe.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode Four, "The Fight"—Released Week of July 16).—The cast: The Gray Ghost (Harry Carter); Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); His Secretary Marco (Eddie Polo).

The Gray Ghost held at bay by Morn Light laughs, pleased at her exhibition of spirit. In the safe, Jacques is telling Hildreth about the Gray Ghost and the Olmstead bank robbery, that the watchman was left to pay the penalty, and his wife and children well provided for.

The Ghost bids Morn Light good night, stops at the switchboard, sees the number she called, and learns it is Bishop's cafe. He phones his own apartment, and Williams tells him Morn Light knows where Hildreth is. He tells Williams to take some men and get Hildreth without delay. Jacques sees the men approaching and warns Hildreth, who disappears through the secret door down the stairs and into the street. When the men enter Jacques says he does not know where "Mr. Daly" is, but they force him to open the secret door. Hildreth has escaped.

Marco, Hildreth's secretary, enters in search of his employer. He has become suspicious, demands to know what they have done with the Englishman, and a fight starts. Marco defeats them one by one.

Hildreth rushes to Morn Light's apartment and tells her he is Ted Daly. He demands the name and purpose of the Gray Ghost. She is about to answer when the Ghost appears. He sarcastically tells Morn to tell Hildreth his name, but she is speechless. Hildreth attempts to defend himself, but three men cover him with revolvers.

The next day Jerry is fired from the police force for still believing in the Gray Ghost. Jerry is about to leave when the secretary of Hildreth arrives. He tells the detective about the fight.

The Ghost is delighted to read of the disappearance of the young English lawyer. His men say that they were about to get him when the boss did the job himself. The Ghost sneers. Arabin returns and goes to his store. The Gray Ghost, fashionably dressed, walks about inspecting the jewels displayed.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 28 (July 20).

SPORTS—On the trail of the duck, when the season is on, red-blooded hunters find the call of duck shooting irresistible. Despite the hardships, it has a fascination all its own. Subtitles—wooden decoys are taken out to shallow water where there is very little current. Tossing out the decoys. They are held together by ropes. On shore, among the reeds, the boat serves as an excellent shelter. Bird-shot shells are used. Small lead pellets kill everything within a radius of a dozen feet. Leaving for the duck haunts. Low raft with a rifle pit surrounded by decoys makes the best vantage point. Searching the sky for signs of ducks. A successful duck hunter must be well supplied with patience. Decoys riding at anchor. It takes a quick eye to "drop" them on the wing. "Dropped" birds are gathered with nets. The day's catch.

Engineering—Hell-Gate bridge, New York a way station, new monster \$25,000,000 concrete and steel bridge across the east river enables passengers to journey from Washington to Boston and thru New York without change. Subtitles—Train passes under the Hudson River.

Then far beneath the roar and hustle of New York. And finally below the bed of the Hell-Gate rapids in the East River and on to Boston. Giant approaches extend for over a mile in either direction. Longest single span in the world, measuring 1,016 feet between tower faces. Electric drilling machine drilling holes for rail spikes. Girder wider than a good sized man. Upper view of the great arch. Vigilant Naval Reserves guard it night and day.

New Inventions—Payroll machine, mechanical cashier pays out millions of dollars in salaries every year with unerring accuracy and speed. Human fallibility is almost entirely discounted by this marvelous new machine. Subtitles—The money is first counted out. It is then placed in denominational grooves in the machine. The man depresses the keys on key-boards corresponding to amount to be paid. Another holds the envelopes to catch the money, which drops instantly when handle is pulled. All money is counted automatically. The amount put into each envelope is recorded and added as the payroll progresses. Errors are readily detected by checking the printed record of the machine against the original correct record of the payroll sheet. Filled envelopes are placed in trays. Paying off the men.

What we eat—Manufacturing macaroons, one thousand cocoanuts are used daily in the making of the output of this one concern. Subtitles—Shelling, peeling and breaking the cocoanuts. Grinding the nuts. Steam kettles do the cooking. Cooking the coconut on marble slabs. The Health Department. Inspector calls for the workman's medical certificate. Pressing the coconut into form. Baking in rotary oven. Steaming the finished macaroon off the paper. Some of the 150,000 turned out each day. The laundry. All aprons are washed daily in this plant to insure sanitation.

Art—Study in clay by Willie Hopkins, world's renowned sculptor.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 8 (July 7).

Visitors from Britain on both our coasts. Kilties in New England and a warship in California, welcomed by us, stimulate recruiting. Bangor, Me.—The 236th Canadian Battalion, clad in kilts, took this town by storm and added numbers of recruits to the Union Jack and the Stars and Stripes. Subtitles—"France is calling—let's go!" "If you don't care for kilties get into the United States uniform—we will fight together anyway!" American West Coast. British Cruiser "Lancaster" resting at ease after long cruise to clear Pacific Trade lanes of sea-wolves.

Pennsylvania answers France's urgent appeal. Military parade of men who have enlisted bids you who have not done so to get into uniform.

Willing 'Patients' on famous ranch aid in science's war practice. Red Star Day at "Lucky" Baldwin's famous homestead brings Mercy's hosts into contact with willing subjects. Arcadia, Cal.—Farm stock loaned willing aid to fine men and women who are going to help our four-footed workers on the firing lines. Bandaging, splinting extraction of splinters—these and other kinds of relief were practiced. Subtitles—Mrs. Anita Baldwin, who gave the use of the ranch to humane helpers. No ranch is complete without a "jass-ack."

England's rulers visit Manchester. Great cotton metropolis honored by royal pair on tour through North of England. Manchester, England—A gala event in the history of this great manufacturing city was celebrated in the visit of their Royal Highnesses King George and Queen Mary. The royal pair visited the government buildings and viewed a great demonstration by school children.

Speed Demons are grabbing war stuff. Barney Oldfield's U-boat racing adds war touch to race with Ralph De Palma. Milwaukee, Wis.—The racing world has been attached by the U-boat! Bombs will be put under Old Father Time everytime that Barney Oldfield starts in his latest creation, turreted races which has been dubbed "The Hard Boiled Egg." Matched with Ralph De Palma, Barney showed up in a cross between a forward turret and a diving bell, and then to show that the thing was not a mud turtle, let her go at 115 miles an hour. Subtitles—Barney Oldfield and Cigar, inside his "Deviled Egg." Crawling along at 115 miles an hour.

Mutual Film Corp.

SIGNAL.

THE RAILROAD RAIDERS (15th Episode, "The Mystery of the Counterfeit Tickets"—Two Parts—July 16).—The cast: Helen Holmes (Helen Holmes); Thomas Desmond (J. P. McGowan); Morton Webb (Thomas G. Lingham); Wallace Burke (Leo D. Maloney).

The railroad raiders are run to earth and the

gang is captured red-handed through clever detective work of Helen Holmes, star sleuth of the secret service department.

Helen's father, who has been serving a sentence in the penitentiary through false conviction due to the machinations of Wallace Burke, the discredited K. & W. official, who heads the gang of raiders, is released after the confession of "Buck Master," wounded in the big fight between railway detectives and the gang, in which the print shop in which counterfeit tickets of the system have been printed is blown up by dynamite and the fleeing bandits, after one of the most desperate combats ever seen on the screen, are brought to book.

It is a chapter full of the activities of a great railway system, crowded freight yards, rushing engines, wounded and dying men run into holes and corners like rats chased by terriers.

MUTUAL STAR PRODUCTION.

BETTY BE GOOD (Five Parts—Horkheimer—July 16).—The cast: Betty Brownlee (Jackie Saunders); Jimmy Madison (Arthur Shirley); Jonathan Brownlee (Capt. Leslie T. Peacocke); Mrs. Sarah Lenox (Mollie McConnell); Lyda (Mrs. Marsh); Griggs (Ben Rossier); Police Sergeant (Dad Vonte); Jams (William Reed); Jenny (Marion Le Brun); Mayor Madison (Albert B. Ellis).

Betty, the pretty daughter of Jonathan Brownlee, a retired capitalist, is impulsive and mischievous, delighting in pranks that keep her father and the servants of the household in perpetual apprehension. Brownlee's stock phrase is "Betty Be Good," constant, though rather futile, appeal on his part to the high-spirited girl, who tells her friends she is weary of being lectured on her tomboy achievements.

Peter Madison, mayor of the city, is at enmity with Millionaire Brownlee over political matters. He has a son, Jimmy Madison, who is masquerading as a uniformed policeman in order to detect grafters on the force. Brownlee secures what he believes to be evidence of political crookedness on the part of the mayor. The documents are lost when Betty, in one of her escapades, drives off with the car in which her father has left them.

Jimmy arrests Betty for stealing the car and papers, being unaware of her identity. Betty and Jimmy fall in love, and the denouement does not come until Millionaire Brownlee's suspicions against Mayor Madison are proved unfounded and the two men shake hands. Jimmy reveals himself to Betty in his true character and the drama ends happily.

LA SALLE.

THE KISSING BUTTERFLY (July 17).—Otto, as the professor of bugology in a co-educational institution of the midwest, finds himself confronted with the necessity for catching a "na diadi Coedius, or "kissing butterfly"—a very rare specimen, in order to complete the collection of the college.

While chasing the upa diadi over the hills, Professor Otto is stalked by a bevy of co-eds who make a bet that all he knows of kissing is the "kissing butterfly," one particularly bold young person offering to bet that she will make the professor kiss her before 10 P. M. While at first indifferent to the lure spread for him, the bug chaser eventually becomes interested, is smuggled by the co-eds into their dormitory, discovered there by the president and involved in all sorts of trouble before matters are satisfactorily explained and the "kissing butterfly" captured.

CUB.

"JERRY'S STAR BOUT" (July 19). The cast: Jerry (George Ovey); Big Noise Bill (George George); Girl (Clair Alexander); Father (Louis FitzRoy); Official Announcer (Harry DeRoy); Constable (Gordon MacGregor); Jerry's second (C. E. Feehan); Big Noise Bill's second (Tom Riley). Written and produced by Milton H. Fahrney.

Jerry takes his girl out "flyvering" and they have a "blow up," but nobody is hurt. Jerry attempts to repair the damage, but the girl is "peevish" over the delay. A prize fighter, "Big Noise Bill, The Human Dreadnaught," taking his morning's exercise, arrives on the scene trotting ahead of his racing car and offers to take her home.

Jerry wants to interfere, but has neither the nerve nor size to get away with it. He gives up his repair work and proceeds to tow the car home by "man power"—his own. He might have succeeded, if a constable had not attempted to arrest him for blocking traffic. Believing a fair exchange is no robbery, Jerry makes his escape on the constable's wheel.

In the meantime, Big Noise Bill has arrived at the girl's home and made himself obnoxious. Jerry arrives and suffers several indignities at his hands. The father, who had not favored

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Jerry's suit now tells him although he does not approve of fighting he will consent to the marriage, if Jerry will give the big bully a beating. As Big Noise is meeting all comers nightly, Jerry has the opportunity provided for him. He therefore, provides himself with a rubber bulb loaded with ammonia.

A whirlwind match ensues, in which Jerry injects the ammonia into his opponent's nostrils and lands several apparently knock out blows. Not satisfied he also puts the referee on the mat and in his efforts to escape, administers the same dose to a policeman. Jerry then has a narrow escape from the hands of his pursuers by leaping from a telephone pole into the tonneau of his sweetheart's automobile.

MUTUAL.

MUTUAL WEEKLY NO. 132 (July 18).

Washington, D. C.—Congressional ball game. They play true to form—the game goes 22 innings.

New York City.—Dutch warship visits harbor. The "Zeeland" arrives here enroute to Dutch East Indies via Panama Canal.

Tia Juana, Mexico.—Hands across the border. American-Mexican Friendship Fiesta. Subtitle: Mayor Louis Wilde greets Gov. Esteban Cantu at the International boundary.

Coney Island, N. Y.—A real Wild West wedding in Luna Park. Mr. Artie Ortego and Miss "Billie" Mack are spliced. Pawnee Bill gives the bride away.

Brooklyn, N. Y.—Great Patriotic concert in Prospect Park. Subtitle: Sousa and his band accompany chorus of 5,000 school children. Miss Anna Case sings "America."

Linda Vista, Cal.—Major General Liggett inspects new army camp site. Thirty thousand soldiers of new army will be trained here.

Annapolis, Md.—Navy graduates class one year ahead of regular time. Secretary Daniels awards diplomas.

San Francisco, Cal.—British submarines pass through Golden Gate. First visit to American waters since the war began.

San Francisco, Cal.—American "tanks" in action. California Coast Artillery stage "sham battle" for Sunday strollers.

Somewhere-in-France.—The French take Craonne. In spite of flooded batteries they maintain their fire with precision: Subtitle: The empty shells are collected and re-loaded.

Milwaukee, Wis.—Water tank, atop tower 100 feet high, falls on excursion steamer, killing 50. The whaleback "Christopher Columbus" rams tower in swift current.

Somewhere-in-France.—Moroccan Spahis returning to camp for a well-earned rest.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE CAR OF CHANCE (Five Parts—July 10).—The cast: Arnold Baird (Franklyn Farnum); Ruth Bennett (Brownie Vernon); Mrs. Bennett (Helen Wright); Wanda Heimstone (Molly Malone); James Bennett (Mark Fenton); Wm. Mott-Smith (H. J. Bennett); Israel Heimstone (Walter Belasco); Tom Nolan (Harry De More). Story by Waldeman Young. Directed by Wm. Worthington.

Only a seven-passenger motor and \$100, to be spent exclusively for gasoline or repairs, was Arnold Baird's share of his father's property. Light-hearted by nature, Baird made the most of his legacy and started a "jitney bus" line.

When James Bennett, general manager of the Consolidated Traction Co., learned Baird had been practically cut off in his father's will, he informed Baird that his daughter would never marry a pauper and to go out and make his fortune. Bennett's decision suited Mrs. Bennett, who was eager to shine in society and planned to gain her ends by marrying Ruth to Wm. Mott-Smith, who controlled the traction company.

When Ruth got the chance to tell Mr. Mott-Smith what she thought of him, she left no room for doubt. Ruth met Baird secretly and she was first to know of Baird's jitney-bus plans.

Israel Heimstone, leader of organized labor, decided that the employees of the Consolidated Traction Co. deserved an increase in pay. Bennett refused Heimstone's demands and the labor

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leader called Baird into consultation. Heimstone's daughter, Wanda, employed as stenographer by Mr. Mott-Smith, furnished inside information that showed the weakness of Bennett's defense.

The car strike was called and traffic paralyzed. The next morning the "Social Rapid Transit Company" sprang into operation. Mott-Smith, Bennett and their associates were filled with consternation. Baird's pals in society entered their cars for public patronage and "jitney bused" the traction company to its knees.

When strike-breakers were called in there was nobody to ride—for the public preferred the limousines. When Bennett cried for mercy, Baird was the intermediary. Fate decreed that Baird should be the one to rush to Mott-Smith's office to rescue Wanda Heimstone from the clutches of the drunken society leper.

Settling with Bennett was no hard matter for Baird. His terms were \$10,000 a year for becoming assistant general manager and six months' vacation to enjoy a honeymoon on which Ruth was to be the bride.

GREATER VITAGRAPH.

THE MESSAGE OF THE MOUSE (Five Parts—July 9).—The cast: Wynn Winthrop (Anita Stewart); Marcia Elmore (Julia Swayne Gordon); Paul Adams (Rudolph Cameron); Hallam Varrie (L. Rogers Lytton); Henry Winthrop (Franklyn Hanna); Daniel Concord (Robert Gaillard); Valet (Bernard Seigel). Written by G. R. and Lillian Chester. Directed by J. Stuart Blackton.

Five foreign ambassadors, representing as many bankrupt nations, formulate a plan to divert capital from America for use in rebuilding their countries. The conspirators' hopes lie in winning Henry Winthrop and his associates over to an international steamship trust, offering unprecedented concessions as bait. As a preliminary, they seek to learn the plans of the American syndicate and employ an unscrupulous intriguer, Hallam Varrie, known as "The Lily."

Varrie has spies obtain employment as servants in the Winthrop household. He then contrives to be invited as a guest, using Marcia Elmore, a woman confederate for his sponsor. The last night of the house party, Varrie has a Winthrop shipyard, nearby, blown up and, under cover of the excitement, obtains the plan.

Part of a message Varrie had written to his confederate was picked up by a mouse and carried into the room of Wynn. It bore the sign of the lily and words that were a mystery.

Varrie and the ambassadors proceed with their scheme and to win Winthrop and his associates, who begin withdrawing their capital from scores of institutions they control. Panic, labor riots and bank runs ensue. Wynn pleads with her father to check the disaster. He refuses, believing he is performing a patriotic duty.

That night the mouse appears again and it recalls to Wynn the mysterious paper and the explosion. She goes to the secret service and tells the chief of suspicion that the explosion was connected with the economic disasters. At his suggestion she has another house party. By watching Varrie and the woman, she learns they are the conspirators, and, to get proof, pretends to fall in love with Varrie. She goes to his home and while hidden sees him manipulate a secret wireless.

When Varrie goes out she gets her proofs. Winthrop and his associates, told of the plot just as they had been about to sign over their money, then learn of the great service the girl has rendered her country.

BUTTERFLY.

HIGH SPEED (Five parts—Week of July 16).—The cast: Susa (Fritzi Ridgeway); Father (Harry Ratteberry); Mother (Lydia Yeamans Titus); "Speed" Cannon (Jack Mulhall); Count Englantine (Albert MacQuarrie); Count's Friend (J. Morris Foster). Story by Helen Starr. Produced by G. L. Sargent.

Father made millions in pork, and was proud of the fact, but his society loving wife wanted to forget that there was ever such a thing as a pig. Consequently she sent her daughter Susan off to a finishing school where she absorbed a blase manner. Father was anything but pleased with the change.

One day at the club father came in contact with "Speed" Cannon and was so impressed with the effect his presence had upon people, that he determined to try an experiment.

He visits "Speed's" office and on a pretext

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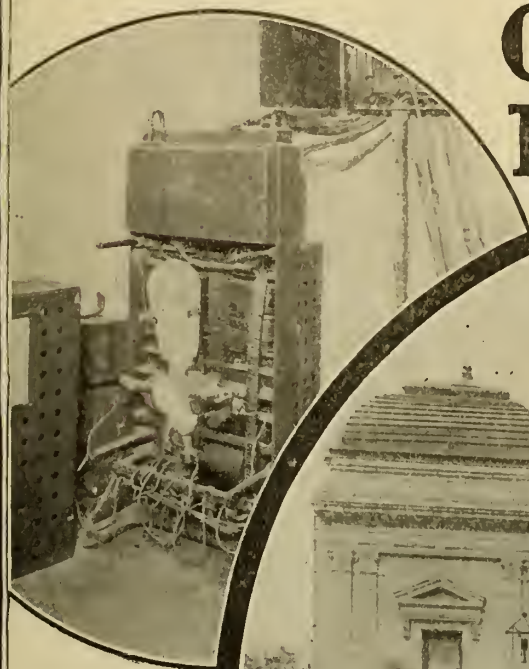
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gets him to his palatial home. As they arrive a burglar has terrorized its women occupants. "Speed" proves a hero, but Susan convinces only a passing interest. "Speed," however, is smitten with the languorous Susan, and welcomes the opportunity of seeing her again.

"Speed's" courtship is as fast as he is himself. After two weeks he manages to smuggle Susan away from a reception in honor of Count Englantine. He secures her consent to their marriage, but she shows so little interest "Speed" is nonplussed. She is discovered by mother, who whisks her to the Count, who proposes. Susan puts him off. "Speed" again finds her and proposes that they elope. Susan thinks that would be romantic. Father lends his aid; but it is unavailing, for Susan is so slow that mother discovers her. "Speed" is all broken up, but father has a tip on the market, and his woes are forgotten as he talks over the details with "Speed."

Next day "Speed" starts father's stock movement. Susan dismisses the Count and writes "Speed," declaring her love. The maid gets the notes mixed. "Speed" is broken-hearted and sends an attendant for a gun, while the Count dashes to Susan. She quickly disillusion him and dashes in search for "Speed." She finds him in time to prevent his killing himself—with an empty gun. She whisks him back to the office. Father hikes to the office with a minister. Mother, becoming suspicious, visits the office where the ceremony is being performed. Father holds her long enough to have Susan and "Speed" married. Mother is sore until she learns father's fortune has been augmented and accepts "Speed" because he made it possible.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—The Pigmy Circus—July 2).—In this picture the very small types of wild creatures figure as the performers, but they appear as large as trained elephants. The capers of the "On-and-Off-Again Brothers"—two tree-toads on a slack wire, which first demonstrate eccentric rope climbing feats—are screamingly funny. There is an insect quadrille and Oriental dancers from the beetle legions of tropical India. Human acrobatic feats are paralleled by Nature's performers and the scenes incidentally teach a lesson in the display of strange types of animal life.

WORLD PICTURES.

THE BELOVED ADVENTURESS (Five Parts—July 16).—The cast: Juliette La Monde (Kitty Gordon); Robert Nicholson (Jack Drumier); Mrs. La Monde (Inez Shannon); Francine (seven years old) (Madge Evans); Francine (seventeen years old) (Lillian Cook); Doctor Stewart (Robert Forsyth); Jan Moritz (Edward Elkas); Morgan Grant (Frederick Truesdell); Philip Stewart (William Sherwood); Martha Grant (Pinna Nesbit); Critic (R. Payton Gibbs). Directed by Wm. Brady.

Juliette La Monde, the musical comedy star, admired by men, loves Morgan Grant, who has grown weary of married life. Grant demands a divorce from his wife, Martha, but her religion prevents her giving him his freedom. She leaves, promising he will never see her.

Mrs. Nicholson, Juliette's mother, always dreams and prays for her. Robert, her husband, a stern Englishman, is not in sympathy with his wife where Juliette, his stepdaughter is concerned. Francine, his seven-year-old daughter, has no knowledge of her grown up sister. Mrs. Nicholson becomes ill. Dr. Stewart divines the reason for her sinking health.

On the opening night of a new review, Dr. Stewart calls Juliette to be present at her mother's death. At her mother's home her cruel stepfather denies her right to be there. Francine has decked herself in the cloak left by Juliette. A week later he sails for England. Juliette recovers from a severe illness.

Ten years pass. Juliette is constant to Grant. She expresses gratitude for having made her happy, but his ardor is beginning to cool. In England Francine attends a convent. Martha, a teacher in the convent, has never spoken of her sorrow. She becomes friendly with Francine. Juliette writes her stepfather asking him to send Francine to her so that she may make amends by her devotion. Amy Barker, an American girl, gives accounts of gay life that awaken in Francine a desire to "really live." Arriving at her father's home she finds him dead from a stroke of apoplexy brought on by his fury at Juliette's daring to write. Reading the letter, Francine realizes Juliette is her sister, and decides to go to her.

Juliette makes radical changes in her mode of living. She sends Grant away. When Grant revolts she reminds him Francine is only a little girl. Amy Barker introduces Francine to the younger smart set as well as to the ritual of cocktail drinking. Juliette awaits Francine. She is happy in her ability to be kind to her.

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Dr. Stewart's son, Philip, who has won honors at West Point, becomes interested in Francine. Several months later Grant comes upon Francine. He introduces himself as an old friend of Juliette, and is surprised to find her a beautiful girl, instead of the noisy gawk he had expected. When Grant complains to Juliette of her changed behavior she tells him the responsibility of bringing up a little sister has changed her. When she intimates that she is looking forward to a match between Francine and Philip he calls Juliette a fool. She tells him marriage is the sweetest lot of a woman, for then she can have children.

A few days later Juliette is shocked to find that Francine has been smoking, but Francine responds that Amy and all smart girls smoke and drink. Francine thinks herself far above the love of such men as Philip. Philip is heartbroken. Juliette comes upon Francine puffing at Grant's cigarette. After sending Francine to dress, Juliette embraces Grant, and is shocked to find that he is indifferent to her caress.

Amy tells Francine about Juliette's past. Juliette sees Morgan kissing Francine. She intercepts a note from Morgan saying he expects Francine at his apartment at four. Francine tells Juliette she has no right to advise a young girl, in view of her own past.

Grant dismisses his servants for the day. Juliette locks Francine in her room and goes to Grant's apartment. When Grant accuses her of jealousy she tells him love for him and duty to Francine prompted her action. Juliette is willing to let Grant marry Francine if he will secure a divorce, but he says a man of his type could never remarry. She wants him to write Francine that he will never see her again. When he refuses, she shoots him. Overcome by remorse she pleads for forgiveness.

Realizing his love for Juliette, Grant writes a confession indicating that he is tired of living. Before he dies Grant asks Juliette's forgiveness. Juliette tells Francine of Grant's death, and though she seems overcome, sorrow leaves but a slight scar on her heart. She later accepts Philip. Somewhere in France is Juliette. As a Red Cross nurse she has occasion, at the sacrifice of her own life, to save Martha. Before she dies Juliette is forgiven by Martha.

K-E-S-E

CHRIS AND THE WONDERFUL LAMP (Conquest Program No. 1—Edison—Four Reels—July 14).—Chris, a student, ambitious in his own way but resisting tutors, was always in trouble until, at an auction sale, he purchased an old Oriental lamp because of its odd design, not dreaming that it was possessed of magical powers which he discovered when he began polishing it. A huge slave appeared, told him the lamp was his master and that he was prepared to obey any command that its owner, Chris, might give.

As a test Chris bade the slave to transform himself into another Chris. He then sent the double of himself to school, where he was made to take the thrashings intended for Chris and to serve as the butt of many jokes and experiences meant for the real Chris.

When the genie finally decides that he does not relish serving as Chris' double, the real trouble and fun begins, involving Chris' father and mother, teachers, family doctor, and farcical mix-ups develop with great rapidity.

The doings of "Chris and the Wonderful Lamp" in the days of the Twentieth Century rival the best of Arabian Night tales.

THE LUCK OF ROARING CAMP (Conquest Program No. 1—Edison—Two Reels—July 14).—A half-breed woman, ill, totters into Roaring Camp, a mining settlement where no woman had ever been. In a few hours she was dead, but left a reminder, an infant, who in a few years dominated these gold seekers. Her childish affections, however, went out to a gambler of the mining camp and from that grows a stirring tale such as only Western mining camps can provide and as only Bret Harte could describe.

SKYLARKING ON SKIS (On Same Reel as Foregoing).—A rare sport in countries where steep hills and much snow make this dangerous game possible.

HE COULDN'T GET UP IN THE MORNING (Conquest Program No. 1—Edison—July 14).—Jonah Morpheus liked his bed so well that it was almost impossible to get him up in the morning. The schemes utilized to get him out of bed provide a laugh in every foot of this film. In the finale Jonah is for once landed at his work on time, but in a most unusual, unnatural manner.

CAPTAINS OF TOMORROW (On Same Reel as Foregoing).—This picture shows our future captains at drills and manoeuvres at West Point Academy, afoot and on horse. It is surcharged with American spirit, thrilling and inspirational.



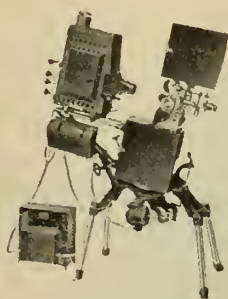
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THE RANGE BOSS (Essanay—Five Parts—July 16).—The cast: Rex Randerson (Jack Gardner), Ruth Harkness (Ruth Kling); Willard Masten (Carl Stockdale). Written and directed by W. S. VanDyke.

Out of the elite and civilized East into the rough and primitive West there comes a little party which judged the desert must be larger than all New York, and their trail a little longer than the Gay White Way. Ruth Harkness, who has inherited the Flying W ranch from a relative, heads the timid little band. A prim and conventional aunt and uncle and Willard Masten, her fiancé, all dolled up according to his Fifth avenue tailor's ideas of the West, accompany her.

Headlong the little party plunges into the meshes of a conspiracy of two cowboys to mulct the girl of her holdings. Rex Randerson, a happy-go-lucky ranger with a clear-gray eye, steps in to frustrate the plot, and incidentally falls in love with Ruth. This enrages Masten, who joins the conspirators and extends their plot to include Randerson's death. The girl and the ranger are caught in their "death trap" and count themselves lost, but the fearlessness of Rex in a single-handed battle with the villains saves the day. Ruth thanks him by consenting to become his bride, and an old-fashioned cowboy wedding ends the dark adventure.

WHEN SORROW WEEPS ("Do Children Count?"—Two Parts—July 18).—The cast: Rags (Little Mary McAlister); Chris Busby (John Cossar); Caroline Busby (Mabel Bardine).

Rags, a penniless orphan, flees from child welfare workers and an orphan asylum. Simultaneously, Caroline Busby, whose husband is a crook, regrets her past and starts for another city. The child and the woman meet and decide to begin life over again together. They are happy for a time; then the woman's husband locates her and demands protection from the police. Caroline wants to live straight and turns her husband over to detectives. He accuses her as his accomplice. The couple and the child are arrested. Busby is sent to prison, and his wife discharged. The judge, at the protest of the philanthropists, orders the child to an orphan asylum. Grief-stricken over this loss, Caroline hurls herself into a river.

ARTCRAFT PICTURES CORP.

THE LITTLE AMERICAN (June—Six Parts).—Scenario by Cecil B. DeMille and Jeannie Macpherson. Produced by Cecil B. DeMille.

Angela More's birthday is the Fourth of July. Count Jules De Destin, an attache of the French embassy, appears with a bouquet of red, white and blue flowers, but Angela's interest is centered in Karl Von Austrein, a German-American. Karl, to please his father, has been educated in Germany, and received his military training in the German army.

Jules is about to propose, when the butler announces Karl. He has a box of candy to which is fastened a silk American flag, and the candy is arranged in the same design. Jules realizes he has lost, and after he has retired Karl proposes. He has just been accepted when he is summoned to meet a man who insists upon seeing him. The stranger tells him to report in Germany at once.

Karl, unable to explain, asks Angela to wait for him. One day Jules tells her France and Germany are at war, and Angela is horrified, but relieved at her understanding of Karl's departure. Angela has an aunt in France in the town of Vangy. The aunt lost her grandson in battle, and writes Angela's father asking that she be sent to bring her and her family back to America.

Angela writes to Karl, and departs on one of the largest ocean liners. The captain receives word that they are nearing the submarine zone, and orders everything darkened. A German spy leaves two port holes open; the lights are seen by the commander of a submarine, who fires. The boat slowly fills and

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lists. The ball room is flooded. Angela finally reaches the deck. She gives her life preserver to an older woman and jumps into the water. Coming to the surface she sees an empty raft and pulls herself on board. The next morning she is picked up by a patrol boat. Karl receives the letter, and is making merry in a captured French home when they receive the news of the torpedoing of the Veritania. Karl is horror stricken. The captain commands that they drink to the commander of the submarine.

Angela's aunt passes away a short time before Angela arrives. The French commander warns that the Germans are approaching, and Angela and her women servants are preparing to depart when the French bring their wounded into the chateau. Angela refuses to leave. Her servants remain with her. Jules arranges with a spy to have a telephone hidden in the chateau. He encounters Angela, who is heartbroken to find he has lost his right arm in battle. He explains she can do a great service if she will permit the spy to serve as butler. Angela consents. She does her best to look after the French wounded, and entertains them. Soon the Germans come. They fire into the dwelling, killing the spy, and batter down the door.

Angela protests that the chateau is the residence of American citizens, and shows her flag. Realizing her beauty, several of the officers start for her, and she flees. Angela dashes into a darkened room, Karl follows. Believing Angela has been drowned Karl forgets his manliness and is about to force a kiss, when his elbow hits the electric switch and the sweethearts stand face to face. Angela is horrified—Karl humiliated. He explains he believed her dead; she demands that he protect her women servants. Karl explains that he cannot give orders to his superiors. The commanding officer arrives, makes her remove and dry his muddy boots. Karl secures a pass for Angela, but she sees a line of peasants fall before a firing squad, and tears up her pass, announcing that she will remain.

She creeps to the fire place and telephones Jules where the German guns are placed. The French wreck one of the big Howitzers. The second shot hits close to another, and the colonel realizes some one is telephoning the range. Karl finds the wire outlet, and discovers Angela. He urges her to flee. The colonel is knocking at the door, Angela realizes if Karl lets her go, he will be shot, so she pulls down her hair and pretends to struggle. The men believe Karl has captured her and he is congratulated.

By a court martial Angela is ordered shot because she refuses to reply to the German third degree. Karl revolts. He flings his sword at the feet of the Colonel and says—"I am done with you and your Emperor. I was blind to your system—now, thank God, I see!" The Colonel orders the woman shot as a spy and the man for treason. Jules has heard Angela scream, orders all guns concentrated on the chateau.

Karl and Angela are led before the firing squad. Just as they are about to fire, an avalanche of French shells descend. Karl and Angela are buried in the debris, and chateau is in flames. Finally they crawl forth and Angela, leads Karl through the shells of No Man's Land.

Unable to make the distance, they conceal themselves in a church. The two collapse at the foot of a cross as a shell wrecks the building.

Next morning, Jules sees two figures at the foot of the cross and discovers them to be Angela and the German-American. Angela pleads for Karl and he is put in a concentration camp. Jules sets about to acquaint the government of Angela's heroism, and one day she is presented with an official document granting Karl's release and transport to America, and the other prisoners are horrified to see a fashionably dressed little American pressing her face against the wires of the detention pen to be kissed by the disheveled German prisoner.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 53 (June 30). Fort Barry, Cal.—With sharpshooting a very big factor in trench fighting, army officers give special attention to marksmanship. Subtitles: Checking up the results of the fire. Small arms practice.

Putnam, N. Y.—Many miraculously escape death when the fast Montreal and New York express is derailed and totally wrecked: Subtitles: The big locomotive is demolished. Irving Cummings, the actor, is one of the injured passengers.

New York City.—Coney Island gets a glimpse of western social life when Cowboy Ortego marries Cowgirl Mack in "frontier village." Subtitles: Congratulations are now in order. The honeymooners' send-off.

London, England.—American medical units

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are the first to carry the Stars and Stripes overseas, as part of the expeditionary forces. Subtitles: The members are hospitably entertained abroad, and the nurses enjoy a game of "bowls." The man of the hour, General John J. Pershing, shown leaving the British War Office.

In France.—The land dreadnaught, which has proved such a grand success in the British offensive, is now adopted by the French. Subtitles: The tank is painted to resemble the surrounding landscape, so as to fool enemy artillery. Note the large knife at the front to cut through all obstacles. The crew of the mighty war engine.

Huntington, N. Y.—Yale students respond to the Nation's call for aviators to man the great aerial fleet that is soon to be organized. Subtitles: They mount a rapid fire gun on the machine to prepare for their future battles in the air. Off for a spin over Long Island Sound.

Milwaukee, Wis.—A large part of the suburban section is inundated when the Menomonee River rises as a result of heavy rainstorms. Subtitles: The streets are converted into rushing streams. Railroad lines are washed away and freight car wrecked.

Buffalo, N. Y.—Nothing is too difficult for the women of America, as they bravely face the country's industrial tasks during the war. Subtitles: In railroad shops—to help keep the transportation system in constant repair. Painting, carpentry—they work at anything needed, so that men may be free for the firing line.

Portsmouth, N. H.—The Navy Yard is converted into a training camp, with hundreds of neat, spotless tents to house the recruits. Subtitles: A vigorous course in Swedish exercises keeps the boys in trim. The grand parade.

HEARST-PATHE NEWS NO. 54 (July 4).

Brooklyn, N. Y.—National airs are now the vogue and 20,000 people attend the patriotic concert by John Philip Sousa's band. Subtitle: Miss Anna Case sings "America" and the school children keep time with their flag batons.

Boston, Mass.—A floating hospital is placed in commission to take care of infants from congested districts during the hot weather. Subtitle: All the children are given a free medical examination.

Mt. Eden, Cal.—War-time conditions have given a great impetus to salt refineries in this country in supplying the Allies' needs. Subtitles: The old Chinese mill system is used to pump the ocean water into the beds. The salt crystals slowly form as the water evaporates.

Paris, France.—The Countess of Yourkevitch, a Russian noblewoman, opens a hospital for faithful war dogs wounded on the battlefields. Subtitles: Mary have been in the thick of the fire, serving as Red Cross aids or messengers to the firing line. Napoleon, injured during a night attack in Alsace, while on duty as a sentinel.

London, England.—A large model of British land dreadnaught is unveiled in tribute to the memory of the late Lord Roberts. Subtitle: Crowds swarm about the tank as it drives through the street.

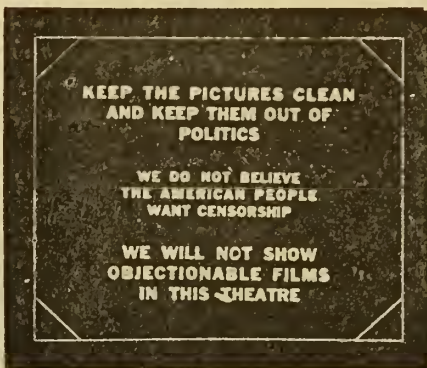
Summer Fashions.—American designed gowns that captured prizes at the Actors' Fund Fair. Subtitles: Dress of charmeuse crepe meteor and Lierre lace flouncing. Bodice with bretelles. Attractive afternoon frocks appropriate for garden parties. Model of plain and embroidered cotton voile, which won first prize. Hat of corn-colored crepe de chine with Point de Venise.

At an American Port.—British submarines, which help to guard the ocean highways, visit the United States for the first time in years. Subtitles: Ready to return to the tireless watch of the deep. The mothership of the undersea flotilla.

War Section.—America's active participation in the struggle for democracy opens. The expedition of troops to the firing line has already begun. Subtitles: Seasoned veterans of the U. S. Marine Corps are mobilized as part of General Pershing's forces. General Barnett, commandant of the Corps, bids farewell to the first contingent of marines and its gallant leader, Colonel Doyen. They go to vindicate America's fight for humanity, with the Nation's heartfelt blessing for success. Meanwhile transports are loaded with supplies and ammunition for the expedition. Vast quantities of materials fill the docks. Regular army troops embark for a secret destination in France. They're off.

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"IT HAPPENED TO ADELE" (Thanhouser—Five Parts—July 13)—The cast: Adele (Gladys Leslie), Her Mother (Carey Hastings); Blanche (Peggy Burke); Vincent Harvey (Charlie Emerson); Mary (Clarine Seymour); John W. Horton (Wayne Arey). Directed by Van Dyke Brooke. Story of Agnes C. Johnston.

Adele was a child of romance. Even in the sordid tenement she felt a desire to go on the stage. Accidentally Adele and her mother met Blanche, who had been on the stage with Adele's mother, and it was through her that Adele received her first chance. Then she met Vincent Harvey, an embryonic opera composer who found inspiration in her and she in turn found romance. Adele was practising kicking one morning very energetically. So much so that she kicked her slipper out of the window and it hit John W. Horton, a broker. Looking around, he became horrified. Adele had climbed out on to the fire escape, became dizzy and fell. An awning broke her fall. Blanche was the first one to her side. Learning that she was not hurt, Blanche made her lie still, while she turned to the crowd and told them that Adele was a poor chorus girl who tried to commit suicide. It wasn't long before Adele sprang into fame, as the incident brought her plenty of publicity and Horton told her that if she ever needed a friend to call on him.

Vincent completed his opera and at his request, Adele took it to Horton and asked him to produce it. He gladly consented and it turned out to be a really good opera, for Vincent threw himself into it heart and soul. He forgot everything, even Adele. Mary, Vincent's Uncle's adopted daughter, came to see Adele and asked her to give up Vincent as he belonged to her, and who ever married him would have to be content with his disposition as he loved no one except his music and himself. Adele did not believe this until she found him wanting. Accidentally a fire started; Vincent remembered his opera was on Adele's table. Rushing in he paid no heed to her but snatched up his music. Horton, who decided to take a trip to the pole was about to leave when suddenly Blanche, unknown to Adele came and asked him not to go. Returning he found the house in flames.

"THE NEGLECTED WIFE"—Episode No. 10, 'A Veiled Intrigue' (Two Parts—Week of July 15). The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

At the moment Margaret is being led by the veiled woman. Mary resolves to win back the affections of her husband.

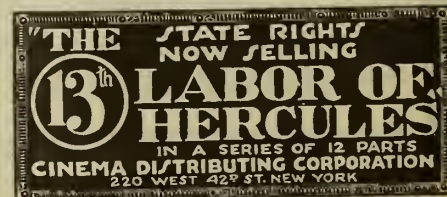
Margaret questions the veiled woman as to whereabouts of Kennedy, but the latter shakes her head and motions silence. Fearing for Kennedy's safety and feeling sure she will be of assistance, Margaret regains courage. Arriving at a strange house, Margaret is led in, puzzled at not seeing Kennedy and finding herself locked in, Margaret realizes she has been trapped.

Kennedy receives a note telling him if he wishes to keep the scandal out of his political campaign, he must go to Bar's shop and give \$500 to a lame newsboy. Refusing to be blackmailed, Kennedy tears up the note. Visiting Margaret he finds the note written by the veiled woman and he goes in search of her.

Mary receives a note, telling her that if she wants divorce proceedings to come to Lichten Sanitarium and she will find proof. Not wishing to go alone, she telephones Norwood and he decides to go with her.

Mary delivering her passport to a doctor follows him. Norwood is warned to remain where he is. Mary is shocked at the sight of Margaret, who is strapped to a chair, "What right have you to hold this girl here," she asks. "We know her as Maude Black, and following the instructions of the law, we have to hold her" is the answer the doctor gives, insinuating that Margaret is insane. Norwood forces his way into the room, and after a fight, rescues Mary and Margaret.

Kennedy receiving another note, decides to thwart the scheme by sending fake money. Doyle angry at being tricked and at the failure of his plan to hold Margaret, determines to get a packet of compromising letters written by Kennedy to Margaret.



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Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

MANAGER, twelve years' experience motion picture business, will shortly be open for high class proposition, where real ability is demanded and recognized. Highest credentials. Address Reliable, care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Organist for Canadian city. Must have had experience playing pictures. References to accompany reply; good wages to right, reliable party. Karn Morris Organ. Apply W. M., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITY.

WANTED—Partner, help finance moving picture producing company. Just organizing to incorporate in New Jersey, to build studio near best seashore resort in world. Write for interview. Harry V. Miller, Organizer, Box 66, Absecon, N. J.

THEATERS WANTED.

CASH for your movie. We are the oldest and most practical brokers in America, established 1896. Catalog No. 90, filled with bargains and testimonials, free to buyers and sellers. Lewis, 580 Elliott Sq., Buffalo, N. Y.

THEATER FOR SALE OR RENT.

FOR RENT or sale, new theater, strictly modern, capacity 300. Best location. For details address K. S. Jackson, Findlay, Ohio.

THEATER and dance hall, only one in town. Have been doing good business for past three years. Pictures every night when not playing stock. New Motiograph motor drive, new 1917 Simplex, two new pianos, two picture curtains, draperies and fixtures. Everything complete. Member National Guard. Will sell very cheap for cash. Chas. Juntunen, Crescent Theater, Shawano, Wis.

EQUIPMENT WANTED.

WILL exchange fine typewriter, costing \$100 (price \$25), for complete electric stereopticon outfit, same value. Director, 898 Lafayette av, Brooklyn, N. Y.

WANTED—Asbestos curtain booth, or portable asbestos lumber booth. State price. Address Booth, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

MACHINES—... overhauled by factory and guaranteed in perfect working condition. Power's 6A, hand driven, \$175.00; Power's 6A, motor driven, \$200.00; Power's No 6, \$135.00; Edison "B," \$85.00; Edison "D," \$125.00; Power's No. 5, \$60.00; Edison Exhibition, \$60.00; Chicago Spot Lamps, \$20.00 and \$30.00; Evening Star Spot Lamp, \$15.00. Send cash with order. Satisfaction guaranteed or money refunded. Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

3,000 OPERA CHAIRS, steel and cast frames, 60c. up. All serviceable goods, but prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

OPERATORS, Richardson says "Install 'Amberlux' Lens Filters." Improve projection 100%. Price, including business-bringing slide, \$3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

FOR SALE—Slightly used Simplex, guaranteed perfect. Two second hand Power's 6A machines, motor drive, each \$125. Room 206, 1482 Broadway, N. Y. City.

OPERA CHAIRS—Slightly used, 50 cents up. Upholstered, \$1.25; all in excellent condition. Ship any quantity crated subject to inspection. Atlas Seating Co., 10 E. 43rd St., N. Y. City.

BRAND NEW projecting machine, Cole model 1917, friction motor drive, complete \$175. Guaranteed perfect condition. Laroche, Box 452, Fort Lee, N. J.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, perforators, printers, developing outfits, rewinders. Tessars, effects, devices, novelties, experimental workshop, repair, expert film work, titles. Eberhard Schneider, 14th St. & Second Ave., N. Y. City.

DAVID STERN COMPANY, INCORPORATED. "EVERYTHING IN CAMERAS." PIONEERS IN THE MOTION PICTURE FIELD—LATEST MODEL, BRAND NEW, RIGHT FROM THE FACTORY DIRECT TO YOU. U-N-I-V-E-R-S-A-L MOTION PICTURE CAMERA COMPLETE with F:3.5 TESSAR LENS, \$300—EXCLUSIVE DISTRIBUTORS OF THE 200 ft. capacity "DAVSCO," the lightest and most compact professional camera on the market. Complete with Tessar F:3.5 lens. Our very special price, \$110.00—Panoram

and Tilting Head Tripod, \$15.00. Largest stock of slightly used Motion Picture Cameras in the country at remarkably low prices. Write today for our 66 page, profusely illustrated Camera Catalog—THE BOOK THAT CHASED WASTE OUT OF CAMERA BUYING—worth its weight in gold to you—yours for the asking. Telegraphic orders shipped on our fifteen-minute schedule. Will ship any camera C. O. D. privilege of examination on receipt of small deposit. Mail us \$1.10 for a copy of Talbot's "Practical Cinematography." This simple, yet wonderful, book will help you grasp instantly the principles of the art, and to understand the apparatus employed—DAVID STERN COMPANY, "Everything in Cameras." In business since 1885, 1027-1029 R. MADISON ST., CHICAGO, ILLINOIS.

BASS CAMERA COMPANY, LARGEST DISTRIBUTORS OF UNIVERSAL MOTION PICTURE CAMERAS. A BRAND NEW UNIVERSAL DIRECT FROM THE FACTORY, WITH B. & L. TESSAR F:3.5 LENS, COMPLETE, \$300.00. LATEST MODEL UNIVERSAL TRIPOD, COMPLETE, \$90.00. A DEPOSIT WIRED IN THE MORNING WILL SEND A UNIVERSAL ON ITS WAY IN ONE HOUR. THE 200 FT. CAPACITY U. S. COMPACT, THE BEST CAMERA MADE FOR TOPICAL FILM, COMPLETE WITH F:3.5 TESSAR LENS, \$98.00. ALUMINUM HEAD PANORAM AND TILTING TOP TRIPOD, \$22.50. USED CAMERAS FROM \$25.00 UP.—HARVEY'S EXPOSURE METER FOR CINEMATOGRAPH WORK, LATEST NO. 2 MODEL, \$1.25 POSTPAID. LATEST BOOK ON MOTION PICTURE CAMERA INSTRUCTION, "HOW TO MAKE AND OPERATE MOTION PICTURES," \$1.10, POSTPAID. BASS CAMERA COMPANY, 109A N. DEARBORN ST., CHICAGO, ILL.

FILMS, ETC., WANTED.

PORTIONS of film having plenty of action. showing birds in flight; animals both in and out of captivity; horsemen in action; comedy, both posed from life and animated cartoons; military subjects covering Infantry, cavalry, artillery, and aviation. Write or show us what you have. Animated Target Co., Inc., 141 West 36th St., N. Y. City.

FILMS, ETC., FOR SALE.

15 REELS of film for sale, good condition, gone out of business. Will sell for the best offer. R. White, 58 E. Huron St., Buffalo, N. Y.

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 530.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).
A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama).
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSANAY.

Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegroom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainhow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

A Day Out of Jail (Ham and Bud Comedy).
Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).
The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).
The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Seaside Romeos (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Sult and a Sultor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comedy).

JAXON COMEDIES.

Are Actors People?
A Ride for Life.
Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

The Return of Soapweed Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).
Selig World Library No. 4 (Educational).
Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.
Muggsy in Society.
The Candy Jag.
Muggsy in Bad.
A Laundry Mix-Up.

SPARKLE COMEDIES.

Where's My Nightie?
Fresh Air.
The Spy.
The Trunk Route.
Bertie's Bath.
A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 24.

When Baby Forgot (Lasalida—Five parts—Drama).
The Mystery of the Doulle Cross (Episode No. 15, "The Doulle Cross"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 7, "The Message on the Mirror"—Two parts—Drama—Balhoa).
Know America No. 13—Cattle Raising—Texas (Scenic—Combitone).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).
Krazy Kat—All is not Gold that Glitters (Cartoon Comedy) and Rebuilding America's Merchant Marine (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanhouser—Six parts—Drama).
The Neglected Wife (Episode No. 8, "A Relentless Fate"—Two parts—Drama—Balhoa).
Know America No. 14—"Here and There in Texas" (Scenic—Combitone).
Max, the Heart Breaker (Two parts—Comedy—Pathe).
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balhoa).
The Fatal Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).
Know America No. 15—"Through Central Texas" (Scenic—Combitone).
Katzenjammer Kids, "Der Captain Discovers the North Pole (Cartoon Comedy); and Nippon's Natural Glories (Scenic) (International Split Reel).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balhoa).
Stop! Luke! Listen! (Two parts—Comedy—Rolin).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).
Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic) (International).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

May 21—Moving.
June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!

LASKY.

May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2.—How California Harvests Wheat (Educational).
July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregon Salmon (Industrial).

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bohhy Bumps' Submarine Chaser.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

PORTER MAKES A CONFESSION

A friend of mine said he couldn't understand how I ever became the best machine salesman in the United States. He said you wouldn't think it to look at me.

Well, frankly, I don't shave just because I love to see my face in the mirror.

But if you want to know the secret of my success, here it is:

- (1) Knowing my business.
- (2) Acting upon that knowledge.

Take it from me that "knowing how" isn't enough. If you stop at that you'll soon be driven off the field by younger men and concerns.

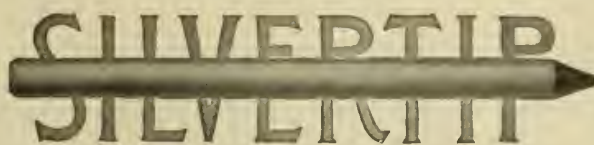
They will leave you only the joy (?) of hollering about what you know and what you did in the past, before keener minds tackled the business.

Another thing—I don't furnish Projectors alone. Before the sale I give my expert knowledge as Projection Engineer, and after the sale I remain at my Customer's service.

This policy, and honorable dealing, have earned me the confidence of my Customers. Men thousands of miles away have sent me cash with their orders, even for second-hand machines. And none ever were sorry.

I WOULD NOT SELL THE CONFIDENCE OF MY CUSTOMERS FOR ALL THE WORLD'S WEALTH.

B. F. PORTER, 1482 Broadway, Times Sq., New York



Silvertip Demonstrations Are Convincing

Nothing is as convincing as actual visual proofs. You have heard your fellow exhibitors speak of Silvertips as the "standard negative projector carbons," you have heard the enthusiastic endorsement of operators the country over who have told you of "minimum adjustment and no flicker."

Now is the time—right here at the Convention—to find proof for every claim that has been made. At our booth will be expert moving picture men who will explain Silvertip's points of superiority in detail.

Don't miss this chance to become familiar with the actual operating conditions that have made Silvertips the "standard negative projector carbon."

A visit to booth No. 17, Section B, at the Chicago Convention will prove to you what you have so long been hearing—Silvertips and satisfactory projection are the same.



National Carbon Company, Inc.

CLEVELAND, OHIO



List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 530.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 20—Number 77 (Topical).
June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).

BIG U.

June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

BISON.

June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9—Double Suspicion (Two parts—Drama).

GOLD SEAL.

June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).

IMP.

June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9—Hatton of Headquarters (Drama).

JOKER.

June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-lid? (Two parts—Comedy).
June 25—Her Darling Teasing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy).
July 9—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).

NESTOR.

June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy).
July 9—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.

POWERS.

June 18—Young Nick Carter, Detective (Comedy—Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travel-augh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and in the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Gloom (Dorsey Edu.).

REX.

May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).

STAR FEATURETTE.

July 16—The Weh (Two parts—Drama).
July 23—The Beautiful Imposter (Two parts—Drama).

VICTOR.

June 25—Damaged Goodness (Comedy).
June 25—Her City Beau (Comedy—Drama).
June 25—Swede Hearts (Two parts—Comedy—Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9—Meet My Wife (Comedy).
July 9—The Paper Hanger's Revenge (Comedy).
July 9—Kicked Out (Two parts—Comedy Drama).
July 16—One Bride Too Many (Two parts—Comedy—Drama).

UNIVERSAL SCREEN MAGAZINE.

June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).

UNIVERSAL SPECIAL FEATURE.

June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15—The Gray Ghost (Episode No. 2—"The Warning"—Two parts—Drama).
July 22—The Gray Ghost (Episode No. 4—"The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical).
July 7—Issue No. 8 (Topical).
July 14—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr.).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochondriac (Drew).
July 2—The Matchmakers (Drew).
July 9—Lest We Forget (Drew).
July 16—Blood Will Tell (Rolina).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).
June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1—The Flame of the Yukon (Five parts—Drama).
July 1—Hater of Men (Five parts—Drama).
July 1—Her Excellency, the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).

TRIANGLE KOMEDY.

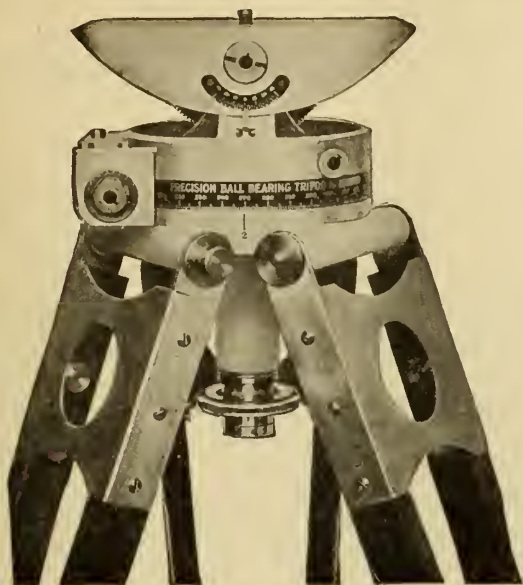
June 10—Wheels and Woe.
June 10—His Marriage Failure.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1—A Janitor's Vengeance.
July 1—Alred in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.

KEYSTONE.

May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts).
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

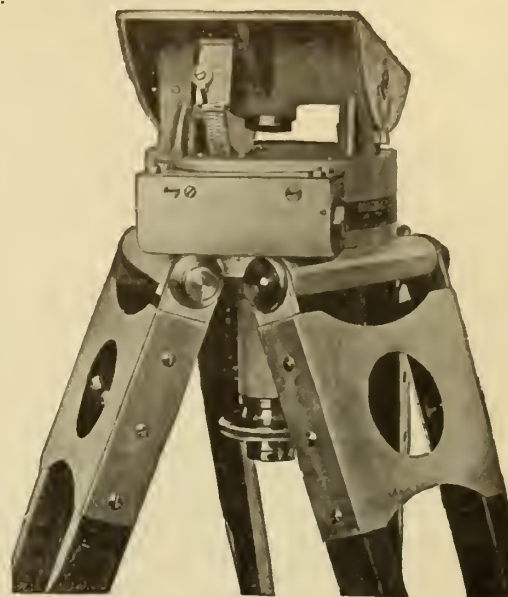
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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 530.)

Mutual Film Corp.

CUB.

May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trall (Comedy).
June 29—Jerry's Hopeless Tangle (Comedy).
July 5—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).

GAUMONT.

June 21—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Subjects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee; As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).
July 3—Tours Around the World No. 35.—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5—Reel Life No. 62.—Subjects on Reel: Making Jewelry at Home; Berry Pickers of the South; Toys of War-time; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine).
July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Algues Mortes, France (Scenic).
July 12—Reel Life No. 63 (Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).
July 17—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic).
July 19—Reel Life No. 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Coconut; The Boy Scout Signal Corps; Animated Drawings from "Life").

LA SALLE.

June 12—His Cannibal Wife (Comedy).
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).
July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.

MUTUAL WEEKLY

June 20—Number 129 (Topical).
June 27—Number 130 (Topical).
July 4—Number 131 (Topical).
July 11—Number 132 (Topical).
July 18—Number 133 (Topical).

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Pets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias the Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias the Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).

July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five Parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).

SIGNAL PRODUCING CO.

June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

ROTZACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy).
May 17—Miss Trilzie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Feature Releases

ART DRAMAS, INC.

June 18.—The Golden God (Apollo—Five Parts—Drama).
June 25.—The Road Between (Erhograph—Five Parts—Drama).
July 2.—The Peddler (U. S. Amusement Co.—Five parts—Drama).
July 9—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo—Five parts—Drama).

ARTCRAFT PICTURES CORP.

May 14—A Romance of the Redwoods (5 parts—Drama).
July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five parts—Drama).
July 2.—Fires of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Dr.).
July 16—The Greater Law (Five parts—Dr.).
July 23—The Rescue (Five parts—Drama).

BUTTERFLY PICTURES.

June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2.—The Plow Woman (Five parts—Dr.).
July 9.—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23.—The Double Standard (Five parts—Drama).

EDUCATIONAL FILM CORP.

The Living Book of Nature (Transporting Wild Animals—Educational).
June 11—The Living Book of Nature (American Deer—Educational).
June 18—The Orang Apprentice.
Living Book of Nature Series (The Pigmy Circus—Educational).

CINEMA WAR NEWS SYNDICATE.

June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No. 10 (Topical).

FOX FILM CORP.

June 17—Some Boy (Five parts—Comedy—Dr.).
June 24—The Siren (Five parts—Drama).
July 1.—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama).
July 15—To Honor and Obey? (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.).
Special Release—Jack and the Beanstalk (Ten parts—Drama).

FOXFILM COMEDIES.

May 28—Suds of Love (Two parts).
June 11—Six Cylinder Love (Two parts).
June 25.—His Final Blow Out (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 18—The Maelstrom (Five parts—Drama).
June 25—A Son of the Hills (Five parts—Dr.).
July 2.—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Dr.).

KLEINE-EDISON-SELIG-ESSANAY.

June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoyt Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 2.—The Man Who Was Afraid (Essenay—Five parts—Drama).
July 4.—A Place in the Sun (One of the "Do Children Count?" Series—Two parts—Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).
July 14—Conquest Program No. 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow—One part).
July 16—Range Boss (Five parts—Drama).
July 18—When Sorrows Weep (One of the "Do Children Count?" Series—Two parts—Drama).

SELZNICK PICTURES.

May —The Lone Wolf (Drama).
May —Poppy (Drama).
June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).

WORLD PICTURES.

June 11—The False Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady—International—Five parts—Drama).
June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25—The Golden Lotus (Brady—International—Five parts—Drama).
July 2.—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Drama).
July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady—International—Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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MOVING PICTURE REPRESENTATIVE

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 530.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn. No. 3, Odd Fishing Methods. No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japa at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CHRISTIE FILM CO.

June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down by the Sea (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.

April—Spirit of '76 (Twelve parts—Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

March—The Manx-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.

May—The Slacker (Military Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. —One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

A Bit of Life (One Reel Comedy—Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).

A KAY CO.

Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.

June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

April—America Is Ready (Five parts—Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.

Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.

The Lust of the Ages.

PARAGON FILMS, INC.

The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

(Revised List of Mo-Toy Comedies.)
Mo-Toy Troupe (Release No. 1—"Midnight Frolic").
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
Mo-Toy Troupe (Release No. 3—"Out in the Rain").
Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

PUBLIC RIGHTS FILM CORP.

June—The Public Be Damned.

RENOWNED PICTURES CORP.

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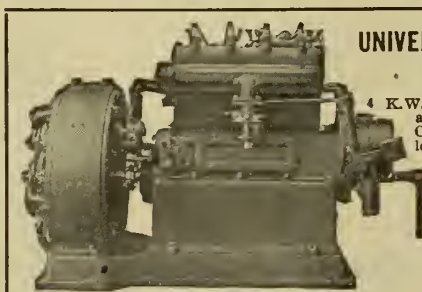
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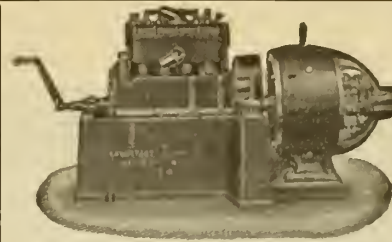
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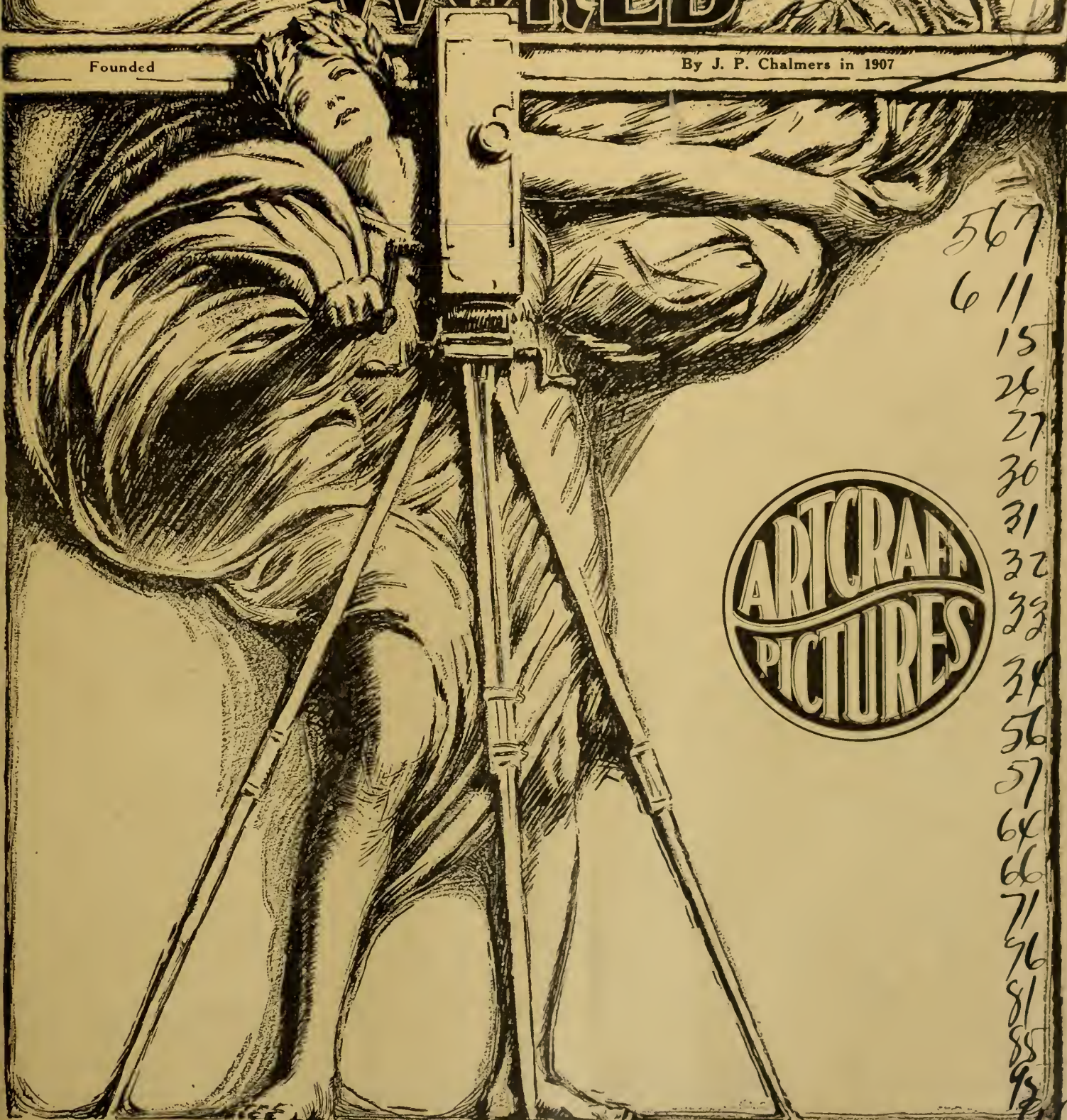
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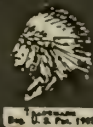
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adult fan in the her small brother bracelet from a reel and Violet polar bear rug was life and they run accompanied by donkey—im-per-Woodward (see



The Bear Rug Comes to Life

wander into the wood, where they see a tiger, a lion, and where a huge bird covers them with leaves. They wish they were the "Babes in the Wood" and their wish comes true, and so for two reels their amazing adventures are shown to the delight of all who see them. It is a most unusual picture and one you can boost for its novelty and its great entertaining qualities. Released week of August 6. Be sure to book this. It will get the money.

land. Violet and get a wishing gypsy. They quarrel wishes that the alive. It comes to from the house ac—"Hank," their pet sonated by Mr. illustration). They



The Man Bird

Beautiful Mary Fuller Feature

THE chap that took on the job of taming Mary ended up with a gun-shot in the arm. And the other chap who called her a "little wild thing" found himself tamed by her charm. Mary was the daughter of a "moonshiner," and when the "revenuers" got him, she continued the business. Johnny was a handsome young Secret Service man, and one of his good women friends became interested in Mary and took her to the city for a good time. Mary couldn't stand the city life and ran away home. When Johnny on a hunt for a moonshine still discovered it belonged to Mary, he was surely up against it, but he saved her life when threatened by the mountaineer who wanted her, and the climax brings about a regular ending that suits the story and will please the fans. Released week of August 6.



Mary Fuller

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

The **UNIV**
Mig
B
OF
Se

THE SATURDAY EVENING POST

MAY 27, 1917

The First and
 Only Serial Ever
 Filmed From a
 Saturday Evening
 Post Story



Read
 by or
 Known to
 10,000,000
 People

NEVER in the history of serials have Exhibitors had the money-getting opportunity presented to them in "The Gray Ghost," first published under the title "Loot," by Arthur Somers Roche, in the most popular periodical in America—"The Saturday Evening Post."

"THE GRAY

It was read by or known to over 10,000,000 people, according to the Post's own estimate of five readers to every one of their more than two million copies published each week. Think of a ready made audience of 10,000,000 people, all eager to see the visualization of this

thrilling tale of life in the great metropolis, of the keenest detective work and the cleverest of evaders of the law. You can get your share of them by booking now before your competitor awakes to the opportunity.

Directed
 by
**STUART
 PATON**

who produced
 "20,000 Leagues
 Under the Sea"

Beginning
LOOT—By Arthur Somers Roche

UNIVERSAL FILM
 1600 Broadway

RSAL'S
nty
x
ice
rial

THE SATURDAY EVENING POST

JUNE 3, 1917

DIRECTED by Stuart Paton whose genius produced the tremendous dramatic spectacle, "20,000 Leagues Under the Sea," and with its fascinating plot, "The Gray Ghost" will fill your house to capacity for 16 weeks. Your patrons will become enthusiastic over the four great serial stars.

**Priscilla Dean--Emory Johnson
Eddie Polo--Harry Carter**

and you will congratulate yourself on booking the supreme summer box-office serial—the kind with the punch at the end of every chapter that brings them back every week.

GHOST"

Now is the time to book this and make sure of a big day every week during the hot days. "The Gray Ghost" will please every patron in your section. It is playing capacity now wherever shown. Wire or write for full particulars and FREE Advertising Campaign Book to your nearest Universal Exchange, or to the Home Office.

Directed by STUART PATON

**BOOK
IT
NOW**

MANUFACTURING CO.

ARL LAEMMLE, President New York
The Largest Film Manufactur-
g Concern in the Universe"



Ruth Stonehouse

Butterfly STAR



in
"Follow the Girl"
with Roy Stewart and a
notable Cast

The Dramatic Romance of a
Lovable Immigrant

Directed by L. W. Chaudet

Produced by the UNIVERSAL Film Mfg. Co.
Carl Laemmle, President

Book thru your nearest BUTTERFLY Exchange
or write direct to UNIVERSAL Film Mfg. Co.
1600 Broadway New York

HARTSOOK
PHOTO
S.F. - L.A.

AGAIN

First in the screen with the world's most important news ALWAYS—again this marvelous record is upheld for the benefit of its Exhibitors by the latest

UNIVERSAL Animated Weekly

 **SPECIAL RELEASE** 

A week ago it was "Pershing in France"—Today it is the ONLY AUTHENTIC—OFFICIAL—COMPLETE—EXCLUSIVE Moving Pictures of the world war's most astounding event—the Russian Revolution.

The pictures are official—taken under the auspices of the AMERICAN AMBULANCE IN RUSSIA, active on the Russian Front during the past year—of which Hamilton Fish, Jr., is Chairman; Captain Philip Lydig, Secretary, and Wm. H. Hamilton is Treasurer. There are shown the last stand of the Russian Imperial

RUSSIAN

autocracy; the Revolutionary leaders; the "Red Square in Moscow," with its surging multitudes of SOLDIERS and CITIZENS, the first parade of Jews EVER KNOWN IN RUSSIA, and hundreds of other scenes equally impressive.

REVOLUTION



ONE WEEK BEFORE all competitors the Universal Animated Weekly showed the FIRST PICTURES OF "PERSHING IN FRANCE." TO BE SURE of knowing the latest world news—BOOK ONLY THE UNIVERSAL ANIMATED WEEKLY. Your nearest Universal Exchange, or

UNIVERSAL ANIMATED WEEKLY

1600 BROADWAY
NEW YORK

It Was Necessary

After Sunday's and Monday's
Record Breaking Business
to open the doors at
10 A. M.
at the
RIALTO THEATRE
New York

for the crowds who waited in line to see

PARENTAGE
A MESSAGE

See It
at the
COLONIAL THEATRE
Chicago
CONVENTION WEEK

FRANK J. SENG
Times Bldg.
New York

J. WARREN KERRIGAN *in* "A MAN'S MAN"

by
PETER B. KYNE

A Man's Man,
who never hits below the belt,
no matter what the provocation;
who helps his weak sister,
no matter what the indictment,
who plays fair with his friends,
no matter what the temptation.

A Man's Man,
A rough diamond, uncut,
whose wondrous lustre is not caused
by artificial facets, yet sheds the rays
that warm the heart of the world.

A Man's Man.
who can mold an empire's destiny
and yet spin the thousand
gossamers
that make love's web
outlast the earth.

A Man's Man.

FEDERER

F-7

PARALTA
PLAYS IN



PARALTA PLAN

*A*N Exhibitor writes us that the program booking policy has proved absolutely sound with him.

He also says that fully 65 per cent of Exhibitors have come to a like conclusion as the result of long experience;

Only they ask that programs be held up to a standard that will constantly command the respect of patrons.

And that contracts between exchanges and Exhibitors be made more equitable and certain.

If the Exhibitor could get a real "even-break" he would always remain a program-policy man.

This is very good as far as it goes—but it does not go far enough.

*C*ERTAIN stars, because of their distinctive ability, and certain plays, because of their cost in authors' fees and production charges, are entitled to more money.

These special feature plays cost the producer much more than a program release and the Exhibitor must pay more for them. His patrons demand them and he must play them.

The only way the Exhibitor can pay more is to get more money into his box office without additional expense. He must reduce his operating charges and increase his receipts.

The Paralta Plan shows him how to do this and that is why every Exhibitor should read the Paralta Plan book.

It will be sent free to any exhibitor on application. Write today.

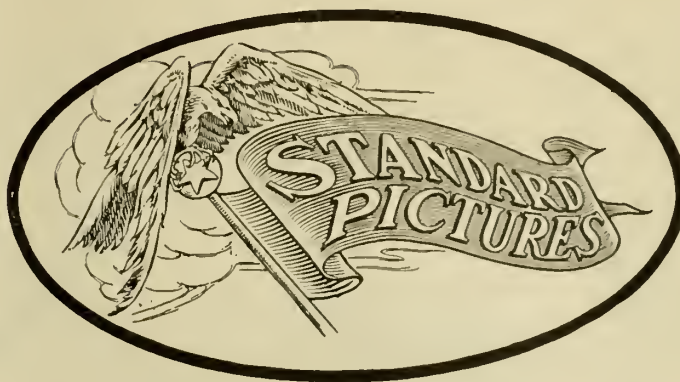
PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors

ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.

NAT. I. BROWN, Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -



YOU EXPECTED to learn about
STANDARD PICTURES today.

Please bear with us one more week,
When we will take you into our confidence
and reveal who is behind

STANDARD PICTURES

and what they represent.

STANDARD PICTURES are the

Biggest **WHIZ-BANG BOMB**

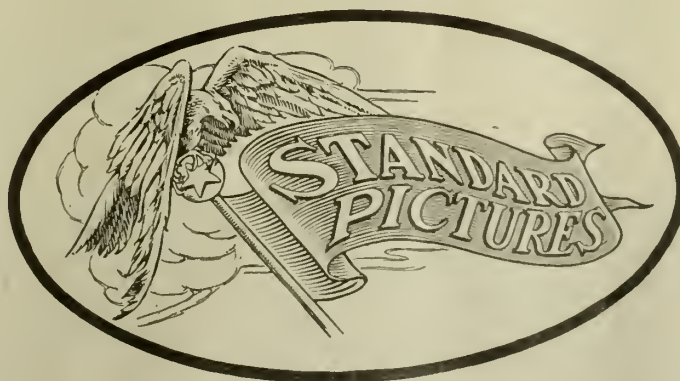
Ever exploded in the motion picture world.

LEAVE SOME OPEN TIME until you

Hear the details. You'll be sorry if you don't wait

THIS MEANS EVERYTHING TO YOUR BOX OFFICE

Releases begin in September.



Vivian Martin



THERE is an illusive charm about Vivian Martin, a sort of mingling of shy youth and mature depth, that has placed her not only among the big stars in *Paramount Pictures*, but among the most popular artists of the screen. Her first picture under the new "Selective Star Series" plan is entitled "*Little Miss Optimist*." The story is by Gardner Hunting and the picture was directed by Robert Thornby. Vivian Martin's *Paramount Pictures* have done much to attract and hold public patronage for Paramount exhibitors.



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DE MILLE, Director General

Sessue Hayakawa



SESSUE HAYAKAWA has brought to the American motion picture the mysterious, the magic and mystic of Japan.

His wonderful acting in "The Cheat," "Alien Souls," "The Soul of Kura San," "The Bottle Imp" and "The Jaguar's Claws" foreshadows brilliant and popular productions, the first of which is "Hashimura Togo," one of Wallace Irwin's stories of *Saturday Evening Post* fame, and the series now running in *Good Housekeeping*. The addition of a popular story will add to Mr. Hayakawa's already great popularity and "drawing power."

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DE MILE, Dir.



Wallace Reid



WALLACE REID is one of the most popular male stars on the screen today. He first attracted attention for his remarkable acting in "The Birth of a Nation." When a fitting "Jose" was desired for Geraldine Farrar's "Carmen," Mr. Reid was selected for the part. Again he appeared with Miss Farrar as Eric Trent in the great masterpiece, "Joan the Woman." His physical prowess, quite as much as his perfection of feature, has made him steadily advance in popularity, until without question he is one of the *biggest* stars appearing in Paramount Pictures.

Wallace Reid's first picture, released under the "Selective Star Series" plan, is "The Hostage," a *timely* love story in which he portrays a prisoner of war.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE GEORGETOWN, NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Admission: Patron, Five; Box, Four; Child, Two; General, One

Lina Cavalieri



I NTERNATIONALLY famous as one of the world's most *beautiful* women, an artist of skill and power, a favorite of two continents and the leading capitals of the world, Lina Cavalieri, among the world's most *famous* stars of the stage and screen, comes to the *Paramount* roster of popular players, to mark an event of the coming year.

Her great beauty, her great charm, the deep sympathetic appeal affected in her lustrous eyes, and her supple grace, place her among the *greatest* attractions of Paramount Pictures.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General



WILLIAM FOX

PRESENTS

R.A. WALSH'S DRAMA

THE INNOCENT SINNER

ATHRILLING STORY OF A
GIRL'S FIGHT AGAINST EVIL

WITH
**MIRIAM
COOPER**





MIRIAM COOPER
AS THE FEATURED PLAYER
IN "THE INNOCENT SINNER"

WILL BE FAVORABLY
REMEMBERED FOR HER
EXCELLENT ACTING IN
"THE BIRTH OF A NATION"
"INTOLERANCE" AND
"THE HONOR SYSTEM"



OPEN UP AN EXTRA BOX OFFICE FOR THIS PICTURE



METRO

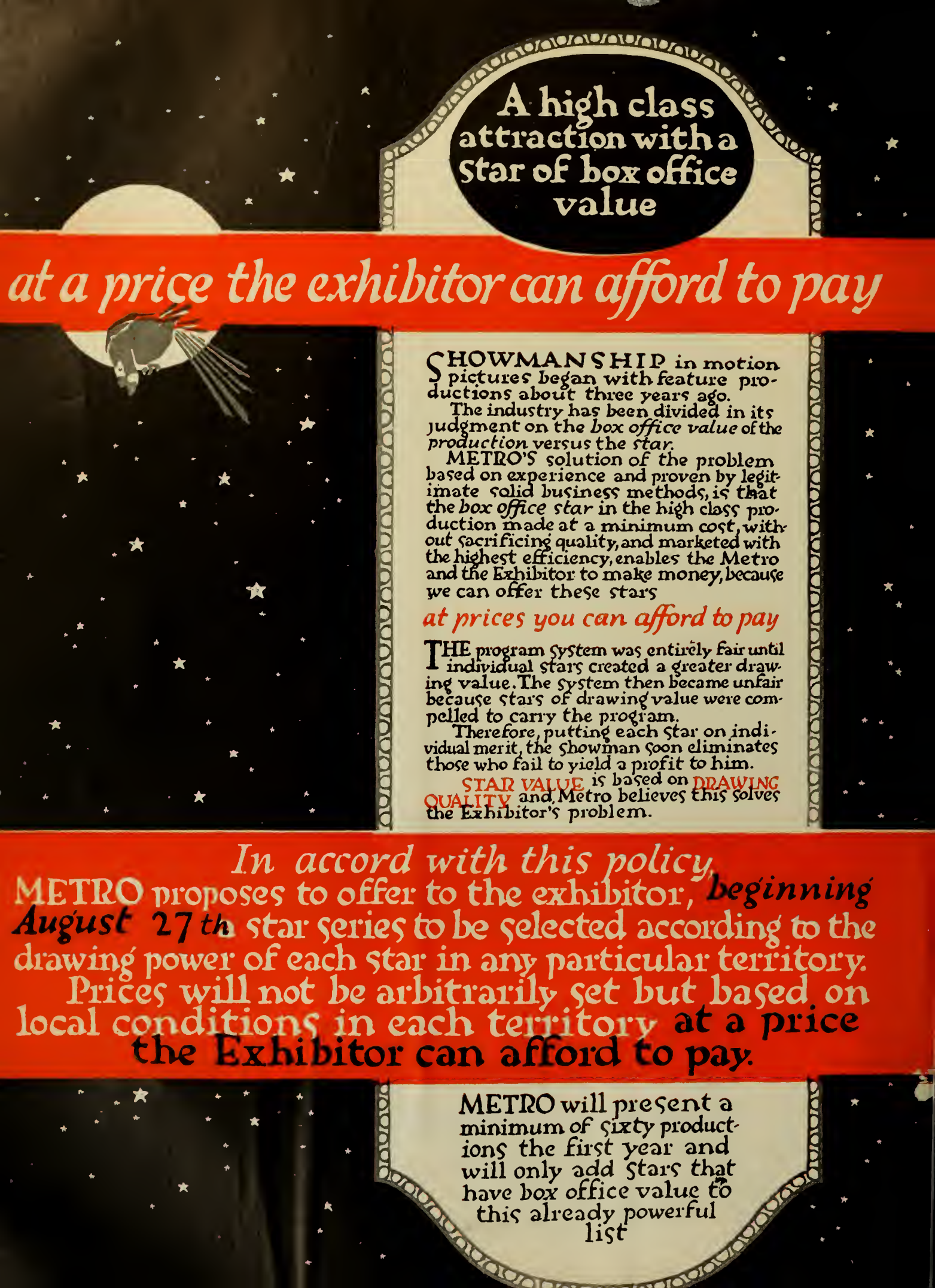
has signed



The Great
NAZIMOVA



THIS is the day the Exhibitor begins to buy Supreme Attractions at a price he can afford to pay.



A high class
attraction with a
star of box office
value

at a price the exhibitor can afford to pay

SHOWMANSHIP in motion pictures began with feature productions about three years ago.

The industry has been divided in its judgment on the box office value of the production versus the star.

METRO'S solution of the problem based on experience and proven by legitimate solid business methods, is that the box office star in the high class production made at a minimum cost, without sacrificing quality, and marketed with the highest efficiency, enables the Metro and the Exhibitor to make money, because we can offer these stars

at prices you can afford to pay

THE program system was entirely fair until individual stars created a greater drawing value. The system then became unfair because stars of drawing value were compelled to carry the program.

Therefore, putting each star on individual merit, the showman soon eliminates those who fail to yield a profit to him.

STAR VALUE is based on DRAWING QUALITY and Metro believes this solves the Exhibitor's problem.

In accord with this policy,

METRO proposes to offer to the exhibitor, beginning August 27th star series to be selected according to the drawing power of each star in any particular territory.

Prices will not be arbitrarily set but based on local conditions in each territory at a price the Exhibitor can afford to pay.

METRO will present a minimum of sixty productions the first year and will only add stars that have box office value to this already powerful list

Attraction Groups

at a price the exhibitor can afford to pay

AUGUST

Madame Petrova
Francis X. Bushman
Emily Stevens

SEPTEMBER

Ethel Barrymore
Harold Lockwood
Emily Stevens
Madame Petrova
Francis X. Bushman

OCTOBER

Ethel Barrymore
Harold Lockwood
Edith Storey
Emmy Wehlen
Francis X. Bushman
Madame Petrova

NOVEMBER

Harold Lockwood
Ethel Barrymore
Edith Storey
Francis X. Bushman
Viola Dana

DECEMBER

Harold Lockwood
Emmy Wehlen
Francis X. Bushman
Edith Storey
Ethel Barrymore
Viola Dana

JANUARY

Harold Lockwood
Ethel Barrymore
Francis X. Bushman
Edith Storey
Emmy Wehlen

COMING

Big Special Productions of
BLUE JEANS and YOSEMITE

You can book in Star series during the year
beginning August 27th the following

Ethel Barrymore
Francis X. Bushman
Viola Dana
Mabel Taliaferro
Emily Stevens

Harold Lockwood
Madame Petrova
Edith Storey
Emmy Wehlen

At least 61 star
attraction productions
and only stars of box
office value will be
added during the year



**ETHEL
BARRYMORE**

The Idol of the
American Drama and
the established success
of stage and screen



**EMILY
STEVENS**

From *The Soul of a Woman*
to *The Slacker* her product
ions have been tremendous
box office successes



**FRANCIS X.
BUSHMAN**

Crowned King of motion
pictures - The box office
attraction in all the countries
of the world



**BEVERLY
BAYNE**

costarred with Mr. Bushman in
his greatest successes and the
favorite of the millions since her
supreme interpretation of Juliet



EDITH STOREY

No greater emotional
actress has ever graced
motion pictures
The Bernhardt of the Screen



HAROLD LOCKWOOD

Beloved by all the world for
his brilliant, clean and whole-
some talents. His every pro-
duction a box office success.



EMMY WEHLEN

The fastest rising star
in motion pictures
Now known as
The Star Exquisite



VIOLA DANA

Beloved by children from
seven to seventy,
and a box office attraction
supreme



**MME.
PETROVA**

In superb productions
The
best work of her
unusual career-



**MABEL
TALIAFERRO**

A star
whose genuine dramatic talents
are acclaimed by every picture
theatre audience



**SIDNEY
DREW**

The greatest legitimate
comedian in the history of the
screen in comedies that *add*
distinction to your theatre



**Mrs. SIDNEY
DREW**

costarred with Mr Drew in
the wholesome comedy
successes that have
no rival



Exquisite
EMMY WEHLEN

ADDS another triumph to her unbroken record of conquests of the screen which includes *The Pretenders*, *Sowers* and *Reapers*, *Duchess of Doubt* and *The Trail of the Shadow* in

William Christy Cabanne's play
MISS ROBINSON CRUSOE

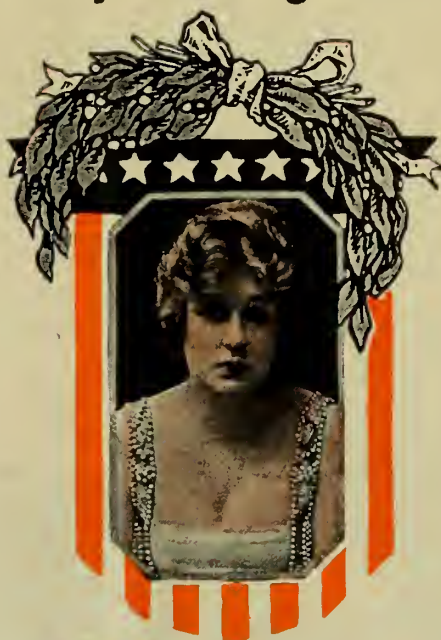
Directed by Mr. Cabanne in 5 Acts.

RELEASED ON THE

METRO

PROGRAM-JULY 30

Opens for a Run, July 14-
CONVENTION WEEK
at Ziegfeld's Theatre, Chicago-
Trade Showings throughout the United States
Big New York Opening to be announced



The Slacker with Emily Stevens

in Wm. Christy Cabanne's
Special Production de Luxe in 7 Acts.

M E T R O

Geraldine Farrar



GERALDINE FARRAR is America's most popular prima donna and one of the *greatest* screen attractions in America today. Her triumphs in "Joan the Woman," "Carmen," "Maria Rosa" and "Temptation" have made her pictures some of the most desirable *attractions* obtainable today. Miss Farrar's grand opera engagements limit her pictures to two productions, each to be personally directed by Cecil B. DeMille. The title of the first production now in course of making will be announced soon.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.

NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Wm. S. Hart



WM. S. HART, better known as "Bill" Hart, gives the impression of being a *regular* fellow. Bill doesn't wear white hairy chaps, his bandanna isn't perfectly tied, and his hair isn't combed. He *looks* as if he "just came out of the West"—a real stone-featured cowboy who rides a horse and shoots a gun as tho he knew how. Such is the description of the famous Westerner of the screen, given by a well-known writer, which *fits* perfectly the true character of this popular star. His drawing power is well known to exhibitors. His Artcraft productions will be produced under the *personal* supervision of Thomas H. Ince.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ARTHUR ZUKOR, Pres. HENRY L. LASKY, Exec. Pres. CHARLES F. DE MILLE, Director General

Thos. H. Ince



THOMAS H. INCE, one of the *greatest* producing factors in filmdom, director and producer, has just completed arrangements with the Famous Players-Lasky Corporation, whereby he will release his unparalleled film plays through Artcraft. This *gigantic* deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry. Mr. Ince will continue to make his producing headquarters in California and at once begin *active* work on the first production under the new releasing arrangement.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.

NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CLYDE B. DE MILLE, Director General

Goldwyn Pictures

"Polly of the Circus"—Its Author and Mae Marsh

GOLDWYN selected "Polly of the Circus" as its first release because it is a beautiful, romantic story that gives a company like Goldwyn a splendid opportunity to show its skill in production.

And also because "Polly of the Circus" is one of the most remarkable money-making plays in the history of the modern theater. It is an *international* play—known in all lands—and has been presented in every large and small city in North America.

Mae Marsh, its star, is a world-wide favorite and here again achieves the same kind of brilliant success that came to her as the heroine of "The Birth of a Nation" and other classics of the screen. Miss Marsh is hailed by the New York Times as "the Maude Adams of the screen" and by the Chicago Daily News as "the Bernhardt of the films."

Margaret Mayo, the author of "Polly of the Circus," is the most skilled and successful woman playwright in the world. She has given months of her time to the filming of this "Classic of the Big Tops."

And, added to this unusual trinity of big story, world-known star and big author, Goldwyn, with its organization of specialists, contributes a *production that establishes a new and hitherto unattained standard in motion pictures.*

ADVISORY BOARD:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

THE FIRST
Goldwyn Picture
Released September 9th, 1917

Goldwyn
Presents

MAE
MARSH
in



POLLY OF THE CIRCUS
By Margaret Mayo

The most famous circus romance ever written
made into a tremendous and costly production
to inaugurate the Goldwyn releases throughout
the world.

Goldwyn Pictures

"Baby Mine" Introduces Madge Kennedy

MADGE KENNEDY, the most brilliant comedienne on the American stage, makes her first screen appearance in "Baby Mine," a huge stage success which was chosen as the second Goldwyn release to introduce a new star.

"Baby Mine" is the most successful money-making farce ever written by an American author. Besides enjoying long runs in all the larger American cities and playing in every section of the country, it has been produced throughout the English-speaking world and had runs in France, Germany, Russia, including a run of 120 performances in Pekin *in Chinese*.

Madge Kennedy, the star, is known to hundreds of thousands of theatergoers through her work in "Fair and Warmer," "Twin Beds," "Over Night" and "Little Miss Brown," comedies and farces that made fortunes in the theater. Goldwyn predicts that she will be the next star to gain world-wide popularity through the medium of the screen.

Margaret Mayo, whose knowledge of stagecraft and farce comedy situation is unrivaled, has personally watched every phase of the making of this picture and titled it in person to give the exhibitors of America the benefit of her skill and abilities.

Goldwyn, giving "Baby Mine" the advantages of splendid production and direction, ventures to predict that *it will be acclaimed as one of the swiftest and most appealing farces ever made for the screen.*

THE SECOND
Goldwyn Picture
Released September 23rd, 1917

Goldwyn
Presents

MADGE
KENNEDY

in

BABY MINE

By Margaret Mayo



The greatest farce comedy of a generation,
introducing for the first time on the screen
the most brilliant comedienne of the American
stage.

Goldwyn Pictures

Maxine Elliott Makes Her Screen Debut

GOLDWYN succeeded in bringing Maxine Elliott to the screen, where many other big companies had failed. This international favorite and famous beauty achieves in her screen debut the greatest success of her entire career.

Miss Elliott's first Goldwyn production is "Fighting Odds," a play worthy of this distinguished artist. Her debut on the screen will be eagerly awaited by millions of people. She is one of the world's most widely exploited personalities and the pictorial publications have carried her fame and beauty to every country on earth.

Irvin S. Cobb, America's greatest humorist and successor to Mark Twain, and Roi Cooper Megrue are the authors of "Fighting Odds." Mr. Megrue's reputation as the author of "It Pays To Advertise," "Under Cover," "Under Fire," "Potash and Perlmutter in Society," and other plays, is a tremendous box office asset for all exhibitors.

Goldwyn applied all of its efforts to make this a brilliant and unusual production and now expresses the belief that no other noted player ever came to the screen from the stage in an abler dramatic vehicle.

In "Fighting Odds" the American public will see the many refinements and improvements that Goldwyn is introducing into film production.

THE THIRD
Goldwyn Picture
Released October 7th, 1917

Goldwyn
Presents

MAXINE
ELLIOTT

in

FIGHTING ODDS

By Roi Cooper Meqrue and Irvin S. Cobb



A tremendously vital drama of a beautiful
and loyal wife's fight against one of America's
millionaire masters of Big Business.

Goldwyn Pictures

A World-Famed Story for Jane Cowl

WHEN Goldwyn persuaded the greatest emotional actress of the American stage to become one of its stars, it was only fair to provide her with a story of great dramatic and box-office value.

So we obtained for Jane Cowl "The Spreading Dawn," a story that had 2,000,000 a week circulation as a serial in the *Saturday Evening Post* for many weeks. Millions of Americans know this story and will hasten to see this splendid artist bring it to the screen.

Basil King, the author, wrote "The Inner Shrine," "Wild Olive," "The Street Called Straight," and "The High Heart," now running as a serial in the *Post*, and the power of his name will bring millions of people into the motion picture theaters of the country.

In Miss Cowl you have the heroine of "Within the Law," "Common Clay," and "Lilac Time," three plays that were the sensations of their period; plays that she did much to make by the sheer power of her personality. The fame and beauty of this star have been spread into the world's far corners by pictorial publications published in many languages.

"The Spreading Dawn" bears all of the Goldwyn marks of distinction in production—*richness, good taste and refinement.*

THE FOURTH
Goldwyn Picture
Released October 21st, 1917

Goldwyn
Presents

JANE
COWL
in



THE SPREADING DAWN
By Basil King

This powerful story, known to millions of American readers, brings to the screen the greatest emotional star of the English-speaking stage.



Norma Talmadge



Constance Talmadge

I HAVE KEPT MY WORD

At last year's Convention
I told you there was more money for you
in playing my pictures at \$100, under open booking,
than in playing \$5 pictures.

I said I would call mine
\$5 pictures,
and show you that you could make
more than the \$95 difference.

Well, you have been playing my pictures
at \$100,
and you keep asking for more.

No other proof is needed
that I have kept my word
regarding SELZNICK-PICTURES.

Rita Jolivet



Eva Tanquary



LEWIS J. SELZNICK

SELZNICK'S PICTURES



Norma Talmadge



Constance Talmadge

In Memoriam



Rita Jolivet



Friends, we have slain our enemy.
My last year's prediction is this
year's fact.

LEWIS J. SELZNICK

Eva Tanquary



HERBERT BRENON

Presents The

FALL of the ROMANOFFS

With **ILIODOR**



Photographed by J. Roy Hunt

Lance O'Neil
as The Czarina
Alfred Hickman
The Czar
Ketty Galanta
Anna
Charles Craig
Grand Duke Nicholas

William E. Shay
as Feofan
Edward Connelly
Rasputin
Conway Tearle
Prince Felix
Mlle. Marcelle
Sonya

A mighty empire stood powerless under one man's evil influence. The tattered exiles in the Siberian mines had ceased to hope for freedom. An enslaved nation, a people doomed to servitude through one man's villainy!

That man was Rasputin, the unspeakable.

Up from the seething whirlpool of the submerged Russian people rose a man who strove to free his native land from the reprobate's grasp. A young priest, a mystic, a friend to all, he was finally driven from Russia a hunted fugitive.

This man was Iliodor, the "Mad Monk."

This amazing story, moving onward with the sweep of a mighty symphony and tracing step by step Russia's grasp of freedom, is authentically told in "The Fall of the Romanoffs."

BLUEBIRD
Photoplays inc. Present
"THE SHOW DOWN"

featuring
**MYRTLE
GONZALEZ**

and an all star cast in-
cluding George Hernandez
A brilliant portrayal of how
Mother Nature reveals the
true character of men.

Directed by Lynn Reynolds

Look thru your local **BLUEBIRD** Exchange, or
BLUEBIRD Photoplays, inc., 1600 Broadway, N. Y.



Walt Mason Rhyme-Reels

Read by 10,000,000 People a Day

UNCLE WALT

Running mate of cheer and happiness, read every day by 10,000,000 people in the biggest and smallest newspapers in the country.

HIS PHILOSOPHY

is the philosophy of America—"Grin and bear it. Because you've got to bear it and you might as well grin."

HE EXERCISES

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"On every occasion I have shown Mrs. Vernon Castle on my screen I have had capacity houses. I consider her one of the best box office stars in the business."—Sam Newton, Jr., Broadway Theatre, Saratoga Springs, N. Y.

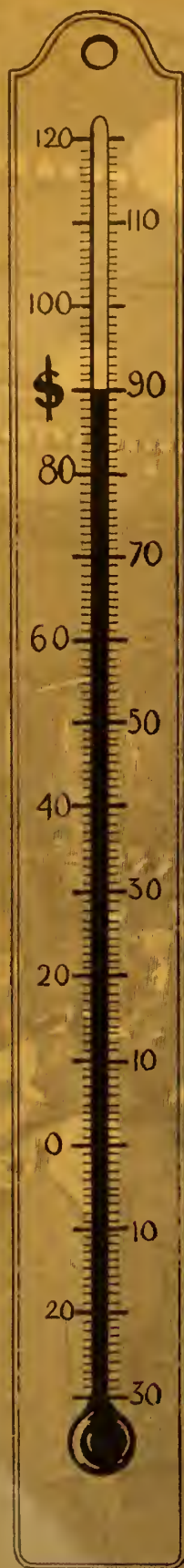
"I want to get a booking on the new five reels you are going to have featuring Mrs. Vernon Castle. I am so well pleased with her drawing power that I am anxious to get all your releases featuring her."—Al. J. Bedford, mgr. Family Theatre Co., Port Huron, Mich.

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**The Neglected
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The On-the-Square Girl

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Mollie King



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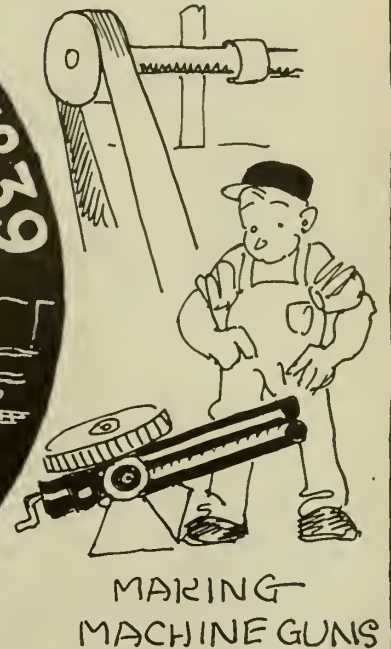
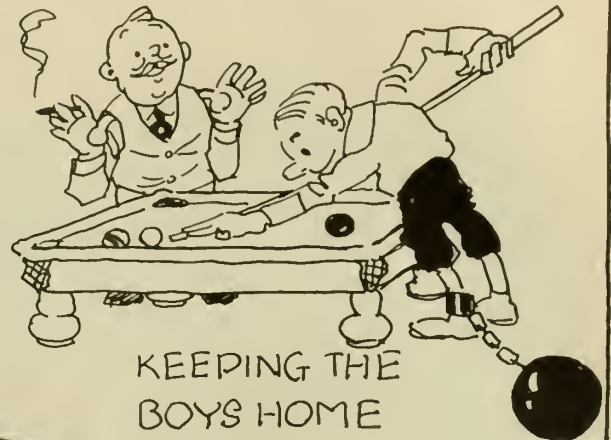
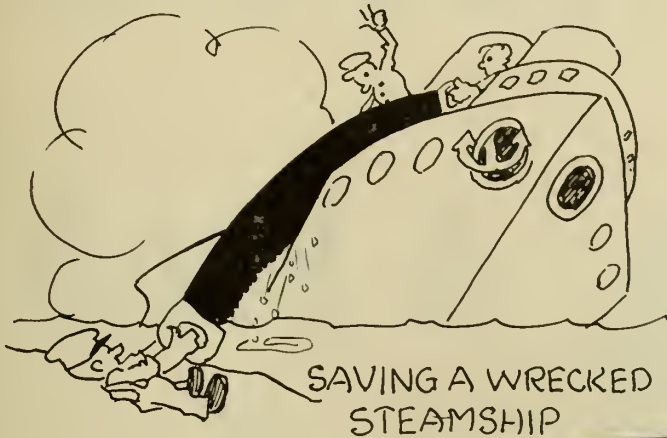
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"PRIDE AND THE MAN"	WILLIAM RUSSELL

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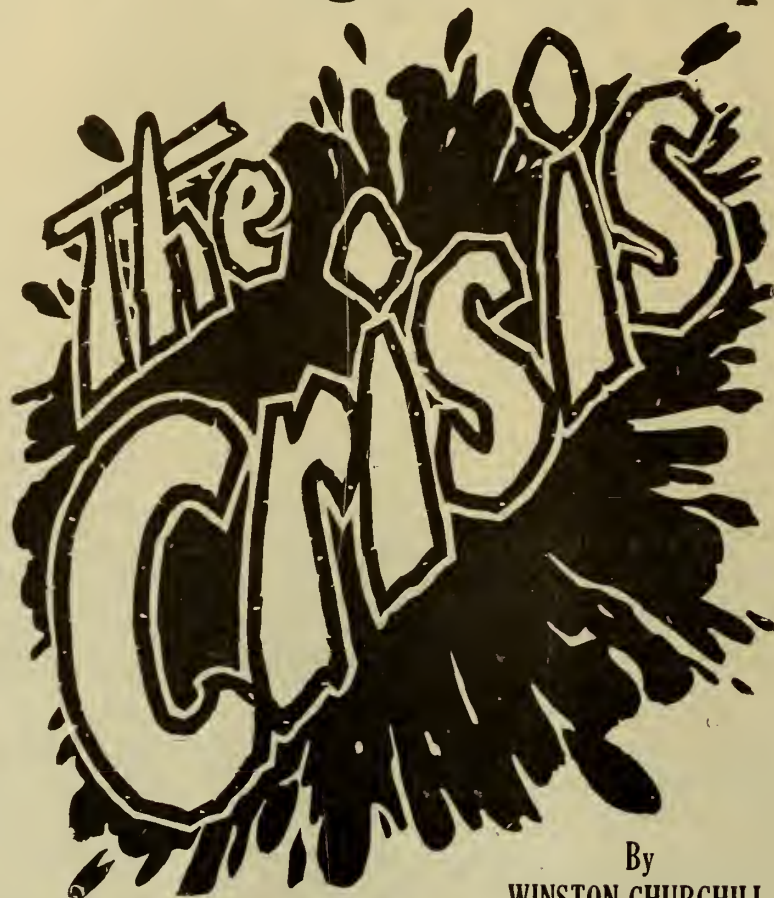
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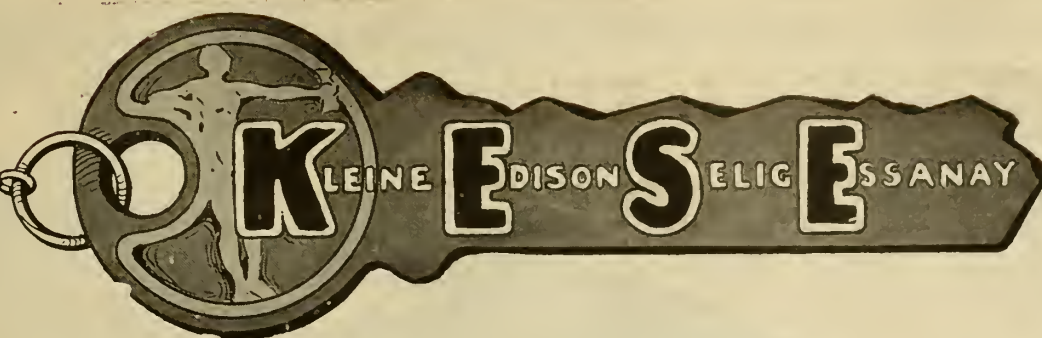
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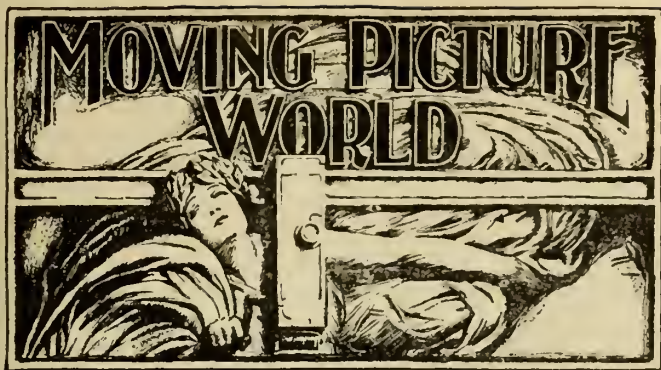
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(The INDEX to this issue is on page 699)

Saturday, July 28, 1917

Facts and Comments

AFTER all is said and done what we would like to ask, did the film people expect from the Chicago film censor, or for that matter, what need they expect from any censor clothed with similar official authority? Is not the Chicago major, by his latest coup, simply upholding the traditions of Chicago's present Mayor? Casting aside all regard for the rights and oft expressed feelings of their fellow townsmen, these political leaders assume an arrogance and defiance of public opinion worthy of some of the present European upholders of the "Divine Right." It is encouraging to note that the Chicago press have mighty little sympathy with the Chicago censorship rulings. As the Chicago Examiner says, "It is this kind of official imbecility that has brought the office of public censor into deserved disrepute and ridicule."

TO THE few of our readers to whom it may be of any interest, we refer to pages 618 and 619 of this week's issue. The grandstand play which Mr. Ochs would like to stage on the floor of the convention would be a clever bit of advertising for him and his paper proposition if it were not so palpably intended to be so. Our page, reprinted from issue of April 14 last, answers Mr. Ochs in more ways than one and much more completely than anything further we might say now or at any other time. We respectfully request exhibitors, organized and unorganized, to read carefully every paragraph of this reprinted page entitled "Methods of President Ochs."

* * *

TO INSURE success in most competitive lines of business today requires study and mastery of the details of the business and keeping right up to the minute with new ideas and new developments along kindred lines. This rule is perhaps even more imperative in the exhibiting of films. The exhibitor must study his audiences in the selection of his programs; he must conduct his theater along the lines of giving comfort, recreation and entertainment to his patrons. A hundred and one details need his constant attention. In short, the exhibitor who is a close student of his business is the one most likely to succeed.

* * *

LAST week's issue of the MOVING PICTURE WORLD was rightfully entitled our "Art Number." At the same time it was our annual special Exhibitors Convention issue and everyone of the many special articles it contains should be of as great interest and value to the exhibitors of the country as to the film producers. We believe that a careful reading of these articles will enable the exhibitor to appreciate more keenly the finer points of every picture and enable him to make a much more expert selection of his programs. In fact, every issue of this paper contains a fund of instructive, helpful and business-building ideas that well repay the careful reader—Moral: Read your MOVING PICTURE WORLD every week.

* * *

FICTION is often funnier than fact. In a recent number of a weekly magazine the writer of a story with a moving picture actress for its heroine gravely informs the reader that the movie lady is the star of a popular serial put out by a wealthy company and then asks him to believe that the star's income forces her to dwell in the third-floor-back of a very modest boarding house and to eat her meals in the kitchen. The high cost of living, in the year 1917, cannot be denied, but is it possible that these are the best accommodations to be obtained on a salary of from eight hundred to twelve hundred a week? Or is the story founded on inside information and the author really knows a talented but retiring movie queen who is now exchanging her services for something less than a hundred dollars every pay day. If so, will the editor of the magazine kindly publish the lady's address?

* * *

A LEADER is a man to whom others turn for guidance; a man who can by ability and strength of character command the fullest confidence and respect of those whom he essays to lead. He must have knowledge of the cause he espouses and preception of the problems involved. He must know men and measures and be able to fathom motives. He must be honest and aboveboard in his dealings with his followers; broad of intellect and generous in conception. He may not seek self-aggrandizement nor use his office to further his personal profit. Where shall we find such a man? "By their deeds ye shall know them."

The Sovereign Voice of the American People ■ ■ ■

THE United States is at war. This does not mean that the President and his Cabinet are at war or alone are responsible. It does not mean that the government at Washington and the governments of the various states are at war or are alone responsible. It does mean that the people of this country are at war and every one in the country should feel the responsibility and take their share of the consequent burden.

Most of our readers will have noted from page 217 of our issue of July 14 that President Wilson wrote to President William A. Brady of the National Association of the Motion Picture Industry under date of June 28, requesting him "to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information." In this way it will be seen that President Wilson recognizes, in the first place, the importance and advisability of keeping the American public properly informed on what the government is doing and, in the second place, he recognizes the importance and value of the motion picture industry as a means of spreading this information.

Our readers will also have noted from page 432 of our issue of July 21 that President Brady and the National Association took prompt action and appointed a committee to meet at Washington on Wednesday, July 11. As a result of this action a committee of eighteen, representing all branches of the industry met in Washington on the morning of July 11 and spent practically the whole day in meeting different department heads of the government and discussing ways and means. The committee was headed by President William A. Brady, Vice Chairman William L. Sherrill and Frederick H. Elliott, secretary of the National Association. Other members of the committee were J. R. Freuler, P. A. Powers, Marcus Loew, Arthur S. Friend, W. W. Irwin, Jules Brulatour, Arthur James, J. H. Hallberg, Walter J. Moore, Louis F. Blumenthal, L. L. Levine, J. J. McCarthy, W. A. Brady, Jr, Wm. A. Johnston and John Wylie.

The first meeting of the committee was held at 9:15 a. m. at the office of George Creel, Chairman of the Committee on Public Information. After the objects of the motion picture committee had been briefly and clearly presented by Mr. Brady, a short discussion of some of the possibilities of the work was held in which views on different points were expressed by Mr. John R. Freuler and Mr. Marcus Loew.

Meetings with heads of various departments of the government had been arranged for the committee by Mr. Creel and a visit was next paid to the headquarters of the American Red Cross in their handsome new building, only just being completed. The committee were here met by H. P. Davison and Mr. Evans and other heads of the Red Cross work. Plans of co-operation were discussed and Mr. Davison expressed his appreciation of the great help that the industry would undoubtedly be able to render to the Red Cross in many ways.

The next visit to the office of Commissioner Hoover of the Food Commission gave the committee of moving picture men one of the clearest intimations of how they might help the work of the government. For lack of time, Mr. Hoover was only able to address the committee for a few minutes but in his short address the committee got a clearer and more definite idea of the necessity for the conservation and regulation of our food supplies than could possibly have been secured in any other way.

The next visit of the committee was to the office of the

Aviation Advisory Committee, where Commissioner Coffin and other members of this most important commission met the committee. Mr. Coffin addressed the committee and outlined much of the work being planned by his arm of the service, pointing out how the moving picture men could spread information in regard to the construction of aviation training camps, etc. The point was made that the government at Washington clearly realized the importance of giving the public correct and proper information in regard to whatever was being undertaken. By a proper dissemination of information it was realized that the people of the whole country would be able to co-operate more intelligently and to stand behind the government more solidly than they could possibly be expected to do lacking such information.

The next call of the committee was on Secretary of the Treasury McAdoo. Secretary McAdoo, like every other member of the Cabinet or head of a government department, has his time fully occupied at present. The moving picture men were greeted heartily by Mr. McAdoo, who expressed the keen appreciation of himself and his department for the valuable aid given by the motion picture industry in the publicity given to the Liberty Loan. He also assured the moving picture men that further similar aid would be necessary before very long and expressed his confidence in being able to look to this industry for even greater co-operation and assistance. Secretary McAdoo was assured by Mr. Brady that the industry felt particularly pleased at being put in direct touch with the department in that work, which thereby enabled the industry to work more intelligently and with more satisfactory results for all concerned and assured Mr. McAdoo on behalf of the whole industry of the greatest possible assistance in the future.

At this point in the day's activities, the committee were taken to the Metropolitan Club where they were guests at luncheon of Mr. Hurley, of the American Red Cross. During the luncheon further plans of co-operation in this part of the work were discussed and outlined by Mr. Hurley, Mr. Evans, Mr. Ivy Close and others.

The committee then visited Commissioner Fosdick and learned of the aims and objects of his Commission in regard to the control of conditions in and around all military camps. Mr. Fosdick expressed his keen appreciation of the willingness of the moving picture men to assist and pointed out briefly several concrete ways in which they could help, especially by eliminating the showing of all sex and objectionable films in the vicinity of these camps, by providing good, wholesome, red blooded films of the right sort and by the showing of films throughout the country which would give the public the right impression in regard to these camps and military life in general.

The final meeting of the committee had been arranged with Secretary of War Baker. Secretary Baker was in a long and most important conference and after waiting some little time it was found that this conference would not end in time to enable the moving picture committee to leave Washington at the proper time. Secretary of the Interior Lane and Secretary Wilson with the National Advisory Committee on Defense received the committee and listened to a further presentation of the readiness of the whole industry to assist the government in so many different ways. Secretary Lane expressed his appreciation and said he felt quite sure the President and every other official of the government would also feel the keenest appreciation at the attitude of the moving picture industry at this particular time.

At the convention in Chicago, several of the government departments and commissions will be represented to further explain to the exhibitors and other members of the industry attending the Chicago convention of the desire of the government to secure the help of the industry and explain methods by which the exhibitors and theater managers can assist along many different lines.

The result of these various conferences were exceedingly gratifying to the moving picture committee and it is planned to have the industry represented directly by a member of the committee on the different commissions and departments of the government and thereby assist the government with the advice of experts in this industry and also in this way to keep the industry clearly informed as to ways and means of spreading information through the screens of our theaters throughout the country. In this way, the motion picture industry has a great opportunity before it for being of genuine and incalculable assistance to our government during this crisis in our national history and the one thing that was commented on several occasions by the heads of the government above referred to was the unselfish spirit in which this assistance was tendered and without any semblance of a desire for personal or private gain.

The MOVING PICTURE WORLD will keep the trade fully informed as to the development of these various plans and will be pleased to give fuller information direct to any of its readers at any time. The arrangements for representation on the different committees of the National Association of the Motion Picture Industry will also be fully covered in our columns. In closing, can only say that we hope this paper may be able to spread to every member of the industry and through them to our millions of theater patrons at least some knowledge and a clearer understanding of the assistance that can be rendered and also in part some of the enthusiasm that was absorbed by every member of the committee who visited Washington

Art Number Echoes

By EDWARD WEITZEL.

THE Art Number of the MOVING PICTURE WORLD, published last week, helps to confirm the encouraging belief that the photoplay is advancing steadily in a technical sense, thanks to the efforts of a large number of clear-eyed men who are not satisfied to rest on their past records but are pressing forward in their search for newer and better ways of constructing the drama of the screen. The opening article by Orrin C. Cocks on "The Better Films Movement;" "Editing a Motion Picture," by Frank F. Woods; "Photodrama a New Art," by Cecil B. DeMille; "The Scenic Side of the Photodrama," by Wilfred Buckland; "The Artistry of Motion Pictures," by Maurice Tourneur, and "With Art as Her Handmaiden," by Vivian M. Moses, are among the contributions that deal largely with this phase of motion picture drama.

Chief among the words of wisdom set down by Director DeMille in "Photodrama a New Art" are the following: "In the early days of writing for the stage, players used to indulge in long 'asides,' explaining their thoughts and what they contemplated doing. In the silent drama, subtitles answered this purpose, but the writers of the photodrama are so developing their stories that these screen 'asides' are gradually being eliminated by being expressed in action." In other words, screendrama is keeping pace with the improvements continually being made in its sister art-stagedrama.

One of the most significant sentences in the article is this: "No longer does every detail in the set where action

takes place have to be absolutely distinct." The dictum that "Art is the elimination of the unnecessary" is here given a different wording by Director DeMille. Just because motion picture drama is a photographic art it does not alter the fact that the attention of the spectator may be diverted from the right path by some perfectly natural but perfectly needless detail forcing its way into the incident. A recent photodrama contains a situation where the leading character, a woman, is trapped in a burning building. An alarm is turned in and the nearest fire engine responds. As it hurries down the street a small dog dashes from the sidewalk and enters into a lively race with the fire horses, to the amusement of the entire body of spectators—and the tension is lost. And tension makes drama.

Beautiful scenic background, artistic light effects, reproduction of the famous points of interest in the new world and the old are all important and highly enjoyable features in the making of photodramas, but the human element of the story comes before everything else. Lay one of the situations of a screendrama in "The Grand Canyon of the Colorado" and show a party of tourists standing on its margin, gazing across its wonderful expanse. Let the spectator of the drama drink his fill of beauty in company with the characters in the drama. Then let one of the tourists lose his footing and slide over the edge of the canyon, and the spectator will have no more interest in the gorgeous scenery before him than will the members of the tourist party, whose one thought will be the rescue of the imperiled man. For the sake of illustration, let it be supposed that the unfortunate gentleman has been caught by a narrow ledge some distance below and is now clinging for life to his insecure resting place. Discovering the man's plight, it is hardly likely that any member of the party above would call down: "How's the view from there, Bill?" or "Look over you left shoulder! the sunset's great!"

Bill's opinion of scenery at this precise moment is an echo of the writer's when the tension of a screendrama has been sacrificed to some pleasing bit of nature or an architectural triumph wrought by the hand of man.

Exposition Starts With a Boom

Chicago Coliseum Crowded to Limit on Opening Day—Night Attendance Enormous—Mae Marsh Meets Many Admirers.

THE Seventh National Exposition of the Motion Picture Exhibitors League of America opened Saturday, July 14, with the most pronounced success that has ever marked any former event of the kind. Over twenty thousand people passed through the entrance during the day, the night attendance packing the huge Coliseum building so densely that it was impossible to move through the throngs. One had just to wait until the dense mass moved and then move and stop with it.

The box office showed that more money was taken in Saturday afternoon than was taken in altogether during the first day of last year's exposition, so there is little wonder that Manager Schindler and the Chicago managing committee are jubilant over the prospects. It was Goldwyn Day and a memorable one for little Mae Marsh, who was greeted by admiring thousands.

Miss Rose Tapley was presented as the hostess of the exposition by Manager Schindler and received a great welcome. K-E-S-E and Universal helped out for the occasion by the presence of a number of their noted players. In the booth of the former were Bryant Washburn, Hazel Daly, Marguerite Clayton and little Mary McAllister.

Universal with a band of fifteen pieces and one hundred and fifty boy scouts escorted Dora Rodrigues, Eddie Lyons and Lee Moran to the Coliseum. The two latter are Universal players who have come on from Los Angeles for the occasion and Miss Rodrigues is a dainty little girl scout who is recruiting for the U. S. Army and Navy on her journey from Plattsburg to Universal City. Carl Laemmle is meeting the expenses of her trip. JAMES S. McQUADE.

Show Our Spirit By Louis Reeves Harrison

IT IS in my mind," President Wilson is credited with saying by the New York Tribune, "not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as a very high medium for the dissemination of public intelligence, and since it speaks a universal language, it lends itself importantly to the presentation of America's plans and purposes."

Why not be progressive instead of passive and inert?

There was a time when people believed the world to be flat and stationary. Galileo did not even try to give the people what they wanted. He gave them what they needed. Minds, not things, make for progress. He dared to disseminate intelligence.

What did the President mean by "bringing the motion-picture industry into fullest and most effective contact with the nation's needs?" He answers the question specifically, designating the character of material we should offer on the screen as that which "lends itself importantly to the presentation of America's plans and purposes." He has presented that matter himself in speeches which will go down in history as among the most remarkable ever conceived in the mind of man, *Beacon Lights of our times.*

I do mean in the slightest degree that we should detract from the charm of entertainment—we should add to the pleasure of our audiences by constantly improving the quality of our product, and that can only be done along lines of advancement to the end that the motion picture shall become "an increasingly important factor in the development of our national life."

Any man of clear perceptions can see that Americans, while they are responding nobly to the call for personal sacrifice to general good, occupy a position of dignity and moderation in that they are inclined to study the causes and justification of the present war. We all want to occupy the right mental attitude toward this great struggle and the part we are to perform. While we feel deeply the wrongs and injustices perpetrated by lords of War against the innocent and defenseless, we are not guided so much by feeling in this case as by good common sense.

There are millions of us, however, who are busily occupied with the personal struggle, our attention almost completely absorbed by individual occupation and the pressing need of results from our efforts, and we have neither the time nor the opportunity to grasp the full meaning of this clash between our own beautiful ideals and those which make for world domination by brute force. Why not picture our spirit. It has been demonstrated over and over again that blind-alley stories, beginning without definite aim and ending nowhere in particular fall flat on all but a very small percentage of American people, always excepting of course the farce, whose sole purpose is to get a laugh, which need not have other definite aim. The laugh need not be excluded—ridicule may be a powerful weapon against the evil men do.

There will be difficulty, it is not to be denied, in bringing out of big national questions affecting our whole people the exquisite fascination of story continuity—it will require higher art to adequately present the tremendous dramas of this moment than small ones of the past, but it can be done.

What a great saving in lives and property, to say

nothing of all that makes for civilization, there might have been could it have been possible for the marvelous utterances of Maximilian Harden, bravest of German editors, to have been impressed upon the German people through the popular medium of moving pictures. With a great heart full of sympathy for his own kind, he is not blinded to the rights of all humankind. "If Germany," he says, "could see blazing over the goal of our enemies, democracy and independence for every race ripe for freedom, the great celestial sign of our times, then peace would be reachable tomorrow."

Harden's marvelous spirit of prophecy, enabling him to forecast Middle Europe events with unfailing accuracy, his celebrated exposures of rotten political life, his lofty ideals and unfailing courage, have made him the idol of advanced thinkers in his own country and one of the greatest world figures yet in sight for this era. He is not trying to fool his own kind with a lot of stuff such as is used to jolly people along in all nations and in all branches of business. *He is telling them the truth.*

Harden declares that there will be no whimpering for feeble peace from Americans, "who desire for themselves neither land nor money nor even repayment of the cost of war, whose ideal solution of self-government works upon the nerves of all nations and elevates the conscience of mankind." Where is the conscience of a man who dares not stand for the finest principles he can recognize as the right ones. He may easily lapse into a destructive class of those who devote their energies to the perverted task of tearing down all that our creative minds try to build up. We push on to more glowing happiness through construction and improvement and in spite of decadent ignorance seeking only to destroy.

Here is a German editor rightly interpreting and voicing the ideals and aspirations of American people, recognizing that solemn official promises of his own government have been broken. We know that there have been conspiracies in our midst to burn and blow up our industries, to cripple our government by riots and strikes, to involve us in serious difficulty with Japan and Mexico. We know, as the President states, that "vessels of every kind, whatever their flag, their cargo, their destination, their errand, have been ruthlessly sent to the bottom without warning, *without thought of help or mercy.*"

Here is an enormous amount of dramatic material, some of it sensational in the highest degree, which could be utilized with thrilling effect, and yet not deviate from the truth. There is the story of ships carrying relief to the stricken Belgians, provided with safe conduct by the German government and sunk with what the President characterizes as "the same reckless lack of compassion and of principle." It is difficult to build up international law and right observance of it, just as it is difficult to build up what is noble and inspiring in an art, but that is what the heart and conscience of mankind demands.

We are temperate in judgment, but our people should know the whole truth, they should be made to realize what we stand for and why we are denying ourselves profitable ease of complacent neutrality and taking up arms. "While we do these things," says the President, "let us be very clear, and make very clear to all the world, what our motives and our objects are." We have a wonderful medium in which can be shown that the peace of the world is involved and the freedom of its peoples. *Let us point out where responsibility rests for this menace to human happiness.*

Be Honest By Sam Spedon

HERE are a few honest opinions. We use the first person plural modestly, not as a subterfuge to escape or shift responsibility. The name of the writer is printed above in case anybody should drive up and ask you.

The reason the motion picture industry is in a chaotic condition is because so many people in it are not honest with themselves and the industry. It is the cause of many of the unsavory rumors about it and many evils in it. Bring some men face to face with facts and they will deny them, butt their heads against them, try to batter them down and blindly beat out their brains if they have any. If you tell them the truth they object, because it is bitter; not knowing that the bitter medicine often dispels the loathsome disease. If we ever expect to establish the industry on a firm business basis we have got to be honest with it by being honest ourselves. If we have a diseased member, cut it off or the whole body will become diseased.

"Double Crossing."

An exhibitor complains of being "double crossed" by an exchange, which has agreed to rent him a certain picture on a certain day, and instead the exchange gives it to his competitor for more money. He bewails the action of the exchange and denounces his competitor for being a party to the double crossing. And yet this outraged exhibitor will do the same thing to another exhibitor if he gets the chance. Two wrongs don't make a right. The fact is the exhibitor and the exchange are tarred with the same stick. They are dishonest with themselves and the industry. They should be cut off. What is the remedy? Be honest. Don't double cross each other. Honesty is the best policy.

Foolish Competition.

One exchange will cut and slash prices beyond all reason to get business away from its competitor, creating thereby destructive instead of constructive business methods. Any branch of the industry that indulges in them will destroy itself. Any one who thinks he can do real business by these methods reminds us of the fellow who said he bought collar buttons at two cents a piece and sold them for one cent. When asked how he make any money he replied: "I sell so many of them." What's the remedy? Base your price on profit and loss. If you can't sell your goods at a profit you ought to get out of the business unless you are in it just for fun. When you settle your price on reasonable profit stick to it. We advanced this remedy to a man a few days ago and he said: "That's all right. That's what I try to do, but the rest of the trade won't do it; they undersell me and beat me to it." That calls to mind a lot of manufacturers who got together in a protective association to establish a scale of prices and agreed that no member would quote a lower price. After the meeting one fellow asked another how long the agreement would last. The reply was: "Just as long as it takes some member to get to the nearest customer to underbid the rest of us." Be honest with yourselves and the industry.

Film "Gyppers."

Fly-by-night producers and companies who make all sorts of rot to sell the poor fish who are deluded into swallowing the bait with hook, line and sinker. These are the cause of much of the unfair and pernicious competition which exists in the industry. Gold brick and confidence men who flim-flam greedy, ignorant and unscrupulous exhibitors into leasing their stuff and showing

it in their theaters. The gyppers gyp the exhibitors and they in turn gyp the public with ruinous result to the whole industry. What's the remedy? Cut these cancers out before they infect the whole body. Be honest with yourselves and the industry.

Misleading Advertisements.

We all know the power of advertising for good or evil. Nothing has been so misused, abused and prostituted. Through it fake medicines, nauseating nostrums and impure foods have been foisted on an unsuspecting public to kill or cure it. A few years ago a law was passed against misrepresentation and deception in advertisements. Misleading advertisements do more to injure the industry than anything else. What's the remedy? Cut 'em out. Be honest with yourselves and the industry.

Honest Reviewers.

The consumer demands honest reviews and criticisms. He wants straightforward, capable and conscientious opinions from the reviewers, free from bias and partiality. He doesn't want analytical, equivocal and hypercritical diagnoses of the pictures; he wants to know whether they are good, bad or indifferent. He wants to know whether they are comedies, melodramas or dramas. Whether they are slapstick, spectacular, sexthemes, society or sensational. He wants the reviewer to call a spade a spade so he will know what kind of a picture it is, so he can tell whether he wants it or not, or whether it is suitable for his patrons. The reviewers must be honest with themselves and the industry. All reviewers should be untrammelled in the exercise and expression of their opinions, free from all restraint and prospective advertising. Personally we would never interfere with a reviewer unless we found him to be dishonest or incapable. The opinions of any man who is dominated by dictatorial censorship or supremacy are not worth the paper they are written on. How can we get such reviews? By being honest with ourselves and the industry.

Just a Word or Two in Conclusion.

A man may be more successful in business than we are because he is a better business man, a better manager, a better salesman or exhibitor, or anything else. If he is, admit it, but keep right on being honest. Be honest with ourselves, with the other fellow and honest with the industry. We have said before and repeat it: success is generally measured by monetary gain. That is not the standard. A gambler may become rich and a crook may acquire money. We can't all be rich, but we can all be honest. Be honest and you can look any man in the eye and tell him what you think.

HOLLYWOOD HONORS CECIL B. DE MILLE.

The most sincere tribute of appreciation ever paid to anyone connected with the motion picture industry was recently paid to Cecil B. De Mille, Artcraft director-general at the Lasky studio, by the citizens of Hollywood, California, where the Lasky studio is situated. At a public ceremony last week Mr. De Mille was presented with a beautiful loving cup by a committee of citizens in appreciation for his own and the studio's efforts in behalf of civic improvements, the Liberty Loan Bonds and the Red Cross Fund.

HAYDEN TALBOT WITH PARALTA.

Hayden Talbot, the playwright, has capitulated to the call of the moving picture. He was engaged, this week, to write original stories jointly for the Bessie Barriscale Feature Corporation and the J. Warren Kerrigan Feature Corporation, and will hereafter devote his time exclusively to these two organizations.

July 14, 1917.

EXHIBITOR'S TRADE REVIEW

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A First Class Invitation to Mr. John Wylie and Mr. William A. Johnston

The motion picture exhibitors of America in convention assembled will, no doubt, be interested to know the truth or falsity of your repeated charges that I, their president, have used the high office they conferred upon me for my personal profit.



THESE CHARGES I ABSOLUTELY DENY.

It has served your purpose as publishers who take money out of the motion picture business and give mighty little in return, to attack me ever since I became President of the M. P. E. L. of A. Being libel shy, you have usually refrained from using names, but you have endeavored to make it plain that I founded the EXHIBITOR'S TRADE REVIEW for personal gain and that this was the sole reason for my seeking the honorable office of President of the Motion Picture Exhibitors League of America.

Inasmuch as I specifically deny these charges, I invite you both to meet me personally in Chicago on the floor of the convention and submit your proofs. I shall ask the convention to give you the privilege of the floor and in turn I shall welcome the opportunity to reply.



I have started EXHIBITOR'S TRADE REVIEW solely in the interest of the motion picture exhibitors of America and its editorial and news columns from the first issue to the present are absolute proof of this assertion.

I have served without a dollar of personal profit, and more, I have served at a considerable sacrifice of time and money in order to make good my promises to my fellow exhibitors.



I will ask also that you both be permitted to tell of your profits made from the motion picture business and what real service, either to your advertisers or your readers, you have rendered in return. You can speak frankly, you can come in person to say in the open forum what you covertly charge against me in your endeavor to substitute poisonous vapors for fair criticism.

Wide openly yours,

Lee A. Ochs

April 14, 1917

THE MOVING PICTURE WORLD.

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Methods of President Ochs

OUR correspondent in Portland, Oregon, sends us a report of the meetings addressed in his city by the President of the Exhibitors' League on his recent tour that makes interesting reading. It is safe to assume that his statements in Portland are typical of his deliverances elsewhere. After a few commonplace remarks on petty jealousy and co-operation among exhibitors, placing the blame on the distributors for most of the troubles of the industry, etc., the President soon got down to the real business and "started in on a vituperative denunciation of every trade journal but his own." He is reported as saying "Exhibitors, you are the under dog. The way to do away with that condition is to have a trade organ devoted to your interests. If you have a grievance, come out in the Exhibitors' Trade Review and say it. Don't think you can say it in any other trade journal."

We want to say to Mr. Ochs that none know better than himself and some of his associates that this statement is wholly false. He knows that the columns of the MOVING PICTURE WORLD have always been open to exhibitors and that they have been urged to write us at all times. He knows, if he knows anything about the League, that this paper has consistently boosted the cause of exhibitors' organization and that but for the MOVING PICTURE WORLD there might be much less of a League today than there is.

Continuing, Mr. Ochs said: "If the WORLD is for the exhibitor, you've got to show it to me." Conditions are the same today, Mr. Ochs, as when you, along with about twenty-five other prominent exhibitors throughout the country, voluntarily signed at the convention last summer a testimonial expressing "our sincere appreciation of the MOVING PICTURE WORLD for its loyal and intelligent service to the motion picture industry and to the exhibitors in particular."

Our correspondent says Mr. Ochs then went on to tell of his doings in connection with the two Exhibitions last summer and how the MOVING PICTURE WORLD had edited the copy for his advertisements.

Yes, Mr. Ochs, we did insist on editing your copy, if it was yours, just as we have insisted time and again on editing copy when any advertiser attempted to use our advertising pages for purely personal statements or innuendos directed at other advertisers. We still have that original copy on file and if any fair-minded exhibitor in the whole United States will not justify our act after seeing the copy, we will gladly admit that we made a mistake. Frankly tell your audiences while you are at it, that we did not object to running the advertisement, but only to the personalities that it contained; and while you are telling them about this particular advertising why not tell whether it was ever paid for or not. Why try to make capital out of this if it did not cost you or the organization a cent?

Again quoting Mr. Ochs: "Previous to starting the Trade Review I was a great fellow; after that they all came out and pounded me." As far as the WORLD is concerned, this statement is doubly false. In the first place, we never lauded you as either great or good, except in as far as the member of our staff who later went over to your paper wrote of you, and he knows that at least one of his articles was trimmed quite considerably because it was so full of fulsome praise of yourself and of your fancied achievements. If you and your cause got any benefit from an employee of this paper to the extent of using him through his articles and in promoting the in-

terests of your proposed publication while still in our employ, you are welcome to it and to his services.

Your statement is again false, because we have not pounded you, as exhibitors well know, although they do not know all the facts in our possession on which we might have pounded you justly. Again, why not tell the exhibitors about the one advertisement of yours that we did refuse absolutely, viz, that one in which you endeavored to use our advertising columns to make an attack on the Universal Film Manufacturing Company, through raking up an incident hoary with age? Are there any exhibitors who have any doubt as to the real object of that attack?

Apropos the dollar subscription, Mr. Ochs said he was after all the circulation and when he got that the advertising would come to him. It is hardly necessary to point out that if he does not get the advertising he cannot long supply his paper to its subscribers at any such ridiculous rate. Our own rate of three times that amount would not enable us to mail our paper to subscribers for fifty-two weeks.

Mr. Ochs also says: "I am here to get before the exhibitors the Exhibitors' Trade Review. The Exhibitors' Trade Review is standing the expenses of my trip and it isn't costing the National League a cent."

Why should it cost the League a cent, Mr. Ochs? Your present trip through the country is primarily in the interest of your paper, and another year of prestige that comes with the office of president of the Exhibitors' League might put it over. This is all that is in your mind at present and your interest in exhibitor organization goes no further and it went no further when you sought the election last year. We have understood that Mr. Fred Herrington is National Organizer for the League and he is the one who should be meeting exhibitors in all parts of the country on bona fide organization matters.

As president of the League would it not be better to build up your private enterprise on its own foundation rather than under the guise of working for the interests of the exhibitor? Again, why use your office as president of the League in an attempt to throw discredit on other publications. Is your proposition such that it can only succeed by such methods, or is this simply your usual way of doing business?

As far as the MOVING PICTURE WORLD is concerned, it has openly espoused the cause of organization among exhibitors at all times and under all conditions, because it firmly believes in it. It has not only advocated the cases of the Exhibitors' League in its columns at all times, but it has paid the expenses, time and again of members of its staff to help whenever and wherever possible, and yet when it suits your ends, you, as president, not only ignore these facts, but try to discredit them.

What chance would straightforward business interests in any branch of the trade stand with your methods?

~~"SONG boosters are appearing in local motion picture theaters again," says our Louisville correspondent. They ask no pay for song, but they choose their songs not by what they think the people want, but by some other idea. This wabbling advertisement and its near relative, the advertising slide or film, are perennial like iron weed in a farmer's garden. They systematically rob good soil and give no good return. An exhibitor who has paid for this mistake in the past will not be likely to repeat his experience. The exhibitor who has not paid and tries it will pay in his turn.~~

Hart to Make Pictures for Artcraft

First Production by C. Gardner Sullivan, Supervised By Thomas H. Ince, to Be Made on West Coast.

THE first official announcement from William S. Hart regarding his future activities was given out at the quarters of the Artcraft Pictures Corporation in New York last week. Many conflicting rumors and suppositions have been printed as to his new affiliation, but in a state-



Mary Pickford, Jesse L. Lasky and Cecil B. De Mille Welcoming William S. Hart to the Artcraft Fold.

ment issued by the star through the Artcraft office, he clearly defines his plans for the future and announces that he will start work on his initial production under the new arrangement within a week. It also involves the formation of the William S. Hart Producing Company to release its product through Artcraft.

"I expect to start work within a week on the first production to be released by the William S. Hart Producing Company," said Mr. Hart. "The story was written especially for me by C. Gardner Sullivan and will be supervised by Thomas H. Ince and released by him through Artcraft. All of my future productions will be released in this manner. It has taken me some time to effect my present happy alliance, and I am sure that under Mr. Ince's supervision and on the Artcraft program the greater portion of the public will have an opportunity to see my productions."

It was also learned that preparations are now well under way for the production of the initial Hart-Artcraft photoplay on the West Coast and that studio arrangements have been completed so that actual screening can be commenced promptly. The Hart-Ince-Sullivan combination in the presentation of a film play offers one of the most potent producing units ever conceived. In their respective branches of the industry this star, producer and author rank among the foremost in the motion picture world.

The wonderful popularity of William S. Hart is as a direct result of unusual merit as displayed in all of his previous screen efforts. Wherever motion pictures are shown in this and other countries his characterizations have met with the immediate approval and admiration of the amusement seeking public.

BURGER JOINS ADVERTISING AGENCY.

J. K. Burger, known from coast to coast as "Simon Le-gree" and "J. K.," leaves the motion picture industry to enter the advertising agency field, to specialize in the advertising of motion pictures. Mr. Burger has been identified in many responsible positions with the motion picture industry since its infancy. He has covered every large city in the United States for Pathe and International in the interest of sales promotion.

A thoroughly organized service department coupled with his long time knowledge of conditions applying to the film industry puts Mr. Burger in position to offer advertising assistance unique in this field. In his new capacity, as one of the factors in the E. T. Howard Company, Inc., one of the oldest advertising agencies in New York, Mr. Burger will be glad to see his many friends at 432 Fourth avenue. Phone Madison Square 4381. He will be at the other end of the line.

Wilbur Bates

WILBUR BATES, general publicity man for Paralta Plays, Inc., and the Bessie Barriscale and J. Warren Kerrigan producing companies, has had a most interesting career as a newspaper reporter and theatrical advertising man.

He is a native of Boston. He ran away from home when between thirteen and fourteen years of age. He obtained a job as office boy in a detective agency and in a few weeks became a full fledged "operative." When he was sixteen he joined the detective staff of the Massachusetts Society for the Prevention of Cruelty to Children. He began writing his experiences and soon attracted the attention of Charles B. Danforth, who gave him a position on the staff of the Boston Herald.



Wilbur Bates.

Mr. Bates' newspaper career was jammed full of exciting and sensational experiences. During his newspaper career he solved two big murder cases and several minor mysteries. After several years of sensational newspaper work Mr. Bates turned to the theatrical field. His first position with theatricals was advance man for "The Devil's Auction." Three years later he joined Liebler & Co., and did the press work for their first attraction—"The Royal Box."

The following season he exploited this firm's production of Hall Caine's "The Christian." This attraction proved the biggest financial success in the history of the American theater up to that time, creating a sensation in theatrical circles.

After a long New York run "The Christian" held the stage at the Boston Museum for fourteen weeks, with an advance sale constantly maintained above \$8,000, except during the last three weeks. The extraordinary success of "The Christian" was due to an intensive system of constant newspaper work (originated by Mr. Bates and put into practice for the first time with this attraction), beginning the first day of June prior to its first presentation in September, 1898.

In October, 1899, Mr. Bates joined Klaw & Erlanger as general representative and was the first newspaper man permanently employed "the year round" by any theatrical firm as general representative to do nation-wide publicity work. Beginning with the exploitation of "Ben Hur" in October, 1899, he remained with Klaw & Erlanger nearly ten years, covering all their attractions and theaters.

In May, 1908, he abandoned theatrical newspaper work and took up scientific publicity and special correspondence and continued in this field until he was engaged by David Wark Griffith in the exploitation of "Intolerance." In March last he accepted his present engagement with Paralta Plays.

Methods of creating and disseminating publicity which are now regarded by many as the results of "efficiency" of late formulation and adoption, were in practical operation in the offices of Klaw & Erlanger, under Mr. Bates' direction, eighteen years ago.

His experience of years of constant correspondence with dramatic and Sunday editors throughout the United States has given him a remarkably wide acquaintance among newspaper men, of whom hundreds are his personal friends.

SPENCE PROMOTED BY FOX.

Ralph H. Spence, formerly staff writer with the Mack Sennett forces, has been recently appointed assistant manager of the comedy department of the William Fox Hollywood studios. Mr. Spence left the Keystone studio two months ago to write comedy scenarios for Fox, and his promotion is evidence of the fact that he has succeeded in injecting several chuckles into Foxfilm comedies. In addition to writing scenarios Mr. Spence is writing subtitles.

New Film Fake Uncovered in Kansas

Proprietor Kuhn, of the Crystal Theater, Describes How a Smooth Young Man Raised \$25 in Ellis.

THE Moving Picture World has received from G. A. Kuhn, proprietor of the Crystal Theater and Airdome of Ellis, Kan., a complaint of the activities of a young man giving the name of George Ellis and purporting to represent the National Film Company of New York, Box No. 1478, New York City postoffice. For the information of other exhibitors we print a summary of the scheme as outlined by Mr. Kuhn. Five merchants of the town were induced to make a preliminary payment of \$5 and agreed to make a subsequent one of the same amount in order to advertise on the local screens various articles of commerce which were being sold by them. It was represented to them that the National Film Company was organized for the purpose of advertising goods of manufacturers, four of which were named.

Each one of the manufacturers was to have produced each week for thirty-two weeks a film of eighty feet in length. These were to be joined and shipped over a circuit and to be shown by the exhibitors, the film company to remunerate the latter and the exhibitors to be under no further expense. The \$10 the merchants were to pay was said to be for expressage.

Mr. Kuhn says he wrote the National Film Company seeking verification of the proposition, but that in two weeks' time he has received no answer. He adds that the five merchants have intimated they are willing to contribute \$25 apiece more if by so doing they may contribute to the restraint of the young man who said his name was Ellis.

The National Film Company is not listed in the New York City telephone directory. Box 1478, New York postoffice, is held by a reputable concern not in the film business.

At Leading Picture Theaters

Programs for the Week of July 15 at New York's Motion Picture Houses.

"Forbidden Paths" at the Strand.

SESSUE HAYAKAWA and Vivian Martin were seen at the Strand theater the week of July 15 in "Forbidden Paths," produced by Jesse L. Lasky, under the direction of Robert Thornby from an original story by Eve Unsell. The story concerns Mildred Thornton, a wealthy young American girl who becomes the ward of Sato, her father's Japanese partner upon her father's death. The co-stars are supported by a splendid cast including Tom Forman, James Neill and Carmen Phillips. An extra attraction was the first official and authentic pictures of Uncle Sam's troops training behind the firing lines in France. Another feature was "Strictly Business," O. Henry's famous story of theatrical life. An interesting educational feature was "The Manufacture of Printing Paper," showing the evolution from wood pulp to printing press.

The soloists were Grace Hoffman and Micha, violin.

"The Sawdust Ring" at the Rialto.

"The Sawdust Ring," the Triangle comedy-drama featuring Bessie Love, was shown at the Rialto. L. V. Jefferson, the author, and Paul Powell, the director, have gone to great lengths in giving the picture every conceivable touch of realism. The star is seen as a wistful little small town girl in whose blood the call of the sawdust ring is surging. "Shells and Shivers," a Vitagraph comedy, directed by Lawrence Semon; "Jamaica, the Land of Springs," a scenic picture of exceptional charm; and the Animated Magazine completed the picture program.

Signor Marion Rodolfo, Mlle. Madeleine D'Espinoy and Mr. Henry Berton were the soloists. Henry Herbert, of the late Sir Herbert Beerbohm Tree's company, declaimed "The Road to France," by Daniel M. Henderson, the poem which won the prize contest conducted by The National Arts Club of New York.

"The Lone Wolf" at the Broadway.

Louis Joseph Vance's absorbing novel, "The Lone Wolf," done into a well wrought screendrama by Herbert Brenon, is in the third week of its successful run at the Broadway theater.

Bill at the Eighty-First Street Theater.

At the Eighty-first Street theater the following pictures were shown: On Monday, Tuesday and Wednesday, Louise Glaum, in "A Strange Transgressor," and Jack Dillon in a lively Triangle comedy, "His Sudden Rival"; and on Thursday, Friday, Saturday and Sunday, Dorothy Dalton in "The Flame of the Yukon" and "The Dog Catcher" were the features.

Sheldon Lewis in "The Hidden Hand"

SHELDON LEWIS, well known and greatly hated the world over among serial fans for the excellent work he did as the "Iron Claw," the villain in the Pathe serial of the same name, despite his excellent villainies on the screen, objects to being called a villain. According to Mr. Lewis no man on the stage or on the screen is a hero or a villain—they are both characters and they are giving character studies of the parts assigned them.

"Perhaps it was the schooling I received in the old Daly theater," said Sheldon Lewis, who is a featured member of the cast in "The Hidden Hand," the Pathe serial which will be released sometime next fall, in which Miss Doris Kenyon is being starred.

"The old Daly theater was as much a dramatic school as it was a theater. In the company we all did character work—there were no heroes and no villains—no heroines and no vampires. It was continuous work for all of us to approach any way near to the high standard Mr. Daly had set and it was our endeavor to obtain his seal of approval on our work."

Mr. Lewis has the reputation of having played more parts on the legitimate stage than any other actor in America. These parts number above five hundred. In the halcyon days of stock in New York City, Mr. Lewis was a favorite. He supported Ada Rehan at Daly's theater in Shakespeare comedies such as "The Taming of the Shrew," and "As You Like It" and in Sheridan's "School for Scandal." After Mr. Daly's death he went on tour with Ada Rehan and played leads opposite that famous actress.

Mr. Lewis was a member of the company of the first endowed playhouse in America. This cast was assembled for the New theater in Chicago four years before the New York project became an accomplished fact.

Mr. Lewis is playing the part of Dr. Scorley in the mystery serial, "The Hidden Hand." His greatest screen parts have been the "Clutching Hand" in "The Exploits of Elaine," and the "Iron Claw" in the Pathe serial of the same name. His first screen work was in a Pathe production and he says it feels like home to work under a Pathe banner again.



Sheldon Lewis.

PATHE BUYS TWO LARGE SUBJECTS.

Florence Reed and Robert Warwick are two new Pathe stars as the result of the purchase by Pathe of "To-day," starring Florence Reed, and "The Mad Lover," starring Robert Warwick. "Today" was reviewed in the Moving Picture World on June 23.

J. A. Berst, vice president and general manager of Pathe, secured these pictures from Harry Rapf, the producer, after weeks of spirited bidding in which practically all the big distributing agents of the country participated. The checks that changed hands for these pictures represented a large sum.

"Today" and "The Mad Lover" will have a Broadway showing immediately, both these pictures having been booked by the Strand theater management. "The Mad Lover" will be shown the week of July 28 and "Today" at a later date.

Mr. Berst announces that the purchase of these superfeatures is one of a series of movies he is making to begin releasing, this fall, the highest grade feature program. He states that in accordance with the Pathe policy announced last spring he will have at least a dozen superfeatures of unsurpassed excellence ready for release on the Pathe all-star superfeature program of September 1.

Pathe Announces Work of Six Months

Over 27,000,000 Feet of Positive Film Issued in First Half of 1917—American House Thirteen Years Old.

THE output of positive film, printed and published in our two factories in Bound Brook and Jersey City, N. J., for the first six months of 1917 has been over 27,000,000 feet," announces J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. This is the first time that any an-



First Pathe American Studio, Jersey City, N. J.

nouncement has been made which would tend to show the vast output of the Pathe American factories. It is made on the occasion of the double anniversary of the founding of the Pathe American house and of Mr. Berst as its chief executive, of which the Pathe Exchange, Inc., is justly proud.

On July 18, 1904, Mr. Berst arrived in New York from Paris and established the American house of Pathe. From the small beginnings of a tiny office on Twenty-third street have sprung the fine offices on Forty-fifth street, occupying two floors of a modern office building, the thirty branch offices in the United States, the big factory at Bound Brook, N. J., and the studios in Jersey City. At the start Mr. Berst comprised the entire staff of his office. Today there are several thousands of persons on the payrolls of the Pathe Exchange and as many more depend upon the big house for their living, although not on the Pathe salary list. Here is a record of growth and achievement of which Mr. Berst may well be proud. Of the thirteen years only two were not spent in advancing Pathe's interests—1914 and 1915, in which years he held the office of president of the General Film Company, and later that of vice president and general manager of Selig. His entire business career of twenty-one years has been in the film business and of the twenty-one, nineteen have been with one concern—Pathe, doubtless a record.

The first six months of 1917 have shown a wider activity, a larger business and a healthier condition than any previous six months in the Pathe history. Not only is the quality of Pathe pictures higher than at any time in the past, but Mr. Berst has entirely done away with the old hit and miss methods that were once so characteristic of every film manufacturer and producer. The system under which the Pathe Exchange is now operated equals in efficiency that of any other large concern in any line of business. This efficiency is not only applied in the methods of the home offices, but also in the exchanges. The Pathe organization is today closely welded together, able, enthusiastic and loyal, and with

the tremendous "hitting power" that such a powerful and wealthy organization, directed with such intelligence must have.

The recent engagement of Mrs. Vernon Castle is illustrative of Mr. Berst's intention of building up the Pathe feature program to a point where every star on it is a box-office attraction. The acid test of box-office worth will in the future be applied to all featured players in Pathe pictures. With two different serial episodes each week, with a five or six-reel feature, with the Lonesome Luke comedies, the Comb-tone scenic and educational, with the famous Pathe colored scenic, with the Official Government War Pictures, with the International animated cartoons and the Hearst-Pathe News, the Pathe program is remarkably well balanced.

The board of governors of the Pathe Club, in honor of Mr. Berst's anniversary, gave him a dinner on July 18. It was not the ordinary "testimonial" dinner, but a mark of real affection on the part of the "boys" with whom Mr. Berst is in closest contact in his daily business life, for they have each and all found "the big boss" to be ever an exponent of the square deal.

Sherman Dines Trade Journalists

President of Newly-Formed Sherman Pictures Corporation Host at McAlpin Hotel.

HARRY A. SHERMAN, president of the newly-formed Sherman Pictures Corporation, was the host at a dinner given the motion picture trade journalists in the Hotel McAlpin on Tuesday, July 10. There were upwards of forty persons in attendance, including members of Mr. Sherman's organization. The affair was informal, and to state that the night was made by the host one long to be remembered is superfluous, because it is a known fact that wherever Harry Sherman is good fellowship follows in his wake.

In an informal address, Mr. Sherman told the gathered "blue-pencillers" of his contemplated plans. He said that he had come to New York and branched out into the state rights field in the East because New York had been his Mecca ever since he entered the picture business. He said that he was confident of success, mostly because of his confidence in the future of the state rights field. Briefly Mr. Sherman went over his past experiences, and with all due modesty, but with a just pride, said that all his ventures had been successful, and that he had always made money for the investors who were associated with him. He expressed himself as confident of the future success of the Sherman Pictures Corporation, whose first purchases are George Loane Tucker's "I Believe" and "The Land of the Rising Sun."

Beside Mr. Sherman and the representatives of the trade press there were in attendance at the dinner Edward O'Donnell and Milton Goldsmith, of Sherman Pictures Corporation, and H. H. Van Loan and Alfred Biggs, of Shepard and Van Loan.

NAZIMOVA WITH METRO.

Metro has signed Nazimova. The negotiations, which have been quietly under way for the past four weeks, culminated on Friday with the signing of a contract whereby the great stage and screen star is to appear exclusively in big productions by the Metro company. It is announced that Nazimova will be included in the star series pictures. The contract calls for a long series of big productions, and three of these have been already selected by Maxwell Karger, who will have general supervision of the Nazimova pictures. These will be big theme pictures from dramatic stories suitable for the emotional talents of Nazimova.



Pathe Studio, Jersey City, N. J.



Private Office of J. A. Berst.



Pathe Factory, Bound Brook, N. J.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Texas Exhibitors' Convention

Hold Biggest Meeting in History of Trade—S. L. Rothapfel Makes Address.

TEXAS exhibitors have declared for democracy. They intend to fight, in a wise way, the atrocities of autocratic censorship in that they are to be their own censors and not cause the story of a picture to suffer because of the whims of those who are egotistical enough to admit that they are mentally capable of judging whether the less fortunate (?) public shall be harmed by certain veins of friction in the way of motion pictures.

That just about sums up one of the decisions of the members of the Texas Amusement Managers' Association, which concluded the most successful series of sessions in the history of the organization held in Galveston on July 10. The convention was the most successful from the fact that it was more largely attended and that the delegates were there for business.

Presided over by E. H. Hulsey, owner of the most exclusive theaters in Waco, Dallas, Fort Worth, Houston and Galveston, the convention opened on Monday, July 9. Mr. Hulsey explained to the delegates, about one hundred in number, that the prime object of the meeting was to get the Texas exhibitors to "clean up" their own houses, instead of letting reformers attempt to do the work for them, thereby creating a higher standard of amusement for the patrons of their respective theaters.

"It is the intention of the Texas Amusement Managers' Association," said Mr. Hulsey, "to induce each theater manager to 'cut' the objectionable features or suggestive episodes from pictures that he shows, proving to the public that censorship is superfluous. We realize that indecency does not pay. A majority of theater patrons are opposed to it and no house can thrive by using improper films."

Mr. Hulsey explained that while there is no consistent demand for improper pictures it was to the interest of every exhibitor to guard against pandering to vulgar tastes, which inevitably would lead to the closing of the theater.

That the exhibitors of Texas stand for clean pictures was proven by the applause that greeted President Hulsey's remarks.

The formation of an adjustment board to dispose of controversies arising between exhibitors and film exchanges, for the protection of both, was authorized by the convention. The executive board of the organization will look after the inauguration of the work of the bureau, which is to be composed of two representatives of exhibitors, two from film exchanges and one disinterested party who will be chairman. The official headquarters of the adjustment board will be in Dallas.

Another important detail for the permanency of the association on a sound footing was the adoption, by unanimous vote, of a new constitution. According to the provisions of the new foundational laws, the president, vice-president and treasurer of the association are to be elected from the membership of the executive committee, which was elected in the following: E. H. Hulsey, Dallas-Galveston-Houston; W. J. Lytle, San Antonio; A. A. Chouteau, Dallas; C. J. Musselman, Paris; P. C. Levy, Fort Worth; Harry Van de Mark, Houston, and W. E. Weatherford, Dallas.

Provision is also made in the constitution for a vice-president in each senatorial district in Texas, a labor committee in each senatorial district, a legislative committee, a finance committee and an arbitration committee. The following vice-presidents were elected from their respective senatorial districts: Charles Kimball, McKinney; V. J. Grunder, Cuero; W. E. Box, San Antonio; Ben B. Lewis, El Paso; O. A. Englebrecht, Temple, and H. W. Coon, Amarillo.

A resolution thanking the labor organizations of the state for their co-operation in having certain legislation passed during the recent session of state law makers was adopted.

S. L. Rothapfel, president of the First National Exhibitors' Circuit and managing director of the famous Rialto theater in New York, made an address to the convention. He stated that more attention should be devoted to placing in front rank the character of the picture theater rather than placing too much emphasis on the picture, although stating that it was of first importance that good pictures be shown. Mr. Rothapfel further stated that exhibitors should set examples for their employees in neatness and courtesy toward the public that patronized their respective theaters.

A. A. Chouteau, district manager for the Interstate Amusement Company, with headquarters at Dallas, spoke about eliminating "white slave" scenes as well as scenes that implied improper actions behind stage between managers and performers. Mr. Chouteau stated that "stage door Johnny" scenes, which never exist in actuality, had a tendency to blacken the reputation of a house.

E. V. Richards, Jr., who recently opened the Strand theater at New Orleans, La., which is modeled after the New York Rialto theater, was introduced to the assemblage of exhibitors and managers. In a brief speech Mr. Richards outlined the fact, which he also strenuously advocated, that the organization should take steps to further every branch of the association.

Robert H. Campbell, Dallas, in his semi-annual report, told the members of the organization that the membership had increased. He stated that he desired to report again next

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

National League Convention and Exposition at Chicago.....July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

Virginia Exhibitors at Ocean View.....August 27, 28, 29

Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

session that the association's membership had increased. In explanation as to the formation of the First National Exhibitors' Circuit, E. H. Hulsey, who has jurisdiction over Texas, Oklahoma and Arkansas for the circuit, stated that it was brought about for the purpose of creating co-operation among the high-class theaters of the country and to secure for one another the very highest class pictures.

"In securing the Chaplin contract," stated Mr. Hulsey, "we bid against a concern that outbid us \$200,000, but Mr. Chaplin awarded his services to us because he realized that by placing the business in our hands his productions would be shown only in the very best class of houses and that we would not rush him in making his pictures, to the extent of injuring the details of the production.

"I wish to state that the Chaplin pictures will be of two and three reels in length and that every bit of vulgarity will positively be eliminated."

The next convention of the Texas Amusement Managers' Association will be held in Dallas. This was unanimously decided upon by the delegates who pledged themselves to exert their every energy in making the next meeting, which will convene on December 10, 1917, even more successful than the Galveston meeting.

To insure proper attention to every detail toward the success of the Dallas convention the following official committees were appointed:

Entertainment—S. T. McDonald, Galveston; Paul Barraco, Houston; Harry Van de Mark, Houston.

Finance—P. C. Levy, Fort Worth; W. E. Weatherford, Dallas; O. A. Englebrecht, Temple; Will Batsell, Sherman; Karl Hoblitzelle, Dallas.

Permanent Organization—W. J. Lytle, San Antonio; L. M. Ridout, Denison; J. J. Hegman, Austin; W. L. Sachtleben, Houston; C. J. Musselman, Paris.

Constitution and By-Laws—Ben B. Lewis, El Paso; J. P. Everett, Waco; Ed Raymond, San Antonio; V. J. Grunder, Cuero; W. F. Box, San Antonio.

Grievances—F. Gale Wallace, Austin; M. Wicks, Houston; M. L. Lavine, Corsicana; John Seyeg, Ennis.

Labor—W. O. Williams, San Marcos; W. F. Sonnemon, Waco; J. F. Green, Cleburne; Leon S. Gohlman, Dallas; Charles W. E. McCormick, Austin; David Bernbaum, Dallas; Theodore Polomankos, Houston; W. E. Weatherford, Dallas.

Officers' Reports—R. H. Campbell, Dallas; H. G. Cotter, Fort Worth; Chappie M. McFarland, Houston; W. A. Stuckert, Brenham.

Boston After Next Year's Convention

Committee of Representative New England Film Men Going Strong on Advantages of Beantown.

BOSTON is making a hot fight for the honor of entertaining the exhibitors in 1918. It wants the convention and exposition for Beantown. When Boston wants a thing it just "nacherly" goes out and gets it. At least, that has been the invariable rule with the picture men in the New England capital.

For the last few weeks a committee of representative motion picture exhibitors and film men have been stirring up things in the Hub. They have been telling exhibitors in other states the advantages of Boston as an exposition city, especially in the summer time. They have issued circulars and they have put out a booklet that is the real thing as an accelerator. The latter contains twenty-four pages and cover. When it is opened it bears a shape that will bring tears to the eyes of expatriated New Englanders—that of the old family beanpot. Strung on the velvet binding cord is a large bean.

Lest the psychology of these purely gastronomic arguments be lacking in convincingness, the pages set forth in print and in halftones many of Boston's attractions. On the first page is this announcement:

"Boosters Booming Boston—An organization of representative men of the New England photoplay interests (members of the Motion Picture Exhibitors' League of America) extend a cordial invitation to the Motion Picture Exhibitors' League of America, the National Association of the Motion Picture Industry, the National Association of Motion Picture Engineers and the Film Clubs of America to hold their annual conventions and the 1918 Movie Exposition at Boston in July, 1918."

The officers of the Boosters are: P. F. Lydon, chairman; B. H. Cornell, vice-chairman; N. H. Gordon, treasurer, and A. Somerby, secretary. Sam Grant is chairman of the publicity committee and he is assisted by J. A. Di Pesa and L. Dadmun. The other Boosters are: H. Asher, A. S. Black, C. H. Bean, H. F. Campbell, J. M. Casey, E. Golden, A. Goodside, E. R. Gregory, C. W. Hodgdon, E. H. Horstmann,

F. J. Howard, B. J. Kaplan, L. S. Levin, J. Lourie, M. J. Lydon, R. D. Marson, L. B. Mayer, M. Mitchel, S. M. Moscow, H. G. Segal, W. B. Sproule, A. F. Washburn, H. I. Wasserman.

The party left Boston at 10 o'clock on Sunday morning and arrived in Chicago at 11.50 Monday noon. It was planned to leave Chicago Thursday midnight for Detroit, spending the day in the latter city and taking the boat for Buffalo at 5 o'clock in the afternoon. Saturday will be spent at Niagara Falls. Saturday midnight the Yankees take the train for Albany, thence proceeding to New York by boat. Monday evening the start will be made for home, by way of the all-water route—meaning, of course, Long Island Sound.

Louisiana League Meeting

First State Convention at New Orleans on July 4 Is Big Success.

THE first state convention of the Motion Picture Exhibitors' League of Louisiana was held in New Orleans on July 4 and it was an exceptionally well-attended meeting. No less surprising than the very good attendance was the enthusiastic spirit that characterized all of the deliberations of the body. It is true there was but one business session of the body, but the prime purpose of the convention was to effect a sort of get-together sentiment and to impress upon every exhibitor in the state the supreme importance of forming and maintaining an organization that shall be powerful and efficient. There were no dull moments in the convention nor during the sojourn of the visitors. Upon the arrival of the delegates and visitors they were registered at the convention headquarters in the Grunewald Hotel, provided with badges and turned over to the care of the committees of local exhibitors who made it a point to see that none of the visitors became lonesome.

At noon a business session was held at which the names of many of the leading exhibitors of the state were added to the rolls and each member, old or new, promised to make himself a committee of one to secure at least one new member to the League. The membership roster would have been still further augmented had the convention been held on almost any other date, had such a thing been regarded as advisable. On July 4 nearly all of the exhibitors had arranged special programs for their theaters and many of the proprietors of the larger theaters felt that it was not a wise business move to be absent from home on that day. However, the circumstances made this date desirable, one of which circumstances was the formal opening of the magnificent new Strand theater under the personal direction of S. L. Rothapel of the Rialto theater in New York. Louisiana exhibitors expected to secure valuable pointers from the opening of the Strand theater and they also wanted to hear what one of the most successful exhibitors in the country might have to say to them.

An elaborate luncheon was served in the Green Room of the Grunewald Hotel after the business meeting at which talks were made by S. L. Rothapel, of the Rialto theater, New York; E. V. Richards, general manager of the Saenger Amusement company; Al G. Shear, of the Sobel-Richards-Shear Enterprises; N. E. Thatcher, motion picture editor of the Times-Picayune; Mrs. J. E. Lansing, chairman of the motion picture committee of the City Federation of Women's Clubs, and others. A storm prevented the automobile ride about the city, but in the evening the members and visitors were entertained by the Saenger Amusement company at a special performance in the South's most beautiful theater. At this performance a feature motion picture reel, made at noon by the Harcol Film company, showing all of the visitors in parade was shown, and the evening ended most auspiciously.

The officers of the Louisiana League are A. G. Gugel, president; N. I. Ehrlich, first vice-president; R. J. Burnett, second vice president; B. F. Brennan, secretary; and L. J. Yarrat, treasurer. The matter of selecting a delegate to the Motion Picture Interests Convention in Chicago was carried over to the regular meeting of the League, which was held on the first Tuesday in the month.

LEVINE SAYS HE'S UNPLEDGED.

Brooklyn, N. Y., July 13, 1917.

Editor, Moving Picture World,

Dear Sir: The following item appears in the July 21st issue of the Exhibitors' Herald: "New York is divided in its choice, with Levine and Trigger leading the opposition against Ochs."

As I will be unable to get a contradiction in the columns

of that paper in time to reach the convention, I ask you to give prominence to this letter. The statement published in Exhibitors' Herald is entirely unauthorized and without foundation on fact. I am going to Chicago with an open mind, and with the intention of giving the man whom I believe to be the best man for the position my support, with my present inclination favoring Lee A. Ochs.

Yours very truly,

LOUIS L. LEVINE.

Woods Engaged by Famous Players-Lasky

Former Supervisor of Production of Fine Arts Studios to Be Stationed at Pacific Coast Studios.

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, who is in active charge of all the producing activities of the concern, last week announced through the New York Paramount offices that Frank E. Woods has been engaged as general manager of productions of the Lasky Company under Director General Cecil De Mille. Mr. Woods is the author of the original scenario of "The Birth of a Nation" and was former general manager for D. W. Griffith and supervisor of productions of the Fine Arts Studios.

Mr. Lasky in his announcement, which was wired to the New York office from Hollywood, stated that owing to the increased size of the Lasky studio, it is the desire of that organization to have the most capable men of the motion picture industry in official capacities. "Mr. Woods," says Mr. Lasky, "will have complete charge of the story from the time it is passed from the reader until it is ready to be released on the Paramount program. He will work directly with the writers and directors. This relieves some of the burden from the shoulders of Milton E. Homan, who still retains the position of Studio General Manager and it does not affect the department of Fred Kley as Production Business Manager.

Gretchen Hartman

THEY say an actress is born and not made. This maxim is preeminently true of Gretchen Hartman, star in Ivan's "Married in Name Only." At the age of six Miss Hartman appeared in Ibsen's "Little Eyolf" as little Eyolf. Ibsen's remarkable play was the despair of theatrical managers. Whence procure a child so young yet possessing the artistry necessary to portray the title role?—for they who know, or even heard, of Ibsen, are aware of the difficulties confronted by those chosen to play the characters of that gigantic genius. Gretchen Hartman solved the problem, and it is no wonder that thereafter we find her playing in plays where special efforts were necessary. In the title role of Victor Hugo's "Cossette," she ravished the hearts of the audience, and as Mary Jane in "Mary Jane," one of the



Gretchen Hartman in "Married in Name Only."

big Broadway successes, playing continuously for two years on Broadway, she took the city by storm.

In "Married in Name Only" Gretchen Hartman has a play after her own heart. The tremendous situations demand all of one's power. The battles of emotion depicted are of such raging force that only an artist who knows how to abandon all of herself to her work could do justice to the part. Gretchen Hartman, the woman in "Married in Name

Only," accomplishes all that is expected from her. To use the words of Edmund Lawrence, who directed the picture, "she is all there."

"Little American" Wins

Major Funkhouser is Overruled by Judge and Jury in Chicago Court and Paramount Picture Will Be Shown.

Late on the evening of Saturday, July 14, the jury in Judge Sabath's court in Chicago, which had been hearing testimony in the action brought by the Paramount Corporation to have the ban against "The Little American" placed upon its showing by Major Funkhouser removed, brought in a verdict favorable to the picture.

Judge Sabath issued the necessary writ permitting the showing of the picture and, when the attorneys for Funkhouser made a motion for new trial, the Judge also delayed the hearing of that appeal so that nothing should prevent the Chicago public from seeing the picture.

There were no provisos—recommendations for cut-outs—in the jury's verdict; the picture will be shown in its entirety.

BUNN SOME FIRE FIGHTER.

Pathe's Chicago Manager Has Business Going Within Twenty-four Hours After Conflagration.

THE recent fire in Pathe's Chicago office, in which all films and advertising matter not in transit were destroyed, has proven the great efficiency of the Pathe organization, and due to that, Manager C. W. Bunn and his force resumed business within twenty-four hours, almost as if nothing had happened.

Pathe service proved equal to the emergency, and under the careful direction of the home office films were rushed to Chicago from St. Louis, New York, Philadelphia, Boston, Cincinnati, Detroit, Milwaukee, Cleveland, Indianapolis, Minneapolis, and Pathe pictures were presented on the screen of Chicago and throughout the territory as usual.

The "Tank" film was among those which escaped injury, and through strenuous co-operation, prints not only of "The Tanks," but of the other picture, filled all but twenty bookings out of the hundreds made in the Chicago territory, those missed being of the smaller single reels.

The first thing Manager Bunn did was to wire the home office and then the neighboring branches, asking them to remain open so as to be of whatever assistance was possible.

J. A. Berst, vice-president and general manager, immediately left New York for Chicago to see that all requirements be met without any delay, leaving Manager Werkmeister and Assistant Manager Allers, of the export and trading department, to direct the movement of the film. The result was that: Indianapolis rushed pictures by automobile, Milwaukee also got film to the Chicago office before the smoke had cleared away, and other branches, able to make good train connections, jumped in to fill the gap, taking over for the moment parts of the Chicago territory.

"Every one worked like Trojans, and the result of this co-operation was complete recovery inside of twelve hours," said Mr. Berst on his return to his desk.

The most serious aspect of the fire is that there is rumor that it was of incendiary origin. Practically every exchange manager of Chicago has received letters of late threatening explosions and fire unless certain employees of the exchanges, including inspectors and packers, were unionized.

When the fire broke out, about 3 o'clock Sunday morning, there were four employees at work in the exchange. They heard a noise as of something dropping in the film vaults, and several explosions resulted. One of the steel doors of the concrete vaults was blown out, and flames spurted forth. The detonations were heard throughout the locality, and guests in neighboring hotels were frightened.

Manager C. W. Bunn proved himself to be an unusually cool headed executive in the face of the destruction of his film supply. Chief Booker Anderson did superhuman work to satisfy all customers. Manager Bunn stated that he has been connected with several other organizations, and that in none of them could he have expected so quick, friendly and efficient a response from branches of other territories. "I'll tell you there is a real business man," said the manager of another film exchange in the building who witnessed the whole affair. "Bunn set to work like a veteran general getting his forces together and meeting the hundred situations which arose after the fire. He had everything moving like clockwork from the start to the finish, and he was the coolest man in the building all the time. He deserves a lot of credit for the way he has pulled the exchange out of the emergency."

Chicago News Letter

By JAS. S. McQUADE



"The Little American" on Trial

All the Week Occupied in the Superior Court, Judge Sabath Presiding, Where the Case Will Be Decided by a Jury.

CHARLES P. SCHWARTZ, attorney for Paramount, filed a mandamus suit against the city of Chicago, Thursday, July 5, to compel the issuance of a permit for the presentation of "The Little American" in the city. The case came up in the Superior Court, Judge Sabath presiding, on Tuesday, July 10, and was set for trial the following day. The entire session was devoted to the question of the selection of a jury and the case was continued until Thursday, July 12.

Major Funkhouser and his attorney, Corporation Counsel John Ayres, strenuously opposed the questioning of the members of the jury by opposing counsel, who wished to prove their fitness to serve; but Judge Sabath ruled that since the United States was at war with Germany, the counsel for Arcraft were within their rights in questioning the jury panel as to their sympathies before the war and at the present time.

Nearly the whole of Thursday's session was taken up by the selection of the jury, which was completed late in the afternoon.

Testimony given by Paul Shorey, professor of Greek in the University of Chicago, who, with many others, had seen "The Little American" at a private showing in the Studebaker, Monday, July 9, served to show that the exhibition of the picture in Chicago would have no tendency to break the peace.

"This picture would not create among Americans any unfavorable impression of Germans living in this country or of German-Americans loyal to the United States," said Professor Shorey. "I saw nothing in the picture, to my great surprise, which could possibly offend any loyal German-American."

To the suggestion of counsel for Arcraft, made sometime Thursday, that the picture should be shown in the courtroom for the benefit of the jury, Major Funkhouser immediately objected on the ground that it would be a violation of the city ordinances. It is understood, however, that Judge Sabath would arrange to have the jury see the picture sometime Friday, July 13, when the case, most probably, will be decided.

Chicago is angry over the autocratic part played by Major Funkhouser in this case. The following communication from a reader of the Tribune, which appeared in that paper July 10, is an illustration:

Who is this Funkhouser person? Upon what meat hath this Germanic film censor fed that he hath grown so puffy that his clothes don't fit him? He should be taken up on a high hill, all by himself, and given certain information that might be of benefit to him. He should gently be told that he is living in the great American city of Chicago, not "the sixth German city of the world." As a matter of fact, Herr Funkhouser should be deported and compelled to join Schaufhausen and that gang of spies sent back to Wilhelmstrasse a few days ago by President Wilson. Funkhouser's proper place is with the Kaiser in Berlin, or behind the towering walls of the castle of Vonderlinkinstaufenhelm. A has, also nix on Funkhouser. Get thee to a nunnery. Du bist already ausgespielt, also verboten.

"Parentage," a Success at the Colonial.

"Parentage" has been in high vogue at the Colonial for its first week, and it will continue its run until Saturday, July 21. It has received excellent commendations from the photoplay critics of the Chicago dailies.

Kitty Kelly in the Examiner says: "That there is a high art of filming is indisputably proven by this serious, earnest, humorous, purposeful human document."

"It is fundamentally a purpose film, but handled in so artistic a manner that it seems the good fiction which we look upon as a mirror reflecting the life we know. It is really a holding of the mirror up to nature—some carefully selected nature which reflects the images desired."

Louella O. Parsons writes in the Herald: "'Parentage' is a picture of human beings and natural events. It is a series

of real happenings, played by genuine people, whose types are so unquestionably good we seem to be glimpsing a page from the book of life rather than looking at a moving picture.

"There is a gigantic sermon in 'Parentage,' but so deftly and skillfully is the sermonizing done we are absorbing a lesson and at the same time being pleasantly entertained."

A Lesson on Economy by George Kleine.

The following circular letter, recently mailed from George Kleine's office in Chicago to all employees throughout the country, will be valuable to every reader interested in economy, as it is applicable to every case where saving can be practised:

Ladies and gentlemen, this is a lesson in economy:

A saving of \$1 per day in each of twenty-four offices equals \$7,488 per annum, counting six days per week, fifty-two weeks in the year. Figuring interest at 5 per cent, this equals the interest on \$150,000.

Two dollars saved in each office, per day, equals the interest on \$300,000.

Three dollars per office, per day, equals the interest on \$450,000.

Six dollars and sixty-seven cents saved by each office daily will give us the interest on an investment of \$1,000,000 at 5 per cent.

Six dollars and sixty-seven cents saved daily by each office would nearly equal the income from \$1,500,000 in Liberty Bonds.

Preach this to our employees for their own and our good. The same principle applies to their own affairs. For instance:

A man earning \$25 weekly is receiving the same income as the man who has retired from business with a capital of \$35,000 and invested it in Liberty Bonds.

State Rights to "The Crisis" Now for Sale in Choice Western Territory.

Edward Nelson, president, and David H. Beecher, vice president of Sherman-Elliott Co., Inc., Minneapolis, were in the city Wednesday and Thursday, last week. They are now selling state rights for "The Crisis" in Western territory, in which they originally intended to present the picture themselves as, owing to pressure of other arrangements, they have been obliged to change their original plans.

The territory in question includes Wisconsin, Minnesota, North and South Dakota, Washington, Montana, Idaho, Oklahoma, Arkansas, Texas, Iowa, Nebraska, Kansas, Colorado, Utah, New Mexico and Wyoming.

"The Crisis" is making a remarkable run in which it is now being exhibited, and exhibitors report extraordinary business.

All communications regarding the state rights in the territory for sale should be addressed to Edward Nelson, president Sherman-Elliott Company, 854 McKnight building, Minneapolis.

Chicago Film Brevities.

George Berg, who filled the position of bookkeeper and auditor with George Kleine for many years, has formed the Amalgamated Film Service. He moved into his new office in Room 608, Schiller building, last week. Mr. Berg at one time was also a state rights representative for Mutual in this city, and afterward became manager of the City Hall Square branch of the General Film Co., this city. Mr. Berg informs me that he will handle one- and two-reel comedy features only, and will make a specialty of educational films.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Co., forwarded me last week a handsomely framed mat, which shows cut insets of the various departments in his fine studio and plant. This is an ideal advertisement, as it shows, without any fear of misunderstanding, just what the Rothacker plant and studios are, and how inclusive they are.

A delegation of students from the School of Commerce and Administration of the University of Chicago, recently visited the Rothacker plant under the direction of Professor N. W. Barnes. The students were shown every detail of film manufacturing and were also treated to a showing of a

special series of educational and advertising films, which was accompanied by an interesting lecture.

* * *

Mr. and Mrs. Samuel S. Hutchinson returned to Chicago last week, after an auto trip to the East, in which 5,000 miles were covered in three weeks. From personal investigations made in the Eastern states, Mr. Hutchinson is impressed that the film business is in very good shape. He found that feature pictures were booking readily, and that box-offices were doing well, as a rule. Mr. Hutchinson speaks glowingly of the success of Billy Russell in American-made features, and states also that Mary Miles Minter is not only keeping her pace, but is gaining in popularity. He also announced a very satisfactory outlook for the coming Juliette Day features. Mr. Hutchinson will leave for Santa Barbara in a few days.

* * *

The Lincoln Square theater, Decatur, Ill., was opened July 4th. This fine, modern house seats 1,400 people and cost, according to information received, nearly \$200,000. It is located on the Circle, in the heart of the city and is within easy access from all stations. The theater has been built thoroughly fireproof and it can boast of one of the most modern ventilating systems, the air being thoroughly washed as it enters the house. The screen has a beautiful scenic setting painted by Eugene Cox, of Chicago. A well selected orchestra plays the music accompanying the pictures and the most polite service is rendered patrons by a well trained staff of ushers. Nate Erbert, formerly one of the owners as well as manager of the Bischer theater, Danville, Ill., is manager of the Lincoln Square. Manager Erbert writes that he would like to hear from other photoplay theaters of the same prestige and standing as the Lincoln Square.

* * *

Lew Fields, well known stage star, began work last week in the Selig Chicago studios under the direction of J. A. Richmond. The name of the play now being filmed is withheld for the present, but it is known that the character in which Mr. Fields appears affords him fine opportunities in artistic character delineation. Wm. N. Selig has furnished a talented supporting company for Mr. Fields.

* * *

Fred C. Aiken, now busily engaged in the state rights field for the Selig Polyscope Co., is spending a portion of every day in the offices of the Edmund M. Allen Film Corporation, at 29 S. LaSalle street. He was recently appointed general manager of the concern. Mr. Aiken is now planning an elaborate booking and publicity campaign in eight states for "The Garden of Allah," and it promises well for the success of the company that a man of Mr. Aiken's ripe experience and knowledge of the business is at the helm.

* * *

After a very successful run of three weeks at Orchestra Hall, "The Tanks at the Battle of the Ancre" was succeeded by Pathe's "Les Miserables" on Sunday, July 15. This great feature film had a phenomenal run at Orchestra Hall about four years ago, when it ran about two months to splendid business. William Sievers, manager of the New Grand Central theater, St. Louis, exploited the picture, having purchased the state rights for a certain period, for the states of Illinois and Missouri. Mr. Sievers netted over \$18,000 on that occasion.

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H. C. Allen, president of the Peter Pan Film Corporation, of New York, was in Chicago the latter part of the week arranging for the consolidation of his company and the Toyland Corporation.

* * *

One hundred "four-minute" men have been delivering addresses from the stages of moving picture theaters in Chicago all this week on the subject of "Food Conservation." It is understood that 3,000 speakers are operating at the present time, in a similar manner, in all sections of the country, under the direction of the Government Committee on Public Information. The plan is to take up a new subject each week, explaining the Government's war policies and urging the observance of recommendations which the Government has sanctioned for promoting national efficiency during the war.

* * *

"Birth," produced by Alfred Warman, after being denied a permit by Major Funkhouser, was given a hearing in the Superior Court before Judge Sullivan, the cause being tried before a jury, which sustained the ruling of Censor Funkhouser. A new hearing was then applied for and was refused, but a motion for an appeal was granted the opposing counsel.

Anita King made a trip from California to this city by automobile, and arrived Monday morning, July 9. Miss King will remain here until the Exposition, where she will appear July 16 with other stars.

* * *

Wm. A. Brady sent a telegram to Aaron J. Jones last week, inviting him to serve as a member of the war co-operation committee of the National Association of the Motion Picture Industry, as suggested by President Wilson. Mr. Jones accepted, and will represent the state of Illinois.

* * *

Lillian Walker accompanied by Lester Parks, vice-president of the Ogden Film Corporation, for which the well-known player is now working, made a brief stopover between trains in this city, Friday, July 6, on her way to New York. Miss Walker will return to Chicago to appear at the Exposition with a number of prominent stars, Monday, July 16.

* * *

Jones, Linick & Schaefer have signed a contract with the Goldwyn Pictures Corporation through F. M. Brockell, Chicago manager of the company, for the first-run showing of the company's product in the "Loop."

* * *

Ben W. Beadell, who for nearly three years has been Chicago representative in the distributing field for Essanay, was recently appointed special representative of the Edmund M. Allen Film Corporation by Fred C. Aiken, general manager of the company. Mr. Beadell will be solely interested for the present in the exploitation of "The Garden of Allah," in the territory for which state rights have been purchased by the Edmund M. Allen Film Corporation. Mr. Beadell is well fitted, both by experience, acquaintance and a sound knowledge of the business, for the position.

Alice LaMont

A NEW motion picture star has burst upon the firmament, securely backed by her own company, guaranteed to establish her in what her friends believe to be her proper position in Screenland. Alice LaMont is the young lady's name—for she is but twenty-three years of age and quite comely, as the accompanying engraving shows. Heretofore Miss LaMont

has played ingenue leads in stock companies on the Pacific coast. In pictures she has appeared with William S. Hart, under the direction of Richard E. Garrick and Eddie Lawrence. In both stock and pictures she is said to have registered no small measure of success.

Miss LaMont is dark in complexion and admirably fitted to depict Latin types; she is also quite versatile. It is the intention of her backers to star her in a company bearing her own name, the LaMont Feature Film Company, Inc., the brand being known as LaMont Features.

The officers of the new company are Clyde Colt, president and general manager; George Hansen, secretary and treasurer.

These officers with



Alice LaMont.

Miss LaMont constitute the board of directors. The offices of the company are at 119 West 42d street, New York, occupying the entire floor.

It is the purpose of the new company to surround Miss LaMont with capable support and to select stories of clean character for screen production.

LARRY TRIMBLE A GOLDWYN DIRECTOR.

Larry Trimble, who recently produced "The Auction Block," a Rex Beach story, has joined the Goldwyn directorial corps.

News of Los Angeles and Vicinity

By G. P. HARLEMAN



Lasky Completes Coast to Coast Jaunt

Vice-President of Producing Corporation Arrives in Los Angeles After Strenuous Auto Trip from New York.

SUNBURNED and with hands seared from continual driving, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, has completed his trans-continental trip. The journey was made in a specially built roadster, and Mr. Lasky was accompanied by George Mosser, general manager for Oliver Morosco, and a driver.

Before leaving New York Mr. Lasky made a wager that he would drive the car all the way across the continent without help. Immediately upon his arrival at the studio, Mr. Lasky collected from Mack Sennett a check for \$500, which was turned over to the Red Cross Committee at Hollywood.

Mr. Lasky, upon his inspection of the studio, was pleased with the improvement made during his absence, and predicted that still greater improvement will be shown within the next six months in the producing end.

Mrs. Lasky has been on the coast for about a month and has in that time seen to the renovation of the new Lasky home. Now that they are comfortably situated Mr. Lasky intends to stay at least two months at the West Coast studio.

More Land for Culver City

Announcement Is Made That All Productions Will in Future Be Filmed on West Coast.

THE executives in charge of Triangle's Culver City, E. H. Patterson and O. L. Cellars, announce that they have purchased sixteen acres adjoining the studio to be used for additional stages, so that eventually this organization will be able to house many producing companies. They state that this move presages the concentration of all Triangle producing activities at Culver City.

Marine Returns from Santa Barbara.

Manager M. Phillip Hansen, of the Marine Film Company, returned from the Santa Barbara Islands this week, with his players, consisting of the star, Tyrone Power; Frances Burnham, Gypsy Abott, Jay Belasco, John Oaker and Director Henry Otto. Mr. Hansen stated that he was very well satisfied with the results achieved by Director Otto, and that he believes the feature entitled "Lorelei of the Sea" will be even a greater hit than Mr. Otto's production of similar type, "Undine." Apart from the fine work of Tyrone Power and other artists, some especially artistic effects have been obtained with the bevy of beautiful girls who acted as nymphs of the sea. We are informed that the production, which was written by Richard Willis, will be released upon completion as a state rights feature.

Ince Arrives in Los Angeles.

THOS H. INCE, who recently announced his affiliation with the Arcraft and Paramount Programs, arrived in Los Angeles last week, and immediately plunged into the work of installing his forces in the old Biograph studio at Pico and Georgia streets, which Mr. Ince has leased for the use of his companies, until such time as his new studio plant is completed.

A group of his co-workers tendered Mr. Ince a banquet upon his arrival here, among whom were William S. Hart, Mr. and Mrs. E. H. Allen, Miss Enid Bennett, Charles Ray, Miss Mary Harte, Victor Schertzinger, Mr. and Mrs. C. Gardner Sullivan, Melbourne MacDowell, Miss Sylvia Bremmer, Miss Marjorie Bennett, Jack Livingston, Robert McKim, and about twenty-five others.

Ella Hall to Marry Emory Johnson.

The announcement is made by Miss Ella Hall, the petite star of the Universal Film Company, that she is to wed Emory Johnson, one of the leading men of that organization, who has been playing leads opposite Miss Hall in many productions. Miss Hall is widely known through her work in Bluebird photoplays.

Los Angeles Brevities.

Under the direction of William Bertram, Baby Marie Osborne is busily engaged at the Horsley studios in smiling her way through an entirely pleasing tangle, "Baby Pulls the Strings," produced by the Lasalida Films, Inc., for the Pathe program.

* * *

Frederick Vroom has been signed by David Horsley to direct forthcoming five-reel pictures. Mr. Vroom's dramatic career opened in 1885, when he played with Barrett and Booth in Shakespearean dramas. In 1890 he left the stage, journeyed to Alaska and entered into mining. He returned to the United States in 1910, when he joined the Thalhouser Company at New Rochelle.

* * *

Lorimer Johnston has been engaged by David Horsley to direct the Crane Wilbur productions. Mr. Johnson will be assisted by Carl Stearns Clancy.

* * *

The Helen Holmes Company this week began the production of the third episode of their serial, "The Lost Express." It is to be "The Wreck at the Crossing," and, while it will possess all the melodramatic thrills that have characterized previous Signal railroad serials, there is also present a strong thread of humor which removes it to a certain extent from what has generally come to be expected of Helen Holmes productions.

* * *

Through Doubleday-Page and the Little-Brown publishing companies J. P. McGowan is negotiating for the purchase of several novels for possible future production. It is unlikely any attempt will be made to produce any one of them until after the completion of "The Lost Express."

* * *

To aid the Red Cross Mary Pickford has arranged to be the hostess at a dance to be given at the Midwick Country Club in Pasadena. Only 500 couples have been invited and the charge will be \$10 a couple. Little Mary has recently bought 10,000 photographs which she is now autographing to be sold for the benefit of the Red Cross. Her production of "Rebecca of Sunnybrook Farm" is rapidly nearing completion.

* * *

Wallace Reil has been granted a few days vacation before he resumes work as leading man for Geraldine Farrar in her forthcoming production for the Arcraft Program.

* * *

Theodore Roberts' ambition was too great for his physical strength, and in consequence the grand old man of the Lasky studio has been confined to his home. In spite of all advice Mr. Roberts insisted upon training with the Lasky Home Guard, participating in every drill. A recent skirmish at the ranch on a sultry day was too much for him, however, and he was transferred to less arduous duties.

* * *

Julian Eltinge, feminine impersonator, is now having his first tilt with the moving picture camera under the direction of Donald Crisp.

* * *

At the Christie studios Director Al E. Christie has completed a comedy revolving around the national game and the difficulties encountered by a clerk who feigns illness in order to spend an afternoon at the ball park. The leading roles are taken by Margaret Gibson and James Harrison, while the supporting company includes Ethel Lynne, Eddie Gribbon and Harvey Rattenberry.

Director Christie is at work on another one-reeler entitled "As in Days of Old," a dream picture involving the use of medieval settings and the clanking costumes of the middle

ages. This comedy features Betty Compson and James Harrison, with Eddie Gribbon prominent in the support.

* * *

On the afternoon of July 4 Miss Dorothy Phillips, of Bluebird, presented a silk battle flag, the gift of the motion picture people, to Colonel Charles F. Hutchins of the Seventh California Infantry, the presentation taking place at Edendale. Many officers of the regiment and several hundred film folks were present.

* * *

"The Greater Sacrifice," a five-reel drama dealing with the American Secret Service and international intrigue, is nearing its completion at Universal City under the direction of Francis Ford, who also plays one of the principal roles, with Duke Worne, Mac Gaston, Beatrice Van and William Horne in the cast. Jessie Love wrote the story, and the film version was prepared by William Parker, of the Universal scenario staff.

* * *

Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson are the principal players in "The Gray Ghost," the thirty-reel serial being filmed at Universal City by Director Stuart Paton. The tenth episode is under production at the present time. The film version was prepared from the novel, "Loot."

* * *

Harry Carey, the Universal "western" actor, is playing the principal role in a five-reel drama being filmed by Director Jack Ford. The story was written by George Hively of the Universal scenario staff and is entitled "The Round-Up." Carey is supported by Edith Sterling and many of the cowboys.

* * *

Dorothy Phillips' next Bluebird will be "Bondage," a five-reel drama, which is under production at the Bluebird studios by Ida May Park. William Stowell plays opposite, and the supporting cast includes Jean Porter, Gretchen Lederer, Eugene Owen and J. B. McLaughlin.

* * *

Miss Peggy Custer, one of the actresses at Universal City, was married at San Diego a month ago. The news of the wedding has just leaked out. Miss Custer that was and who now is Mrs. Jack Mackenzie, is a grand niece of the late General Custer. She has appeared in many motion pictures during the past two years. Mr. Mackenzie is a camera operator and has had a wide experience in this country and abroad.

* * *

"Bitter Sweet" is the title of a five-reel drama under production at the Bluebird studios by Director Harry Solter. The story features Ella Hall, who enacts a dual role, that of a mother and sixteen years later that of a daughter. The story was written by J. Grubb Alexander and Fred Myton of the Bluebird staff.

* * *

Universal Director Craig Hutchinson is filming "Max Comes from the West" in one reel. This is another of the Max Asher comedies, with Max in the title role. Gladys Tennyson plays opposite. The story was written by R. A. Dillon of Universal.

* * *

Director Jack Wells is filming the tenth chapter of "The Perils of the Secret Service," in which Kingsley Benedict plays the featured role throughout the Universal serial. In this chapter Claire Du Brey, M. K. Wilson and Clyde Benson support Benedict.

* * *

Grace Helen Bailey's story, "Sirens of the Sea," is nearing its completion at Santa Cruz Island, off the Coast of California, under the direction of Bluebird Director Allen J. Holubar, who also prepared the screen version. The principal roles in the production are played by Louise Lovely, Jack Mulhall and Carmel Myers.

* * *

Ruth Clifford and Monroe Salisbury are playing the principal roles in "The Desire of the Moth," a five-reel production being filmed at the Bluebird studios under the direction of Rupert Julian.

* * *

Ruth Stonehouse is the featured player in "A Gentle Ill Wind," which Louis W. Chaudet commenced filming this week. She is supported by Lloyd Whitlock, who plays opposite; Jack Dill, Lydia Yeamans Titus, M. W. Testa, Betty Schade and Harry Dunkinson. The scenario was written by Harvey Gates from the story by Maude Pettus.

* * *

Director George Cochrane has under production a five-reel

photoplay entitled "Gladstone," in which Ben Wilson and Neva Gerber play the featured roles. Hayward Mack has an important part in the production.

* * *

Chester Withey, according to a telegram received yesterday, has been engaged to direct for Greater Vitagraph. Mr. Withey was formerly with Fine Arts. Mrs. Withey and his former cameraman, David Abel, will join Mr. Withey in New York next week.

* * *

Accompanied by ten aids, Johnny Meighan, assistant to Director Oscar Apfel, left for a point between Los Angeles and San Diego this week to complete details for the filming of the stirring battle scenes in "A Man's Man," the novel by Peter B. Kyne in which J. Warren Kerrigan will make his first appearance in Paralta Plays.

* * *

The life of Fred LeRoy Granville, the original of "Gabby" LeRoy Tozier, of Charles E. Van Loan's stories of motion picture life, and a close friend of that author, hung by a thread for a time on a recent afternoon. For more than an hour surgeons at the receiving hospital worked to prevent the spread of rattlesnake virus through Granville's body. Granville is a cameraman at Universal City.

* * *

Myrtle Stedman, the former Morosco star, is making a tour of the motion picture theaters of the Western coast, preparatory to her returning to a new affiliation with a well-known Los Angeles company.

* * *

The last film turned out by Henry King for the American Film Company, with Gail Kane as star, had its preliminary showing at Santa Barbara this week, and it may be written down as among the best features Miss Kane has done in pictures. Director King introduced another little actress in this, Ruth Everdale. It was her first appearance and King is of the opinion that she is a "find."

* * *

Dwight Whiting, general manager and treasurer of the Rolin Film Company, has just returned to his work, after being on the sick list for a week or so.

* * *

Toto, the famous former clown of the Hippodrome, New York, through the courtesy of the Rolin Film Company, where he is now being featured, appeared at the big benefit for the Children's Hospital, held recently in Berkeley Square, Los Angeles. Toto's part of the entertainment proved very satisfying to the vast assemblage of grown-ups and kiddies.

* * *

George Holt of the Vitagraph company, while in swimming at Santa Monica last Sunday, proved himself a hero by rescuing Henry Wadsworth of Hollywood from drowning.

* * *

"The End of the Run," a two-reel railroad drama featuring Helen Gibson, is being produced at Universal City, under the direction of James D. Davis. Val Paul plays opposite Miss Gibson, who as usual performs a number of thrilling "stunts" in the production.

* * *

The settlement of the controversy over the Fox Film company's plant in Hollywood goes over as a legacy to the new council. On motion of Councilman Conwell Wednesday the council unanimously voted to deny the film company's petition to operate a 350-horsepower electric generator without prejudice to the company, and with the understanding that the petitioners and protestants try to get together on a plan with respect to the settlement of their differences. A hearing of the matter had been set for Wednesday, but attorneys for the film company pleaded that they had not been given sufficient notice and asked for more time. Marshall Stimson headed a delegation in opposition to the granting of the permit, and E. G. Jndah of the Merchants' and Manufacturers' Association and others spoke for the film company.

* * *

At Sawtelle, California, the Chamber of Commerce is considering favorably an application of the Mathews Feature Film Company for a studio location in that city. The proposition entails that the city of Sawtelle shall provide, without charge, a five-acre site, to become the property of the company at the expiration of five years.

* * *

Dorothy Dalton, leading woman in Triangle Features, accompanied by her director, Charles Miller, and leading man, Melbourne Macdowell, appeared in person upon the stage of Clune's Auditorium theater during the run of her latest feature, "The Flame of the Yukon."

The inclination to keep outsiders from studio grounds is growing, and out at the Fox studios, where they are filming Theda Bara in her new Cleopatra cinema, they have had to take radical means to exclude some of Old Sol's beaming rays. To that end they are having two new glass roofs built over the stages, one of which will cost \$5,000 and the other \$12,000.

* * *

In an application on file with the Industrial Accident Commission, eight-year-old Victoria Magana of Hollywood asks the commission to determine the extent of injuries sustained by her while in the employ of a local film company as a dancer, and to make a suitable award of compensation. The application was filed through the girl's mother, Angela Magana. On February 20, while dancing before the camera, she was kicked in the abdomen by a horse which was appearing in the picture. She has not yet recovered from her injuries.

* * *

"The Whip" has entered its fourth and last week at Quinn's Rialto theater. Mr. Quinn states it has been one of the greatest hits ever played in any theater under his auspices.

* * *

During the absence of T. L. Tally in New York, on business connected with the National Exhibitors' Circuit, of which he is vice-president, his son, Seymoure Tally, is managing Tally's Broadway theater.

* * *

Manager Edward Holland of the Woodley theater is showing another one of the double bills for which his house is famous, including a Triangle drama and a Keystone comedy.

* * *

The Symphony theater under the management of Charles Gates has Ethel Barrymore drawing crowds to its doors in the latest production entitled "The Greatest Power."

* * *

William Menhennet has taken over the control of the Orpheum theater at Mesa, Arizona, having purchased the interests of E. P. Grover and Ernest Menhennett.

* * *

Harry E. Crosby has sold his interest in the Lyric theater of Oxnard, Cal., to his partner, Guy Douthwaite, who will in the future be the sole manager of that theater.

* * *

Sherwood MacDonald has been re-engaged by E. D. Horkheimer for the direction of Jackie Saunders, following the latter's return from her Hawaiian trip.

Screeners to Put on Minstrel Show

At the First Reel Also There Will Appear Stars of the Screen and of the Legitimate and Vaudeville Stages.

THE "First Reel" of the Screen Club at the Casino Theater on Sunday evening, July 29, will introduce to the public what will amount practically to a Lambs' Gambol and a Friars' Frolic combined. In addition to many leading men and women of the screen, stars of the legitimate and vaudeville stages will appear through the courtesy of the theatrical managers and the United Booking Office.

There will be a twenty-minute minstrel show of about forty men of prominence in the film world. This and the remainder of the show will be staged by Edward C. White. There will be available for the performance about 2,100 seats in the orchestra and balcony and an additional 200 which the boxes will accommodate. The boxes will be auctioned off at the clubhouse in a few days. The orchestra and balcony seats will be sold at \$2.50 each.

The Screen Club has requested Shepard and Van Loan to issue the program and take charge of the publicity for its first entertainment. The program will contain a history of the film industry from the financial, manufacturing and production aspects. There will also be a history of the club, photographs of its members, biographical sketches and cartoons, and a list of the membership.

VIRGINIA PEARSON MAY HEAD OWN COMPANY.

Since it became generally known that Virginia Pearson's contract with William Fox is about to expire, the popular star has received several flattering offers from well known producers who are seeking her services for pretentious film productions.

Although Miss Pearson would neither deny nor affirm it, the rumor that she is considering an offer which will place her at the head of her own producing organization, releasing through one of the big distributing concerns, appears to be well founded.

Blackton to Produce for Paramount

Former Vitagraph Vice-President to Direct His Own Pictures Under New Arrangement.

ANOTHER significant change in motion picture producing circles became known last week when Adolph Zukor, president of the Famous Players-Lasky Corporation, just prior to his leaving for Chicago to attend the motion picture exhibitors' convention, announced that arrangements have been completed whereby J. Stuart Blackton, former vice-president of Vitagraph, will become an independent producer for the Paramount Pictures Corporation.



J. Stuart Blackton.

While retaining his financial interest in Vitagraph, Mr. Blackton ceases all active connection with the concern and will form his own organization for the purpose of producing the new pictures which are to be known as the J. Stuart Blackton Series of Photoplays. There are to be four large productions during the first year.

Active work upon production is to be begun at once and the first picture is to be released about October 1. The remaining photoplays are to be ready for distribution at intervals of two or three months.

Coincidental with Mr. Zukor's announcement there comes a statement signed by Mr. Blackton relative to his future plans, which read as follows:

"I have devoted twenty years of my life to the art of motion pictures, and I am beginning to learn how little anyone knows of its marvelous possibilities. I am quite convinced that great pictures cannot be produced commercially. David Belasco could not produce fifty-two plays a year and keep them up to the Belasco standard. Great pictures cannot be painted, great books cannot be written, nor any great works of art or literature accomplished in a hurry or on scheduled time by routine work.

"I am going to apply my experience of long years of practical work added to my vision of future possibilities to the making of perhaps four artistic productions a year. They will be produced independently, and from scenarios to finished product every detail will be under my personal direction. Every production will be built upon the firm foundation of a literary masterpiece.

"The play's the thing' and I have given careful consideration to the vehicles from which my pictures will be adapted. I believe that the writings of Sir Gilbert Parker offer a greater opportunity for picturizations than almost any other fiction of today through their vital, virile action, their un-failing deep note of sentiment and mysticism, and above all their high quality of that necessary attribute, imagination.

"I have been fortunate in securing practically all of Sir Gilbert Parker's important available work, and my association with him, and his keen personal interest in the screen picturization of his stories will prove an inspiration that will undoubtedly affect favorably the final result."

Mr. Blackton refused to discuss figures, but it was learned from reliable sources that he has given an option on his Vitagraph stock of over \$1,500,000 to the Vitagraph Company to be purchased by payments approximately up to \$250,000 a year during a period of years.

MONTREAL NOW HAS K-E-S-E EXCHANGE.

George Kleine's K-E-S-E branch at Montreal has been made a full-fledged exchange, with Arthur J. Reddy in charge, and Mr. Kleine will carry at this point hereafter a complete line of film, advertising matter, etc. The K-E-S-E branch in Montreal is at 6 McGill College avenue.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between April 1, 1917, and June 30, 1917.

Compiled by Margaret I. MacDonald.

THIS list of educational and selected pictures released between April 1, 1917, and June 30, 1917, does not include the various news pictorials issued from week to week, such as the Animated Weekly, Current Events, the Mutual Weekly, the Hearst-Pathe News, the American War News Weekly, and the Selig-Tribune. It does, however, include in classified form subjects that have appeared in the film magazines, namely, Reel Life, Universal Screen Magazine, Paramount-Bray Pictographs, and World Library. Included in this catalogue will be found a list of dramas, comedies, comedy-dramas, and melodramas of the more wholesome type, and adaptations of literary works, all of which have been selected with a view to lessening the difficulties of moving picture exhibitors and others who are striving to improve the general character of the moving picture theater program. There will also be found information concerning the addresses of the manufacturing and distributing companies mentioned herein, and the location of the different productions through their brand names.

AGRICULTURE.

Cattle Raising in Texas (Know America the Land We Love)—Pathe-Combitone—June 24.
Everglades, Reclaiming the (Reel Life No. 60)—Mutual-Gaumont—June 21.
Farming, Modern (Pictograph No. 67)—Paramount-Bray—May 14.
Gardening, Electrical (Reel Life No. 58)—Mutual-Gaumont—June 7.
Plowing with a Motor Car (Reel Life No. 56)—Mutual-Gaumont—May 14.
Soldiers of the Soil (Pictograph No. 71)—Paramount-Bray—June 11. (Showing women students at work at the New York State School of Agriculture).
Sheep Herding in New Mexico (World Library No. 5)—General Film-Selig—July.
Stock Breeding, Scientific (Pictograph No. 72)—Paramount-Bray—June 18.
Tree Surgery—Pathe-International—April 28.

ARCHITECTURE.

Architecture, Famous (World Library)—General Film-Selig—July. (Including the Piazza del Duomo of Pisa, Italy, and the famous Campanile or leaning tower).

ART.

Statue, Making of a Bronze (Screen Magazine No. 20)—Universal—May 2.
Wood Carving, A Lesson in (Pictograph No. 66)—Paramount-Bray—May 7.

BIOGRAPHY.

Lincoln Cycle—Charter Features Corporation—Chapin—June. (Life of Abraham Lincoln idealized).

ENGINEERING.

Auto-Drawn Train, An (Reel Life No. 60)—Mutual-Gaumont—June 21.
Locomotive, Lifting a (Reel Life No. 54)—Mutual-Gaumont—May 10.
Submarine's Prey, Salvaging a (Pictograph No. 64)—Paramount-Bray—April 23.

Tractor, Caterpillar (Screen Magazine No. 15)—Universal—April 20.

GEOLOGY.

Tar Pits, Prehistoric (Pictograph No. 62)—Paramount-Bray—April 9. (California).

GYMNASTICS AND DANCING.

Athlete, American Girl (Pictograph No. 69)—Paramount-Bray—May 28.
Athletes, Preparing the Schoolboy (Pictograph No. 65)—Paramount-Bray—April 30.
Ballet, Developing the (Pictograph No. 62)—Paramount-Bray—April 9.
Dancing for Health (Reel Life No. 50)—Mutual-Gaumont—April 12.
Jiu-Jitsu (Screen Magazine No. 24)—Universal—June 18. (Showing how a woman may defend herself by this method).
Physical Education (Reel Life No. 58)—Mutual-Gaumont—June 7.

HISTORY.

Independence Hall, Historic (World Library No. 5)—General Film-Selig.
Robespierre—Export and Import Film Company—June. (Seven-part drama of the French Revolution).

HOME ECONOMICS.

Paper Bag Cookery (Screen Magazine No. 17)—Universal—May 4.
Time-Savers in the Kitchen (Screen Magazine No. 15)—Universal—April 20.

INDUSTRIES.

Abalone Industry, The—Pathe-International—June 3.
Abalone Pearl Fishing (Pictograph No. 63)—Paramount-Bray—April 16.
Armor Plate for Battleships, Making (Screen Magazine No. 25)—Universal—June 25.
Automobile Manufacturing (Screen Magazine No. 17)—Universal—May 4.

Barrels, Making Hand-Made (Reel Life No. 57)—Mutual-Gaumont—May 31.
Basketry, Indian (Reel Life No. 50)—Mutual-Gaumont—April 12.
Bass Fishing in Florida (Reel Life No. 58)—Mutual-Gaumont—June 7.
Bread in the Modern Way, Making (Reel Life No. 49)—Mutual-Gaumont—April 15.
Bread, The Story of a Loaf of—E. I. S.—June.
Button Making—Pathe-International—April 15.
Caviar, The Russian Delicacy (Reel Life No. 56)—Mutual-Gaumont—May 24.
China, Industrial—Universal-Powers—May 6.
Cigarettes are Made, How (Screen Magazine No. 16)—Universal—April 27.
Clam Dredging—Pathe—May 6.
Coke, Manufacture of (Screen Magazine No. 24)—Universal—June 18.
Concentrated Food Products (Screen Magazine No. 14)—Universal—April 13.
Coffee Planting in Costa Rica—Rex Beach Producing Company—May.
Copper Industry, The (Know America the Land We Love, No. 9)—Pathe-Combitone—May 27.
Crab, The Toothsome (Reel Life No. 55)—Mutual-Gaumont—May 17.
Cut Glass, Making (Screen Magazine No. 19)—Universal—May 18.
Desert Harvest, The (Pictograph No. 70)—Paramount-Bray—June . . (Showing result of Burbank's cultivation of the cactus).
Fishing Through the Ice (Reel Life No. 51)—Mutual-Gaumont—April 19.
Footwear, Modern (Reel Life No. 58)—Mutual-Gaumont—June 7.
Furs, Beating the High Cost of (Reel Life No. 53)—Mutual-Gaumont—May 17.
Glass Industry, The—Dare Films Corporation.
Grape Juice, Making (Reel Life No. 54)—Mutual-Gaumont—May 10.
Hemp Industry in Roumania, The (Reel Life No. 59)—Mutual-Gaumont—June 14.
Hosiery, Knitting (Reel Life No. 60)—Mutual-Gaumont—June 21.
Ice Cream, Making (Screen Magazine No. 25)—Universal—June 25.
Ice Harvest, The—Educational—June.
Iron Pipe, Manufacturing (Reel Life No. 51)—Mutual-Gaumont—May 11.
Jewelry, Butterfly, Making (Reel Life No. 61)—Mutual-Gaumont—June 28.
Lace Making (Pictograph No. 65)—Paramount-Bray—April 30.
Leaves That Refresh Millions (World Library No. 1)—General Film-Selig—June—(Tea Industry).
Legs for Soldiers, New (Reel Life No. 51)—Mutual-Gaumont—April 19.
Magazines Turned Out by the Millions (Reel Life No. 59)—Mutual-Gaumont—June 14.
Maples, Tapping the (Pictograph No. 68)—Paramount-Bray—May 21.
Metal Spinning (Reel Life No. 52)—Mutual-Gaumont—April 26.
Oil Field, A Submarine (Reel Life No. 54)—Mutual-Gaumont—May 10 (on coast of California).
Ostried Ranch, An (Screen Magazine No. 17)—Universal—May 4.
Picture Postal Cards of Japan—Pathe—April 8.
Porpoise Fishers (Screen Magazine No. 13)—Universal—April 6.
Red Clay Workers of Barbados (Reel Life No. 52)—Mutual-Gaumont—April 26.
Rookwood Pottery, Molding (Screen Magazine No. 15)—Universal—April 20.
Rubber Plant Cultivation in Brazil (Reel Life No. 49)—Mutual-Gaumont—April 5.
Shells, Making (Screen Magazine No. 13)—Universal—April 6.
Sponge Fishing—Pathe-International—April.
Sugar Industry in Barbados, The (Reel Life No. 56)—Mutual-Gaumont—May 21.
Tobacco, Marketing Raw (Reel Life No. 61)—Mutual-Gaumont—June 28.
Ukulele Builders (Pictograph No. 69)—Paramount-Bray—May 28.
Whaling Industry, The (World Library No. 4)—General Film-Selig—June.
Wine Making in France (Reel Life No. 50)—Mutual-Gaumont—April 12.

LITERATURE.

BARBOUR (Ralph Henry).

Half-Back, The—K-E-S-E-Edison—(5 parts).

BROADHURST (George).

Today (with Florence Reed)—Harry Rapf—June—(5 parts).

BURROUGHS (Edgar Rice).

Lad and the Lion, The (with Vivian Reed and Will Machin)—K-E-S-E-Edison—May 14—(5 parts).

CARPENTER (H. B.).

Wild and Woolly (with Douglas Fairbanks)—Artcraft—June 17—(5 parts).

COMSTOCK (Harriet T.).

Son of the Hills, A (with Antonio Moreno)—Greater Vitagraph—June 25—(5 parts).

CURWOOD (James Oliver).

Fiddling Man, The ("Her Fighting Chance") (with Jane Grey)—Hall-Jacobs—May—(7 parts).

DAVIS (Richard Harding).

Boy Who Cried Wolf, The—K-E-S-E-Edison—May 21—(5 parts).

DITRICHSTEIN (Leo).

Divorce Game, The (with Alice Brady)—World Film-Brady—June 25—(5 parts).

DONNELLY (H. Grattan).

Darkest Russia (with Alice Brady)—World-Peerless—April 30—(5 parts).
ELLIOTT (Francis Perry).

Haunted Pajamas, The (with Harold Lockwood)—Metro-Yorke—June 25—(5 parts).

EVANS (Harry).

Conahan ("The Silent Lie")—(with Miriam Cooper)—Fox—May 28—(5 parts).

FRANKLIN (Edgar).

Lady Barnacle (with Viola Dana)—Metro-Columbia—June 4—(5 parts).

GARLAND (Hamlin).

Captain of the Gray Horse Troop (with Edith Storey and Antonio Moreno)—Greater Vitagraph—May 7—(6 parts).

GOULDING (Edward).

Silent Partner, The (with Blanche Sweet)—Paramount-Lasky—May 10—(5 parts).

HAGGARD (H. Rider).

Jess ("Heart and Soul") (with Theda Bara)—Fox—May 21—(5 parts).

HENRY (O.).

Cop and the Anthem, The—General Film-Broadway Star—May 26—(2 parts).

Gold That Glittered, The—General Film-Broadway Star—June—(2 parts).

Green Door, The—General Film-Broadway Star—May—(2 parts).

Guilty Party, The—General Film-Broadway Star—May—(2 parts).

Madame Bo Peep—Triangle—May 27—(5 parts).

Marionettes, The (with J. Frank Glendon)—General Film-Broadway Star—May—(2 parts).

Service of Love, A—General Film-Broadway Star—June—(2 parts).

Vanity and Some Sables—General Film-Broadway Star—June—(2 parts).

HORNUNG (E. M.).

Further Adventures of Stingaree (with True Boardman)—General Film-Kalem—June—(serial of 15 episodes).

HOYT (Charles).

Brass Monkey, A (with William Fables and James Harris)—K-E-S-E-Selig—June 11—(2 parts).

Day and a Night, A (with J. Harris and Amy Denis)—K-E-S-E-Selig—June 25—(2 parts).

Hole in the Ground, A (with William Fables and James Harris)—K-E-S-E-Selig—May 28—(2 parts).

IBSEN (Henrick).

Doll's House, A (with Dorothy Phillips)—Bluebird—June 11—(5 parts).

Hedda Gabler (with Nance O'Neil)—Mutual-Powell—May 7—(5 parts).

JACKSON (Fred).

Annie-For-Spite (with Mary Miles Minter)—Mutual-American—May 14—(5 parts).

KING (Basil).

Inner Shrine, The (with Margaret Illington)—Paramount-Lasky—June 14—(5 parts).

KUMMER (Frederick Arnold).

Song of Sixpence, A (with Robert Conness and Marie Wayne)—Art Dramas-Van Dyke—May 24—(5 parts).

MACK (Willard).

Highway of Hope, The (with Kathryn Williams and House Peters)—Paramount-Morosco—May 17—(5 parts).

MCCOY (William).

Jaguar's Claws (with Sessue Hayakawa)—Paramount-Lasky—June 11—(5 parts).

MERWIN (Samuel).

Trufflers, The (with Sidney Ainsworth, Ernest Maupain and Richard C. Travers)—K-E-S-E-Essanay—May 7—(5 parts).

MIZNER (Wilson).

Law of Compensation, The (with Norma Talmadge)—Selznick—April—(5 parts).

OHNET (Georges).

Iron Master, The—"American Methods"—(with William Farnum)—Fox—April 30—(5 parts).

OPPENHEIM (E. Phillips).

Court of St. Simon—"The Silent Master"—(with Robert Warwick)—Selznick—May—(6 parts).

OUIDA.

Moths—"Her Greatest Love"—(with Theda Bara)—Fox—April 2—(5 parts).

PAYSON (William Farquar).

Periwinkle (with Mary Miles Minter)—Mutual-American—June 11—(5 parts).

PORTER (Gene Stratton).

Freddie (with Jack Pickford and Louise Huff)—Paramount-Lasky—May 28—(5 parts).

REIZENSTEIN (Elmer L.).

On Trial (with Sidney Ainsworth and Barbara Castleton)—First National Exhibitor's Circuit-Essanay—June—(5 parts).

ROCHE (Arthur Somers).

Loot—"The Grey Ghost"—(with Priscilla Dean, Eddie Polo, Harry Carter and Emery Johnson)—(Serial commenced June 25)—Universal.

ROWLAND (Henry C.).

Filling His Own Shoes (with Bryant Washburn)—K-E-S-E-Essanay—June 11—(5 parts).

SALVATORI (Fausto).

Christus (with Giovanni Pasquali and Lydia Gys)—Historic Features-Cines—May (multiple reel).

SAWYER (Ruth).

Primrose Ring, The (with Mae Murray)—Paramount-Lasky—May 7—(5 parts).

SEAWELL (Molly Elliott).

Sixteenth Wife, The (with Peggy Highland and Marc MacDermott)—Greater Vitagraph—May 14—(5 parts).

SHELDON (Edward).

Egypt—"The Call of Her People"—(with Ethel Barrymore)—Metro-Columbia—April 30—(7 parts).

SHERMAN (Charles).

Indiscretions of Molly, The (with Gail Kane and Douglas McLean)—Mutual-American—June 25—(5 parts).

SHIPMAN (Mary Raymond).

Star Spangled Banner, The (with Paul Kelly)—K-E-S-E-Edison—June 10—(5 parts).

SMITH (J. Hopkinson).

Kentucky Cinderella, A (with Ruth Clifford and Rupert Julian)—Bluebird—June 25—(5 parts).

STEVENSON (Robert Louis).

Kidnapped (with Ray McKee and Joseph Burke)—K-E-S-E-Edison—May 7—(4 parts).

STOCKLEY (Cynthia).

Poppy (with Norma Talmadge)—Selznick—May—(8 parts).

TREYMORE (Albert M.).

Flashlight, The (with Dorothy Phillips)—Bluebird—May 21—(5 parts).

URNER (Mabel).

Neglected Wife, The (with Ruth Roland)—Pathe-Balboa—(Serial commenced May 13—2-part episodes).

VANCE (Louis Joseph).

Lone Wolf, The (with Hazel Dawn and Bert Lytell)—Selznick—June—(5 parts).

VEILLER (Bayard).

Within the Law (with Alice Joyce and Harry Morey)—Greater Vitagraph—May—(8 parts).

WALTER (Eugene).

Easiest Way, The (with Clara Kimball Young)—Selznick—April—(7 parts).

WILCOX (Ella Wheeler).

Reverie in a Station House—"The Beautiful Lie"—(with Frances Nelson)—Metro-Rolfe—May 21—(5 parts).

WOLHEIM (Louis R.).

Greatest Power, The (with Ethel Barrymore)—Metro-Rolfe—June 18—(5 parts).

MILITARY.

Armor, Bullet-Proof (Screen Magazine No. 24)—Universal—June 28.

Aviators at School, U. S. (Screen Magazine No. 19)—Universal—May 18.

Coast Defense Emplacing One of Its Great Guns (Reel Life No. 59)—Mutual-Gaumont—June 14.

Forts, Travelling (Pictograph No. 71)—Paramount-Bray—June 11. (Animated mechanical drawing by J. F. Leventhal.)

Gun Shops, Uncle Sam's (Screen Magazine No. 28)—Universal—June 14.

Heroic France—Mutual-Rothacker—June (8 parts).

Hornets of the Sea—Pathe-Inter—April 29.

How Uncle Sam Prepares—Hanover—(5 parts)—May.

Mine Layer, Submarine (Pictograph No. 67)—Paramount-Bray—May 14.

Official War Pictures—Pathe—May.

One-Man Submarine, A (Reel Life No. 49)—Mutual-Gaumont—April 5.

Our Fighting Forces—Pathe—April—(2 parts).

Rifle for Trench Warfare, Altiscope (Reel Life No. 52)—Mutual-Gaumont—April 26.

Sailors of France—Beacon Film Corp.—June—(3 parts).

Sleeping Bags for Soldiers (Reel Life No. 54)—Mutual-Gaumont—May 10.

Submarine, Periscope of a (Screen Magazine No. 23)—Universal—June 11.

Tanks in Action, British—Pathe—June.

Torpedo, A Flying (Reel Life No. 50)—Mutual-Gaumont—April 12.

Trepan—Bluebird—May 14—(5 parts)—Military drama.

Trench Warfare, Modern (Screen Magazine No. 23)—Universal—June 11—(showing manufacture of hand grenades and their use in modern warfare).

Uncle Sam Afloat and Ashore—General Film-Sell—June.

War on Three Fronts—Selznick-Kleinschmidt—April—(6 parts)—(Scenes taken with the Austrian army and navy).

Zeppelin Attack on New York—Mutual-Rothacker—May 21—(clever visionization).

PATRIOTIC.

American, The Little—Artafact—July 2—(5 part patriotic drama).

Manning Our Navy—Mutual-Rothacker—May 14.

Patriotism, The Birth of—Universal Special—April 30.

Patriotic Maidens, Our (Reel Life No. 53)—Mutual-Gaumont—May 3.

Red Cross, Mobilizing the (Pictograph No. 61)—Paramount-Bray—April 2.

Star Spangled Banner, The—K-E-S-E-Edison—June 10—(3-part drama).

Womanhood the Glory of the Nation—Greater Vitagraph—April.

Zeppelin Attack on New York—Mutual-Rothacker—May 21—(preparedness).

PHOTOGRAPHY.

Submarine Eye, The—Williamson Brothers—June—(drama introducing under-water photography).

RELIGION.

Christus—Historic Features Corporation—May—(Multiple reel production treating of the life of Christ).

SCENIC AND TRAVEL (Including Peoples and Customs).

America, Little Frequented Spots in (World Library No. 1)—General Film-Selig—June.

American Ruins (World Library No. 3)—General Film-Selig—(including the Alamo, San Juan Mission and Espado Mission, Tex.).

Apache Trail, Along the ("Know America, the Land We Love," No. 7)—Pathe-Combitone—May.

Argentina, Buenos Aires (Tours Around the World No. 34)—Mutual-Gaumont—June 26.

Arizona ("Know America, the Land We Love," No. 4)—Pathe-Combitone—April 8.

Arizona, Central ("Know America, the Land We Love")—Pathe-Combitone—May 13.

Arizona, The Granite Dells of (World Library No. 1)—General Film-Selig—June.

Arizona, Old Sports in ("Know America, the Land We Love," No. 10)—Pathe-Combitone—May 28.

Austria, Galicia (Mutual Tours Around the World No. 31)—Mutual-Gaumont—June 5.

Bagnia to Manila—Pathe-International—April 1.
 Bavaria, Koenigsee (Tours Around the World No. 30)—Mutual-Gaumont—May 29.
 Rex Beach on the Spanish Main (Rex Beach Producing Co.)—May—(including industries and animal life).
 California, Arid and Fruitful ("Know America, the Land We Love")—Pathe-Combitione—April 15.
 California, In and Around San Diego ("Know America, the Land We Love")—Pathe-Combitione—April 29.
 California, Mission Life in—Paramount-Bray-Pictograph No. 61—April 2.
 Canary Islands, Teneriffe (Mutual Tours Around the World No. 30)—Mutual-Gaumont—May 29.
 Ceylon, Colorful—Paramount-Holmes—May 7.
 Ceylon, Curious Colombo—Paramount-Holmes—April 30.
 China and the Chinese—Educational Films Corporation of America.
 China, Forbidden City in Pekin—Pathe—June 10.
 China, In the Heart of—Universal-Powers—April 29.
 China, Navigation in—Universal-Powers—May 21.
 China, Pekin—Pathe-International—May 13.
 China, Perils of the Yangtze—Universal-Powers—May 28.
 China, River of Lost Souls—Universal-Powers—May 13.
 China, Superstitious—Universal-Powers—June 4.
 China, Tracing the Great Wall of (World Library No. 2)—General Film-Selig—June.
 China, Trip Through—Supreme Feature Films, Inc.
 China's Wonderland—Universal-Powers—June 18.
 Corsica, Ajaccio (Tours Around the World No. 21)—Mutual-Gaumont—March 27.
 Denmark, Copenhagen (Tours Around the World No. 24)—Mutual-Gaumont—April 24.
 Florida, Fruitful—Paramount-Holmes—June 18.
 Florida to Louisiana with H. T. Tinklebottom—Educational Films Corporation of America.
 Florida, Palm Beach—Paramount-Holmes—June 25.
 France, Brest (Tours Around the World No. 25)—Mutual-Gaumont—April 24.
 France, Castles of the Loire (Tours Around the World No. 28)—Mutual-Gaumont—May 15.
 France, Nantes (Tours Around the World No. 33)—Mutual-Gaumont—June 19.
 France, Notre Dame, Paris (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
 France, Parks and Gardens of Paris (Tours Around the World No. 23)—Mutual-Gaumont—April 10.
 France, River Life Near Paris (Tours Around the World No. 29)—Mutual-Gaumont—May 2.
 France, Versailles, Royal Residence (Tours Around the World No. 32)—Mutual-Gaumont—June 12.
 French Castles, Famous (Tours Around the World No. 28)—Mutual-Gaumont—May 15.
 Galicia, Winter in (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
 Germany, Koenigsee, Bavaria (Tours Around the World No. 30)—Mutual-Gaumont—May 29.
 Gibraltar, the Rock of (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
 Glacier National Park, Two Medicine Lake ("Our National Parks")—Pathe—June 3.
 Holland, Vollandam (Tours Around the World No. 23)—Mutual-Gaumont—April 10.
 Hood, Hermit of—Educational Films Corporation of America.
 Horseshoe Basin, The Luck of—Educational Films Corporation of America.
 India, Across British—Pathe—April 29.
 India, Brightest Jewel of the British Crown—Universal-Powers—April 21.
 India, On the Streets of—Universal-Powers—April 15.
 India, Intimate—Universal-Powers—April 22.
 India, Among the Holy Hindus—Paramount-Holmes—April 23.
 India, Magic—Universal-Powers—April 8.
 India, In Old—Paramount-Holmes—April 16.
 Indians, Blackfoot ("A Vanishing Race")—Edison-Conquest—April.
 Indians, First American—Paramount-Bray Pictograph—April 9.
 Indians, San Blas—Salisbury-Beach Series—May.
 Issa, The Queer Tribe (Reel Life No. 53)—Mutual-Gaumont—May 10.
 Italy, Capri, and Island of (Tours Around the World No. 32)—Mutual-Gaumont—June 22.
 Italy, Naples (Tours Around the World No. 34)—Mutual-Gaumont—June 26.
 Italy, Pozzuoli (Tours Around the World No. 33)—Mutual-Gaumont—June 19.
 Japan, Kamo, Gava Canal—Pathe-International—June 17.
 Java, A Journey Through—Paramount-Holmes—May 28.
 Java, Surabayan, The Busy Burg of—Paramount-Holmes—June 4.
 Korea, Seoul—Pathe-International—May 27.
 Land of the Rising Sun, The—America-Japan Picture Corp.—May.
 Locations Seen in Famous Paintings (World Library No. 3)—General Film-Selig—June.
 Matterhorn, Ascent of the—Educational Films Corp. of America.
 Morocco, Tangier (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
 Motorist, Henry Thaddeus Tinklebottom—Educational-Bruce.
 New Mexico ("Know America, the Land We Love," No. 3)—Pathe-Combitione.
 New Mexico, Cliff Dwellers of (World Library No. 4)—General Film-Selig—June.
 New York, Foreign Sports in—A-Kay—June—(one-reel with "Noses").
 Norway, Christiania (Tours Around the World No. 26)—Mutual-Gaumont—May 1.
 Occident and Orient, Bread Lines in—Paramount-Holmes—June 11.
 People Little Known (World Library No. 3)—General Film-Selig—June—(Ainos of Japan).
 Poland, Warsaw (Tours Around the World No. 26)—Mutual-Gaumont—May 1.
 Pompeii (Tours Around the World No. 27)—Mutual-Gaumont—May 8.
 Portugal, Lisbon (Tours Around the World No. 23)—Mutual-Gaumont—April 10.
 Rio Grande, Along the ("Know America, the Land We Love," No. 11)—Pathe-Combitione—June.
 Russia, Moscow (Tours Around the World No. 25)—Mutual-Gaumont—April 24.
 Russia-Mourom (Tours Around the World No. 27)—Mutual-Gaumont—May 8.
 Russian Caucasus (Tours Around the World No. 24)—Mutual-Gaumont—April 17.

San Blas Islands, Indians of the—Rex Beach Producing Co.—May.
 San Diego, In and Around ("Know America, the Land We Love," No. 6).
 Sarajevo, Capital of Bosnia (Tours Around the World No. 25)—Mutual-Gaumont—April 25—Pathe-Combitione—April 1.
 Sarnassa, The Tribes of—Educational Films Corporation of America—June 1.
 Soo Canal, Trip Through the—General Film-Essanay—April 28.
 Soudan, Life in (Reel Life No. 52)—Mutual-Gaumont—April 26.
 Spain, Cadiz (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
 Spain, Saragossa (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
 Suez, East of—Paramount-Holmes—April 9.
 Sweden, Goteburg (Tours Around the World No. 26)—Mutual-Gaumont—May 1.
 Switzerland, Zurich (Tours Around the World No. 27)—Mutual-Gaumont—May 8.
 Texas, Southwestern ("Know America, the Land We Love," No. 12)—Pathe-Combitione—June.
 Versailles, The Royal Residence of (Tours Around the World No. 32)—Mutual-Gaumont—June 12.
 Vesuvius, Heart of—Coronet—May.
 West Indies, Antigua (Tours Around the World No. 32)—Mutual-Gaumont—June 12.
 West Indies, Barbados (Tours Around the World No. 28)—Mutual-Gaumont—May 15.
 West Indies, Martinique (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
 West Indies, Island of St. Croix (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
 West Indies, Island of St. Kitts (Tours Around the World No. 31)—Mutual-Gaumont—June 5.
 West Indies, Island of St. Thomas (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
 West Indies, United States Islands in (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
 West Indies, Danish, Virgin Islands (Tours Around the World No. 22)—Mutual-Gaumont—April 3.

SCIENCE.

As They Looked in the Beginning (Reel Life No. 61)—Mutual-Gaumont—June 28—(original models of famous inventions).
 Birth—Eugenic Film Company—May—(showing care of babies from birth, including incubation).
 Corn, Testing the Fertility of Seed (Screen Magazine No. 25)—Universal—June 25.
 Deaf Mutes to Talk, Teaching (Screen Magazine No. 25)—Universal—June 25—(Scenes photographed at the Institution for the Improved Instruction of Deaf Mutes in New York City).
 Dynamiting a Hillside (Reel Life No. 57)—Mutual-Gaumont—May 31.
 Eye of Modern Science, The (X-Ray) (Screen Magazine No. 14)—Universal—April 13.
 Horticultural Phenomena—Coronet—June.
 Insane, Modern Care of the (Screen Magazine No. 21)—Universal—May 30—(Scenes taken at State Hospital for the Insane, Kingston, New York).
 Life's Simplest Children (Screen Magazine No. 19)—Universal—June 4—(Microscopic study of a drop of water).
 Magnetism (Reel Life No. 49)—Mutual-Gaumont—April 5.
 Metals, Curious Secrets of (Screen Magazine No. 23)—Universal—June 11.
 Noses—A. Kay Company—June—(Lesson in the reading of character by the size and shape of the nose).
 Our World As It Appears to the Ant—Educational—May—(Microscopic Study).
 Physically Fit? Are You (Screen Magazine No. 22)—Mutual—June 4—(Scenes at Life Extension Institute, New York City).
 Speeding the Spoken Word (Reel Life No. 55)—Mutual-Gaumont—May 11—(Installing telephone system across country).
 Sun Cure, The (Pictograph No. 66)—Paramount-Bray—May 7.
 Sterilizer, Vest Pocket (Reel Life No. 51)—Mutual-Gaumont—April 19.

SOCIOLOGY.

Birth Control—Moss-Message—April—(5 parts)—(presenting Mrs. Sanger and explaining her work and theories).
 Builders of Castles—K-E-S-E-Edison—April—(5-part drama on evils of building associations).
 Doll's House, A—Bluebird—June 11—(5 parts).
 Hand That Rocks the Cradle, The—Universal—May—(6-part birth control drama).
 Parentage—Frank H. Seng—June—(7-part production touching the question of heredity and of parental influence on the character of a child after birth).
 Should She Obey?—Arizona Film Company—May—(7-part drama on the divorce question).

SPORTS AND HUNTING.

Coon Hunt, Ye Old Time (Pictograph No. 63)—Paramount-Bray—April 16.
 Elephant Hunting (World Library No. 5)—General Film-Selig—July.
 Golfing on Wheels (Reel Life No. 56)—Mutual-Gaumont—May 24.
 Ice Scooter, An (Reel Life No. 50)—Mutual-Gaumont—April 12.
 Swim, Learn to (Screen Magazine No. 18)—Universal—May 11.
 Tilting Match on the Water (Reel Life No. 60)—Mutual-Gaumont—June 21.
 Training an Eight-Oared Crew (Pictograph No. 68)—Paramount-Bray—May 21.
 Turkey Hunting in South Carolina (Pictograph No. 64)—Paramount-Bray—April 23.

TOPICAL.

Auto Campers-Out (Reel Life No. 57)—Mutual-Gaumont—May 31.
 Boats of Tomorrow, Cargo (Reel Life No. 52)—Mutual-Gaumont—April 26.
 Bungalow, A Tabloid (Reel Life No. 52)—Mutual-Gaumont—April 26.
 Coast Guard, On Duty With the (Pictograph No. 72)—June 18.
 Child, The Most Perfect (Reel Life No. 60)—Mutual-Gaumont—June 2.
 Childish Carefree Days—Pathe—April 1 (with Florence Rose Fashions No. 25).
 Coast Guard, On Duty With the (Pictograph No. 72)—Paramount-Bray—June 18.
 Dairy, A Travelling (Reel Life No. 51)—Mutual-Gaumont—April 19.
 Dynamiting a Hillside (Reel Life No. 57)—Mutual-Gaumont—May 31.
 Finger Nails, The Proper Care of the (Screen Magazine No. 13)—Universal—April 6.
 French Creations, Latest—Pathe—May 20—(fashions).
 Health Farm, Modern (Screen Magazine No. 16)—Universal—April 27.

Hercules, Thirteenth Labor of—Cinema Distributing Company—June—(Pictorial record of the Panama-Pacific Exposition).
 Interesting Incidents Hero and There (Series)—Coronet—June.
 Kitchen, A Modern Hotel's (Screen Magazine No. 13)—Universal—April 6.
 Lifeboat, Launching a (Reel Life No. 58)—Mutual-Gaumont—June 14.
 Mediums, Unmasking the (Series commenced in Pictograph No. 65)—Paramount-Bray—April 30.
 Merchant Marine, Rebuilding America's—Pathe—June 24.
 Money—Old and New (Pictograph No. 66)—Paramount-Bray—May 7.
 Newspaper, The Queerest (Reel Life No. 53)—Mutual-Gaumont—May 5—(Newspaper printed on a shingle).
 New York, Curiosities of (Pictograph No. 62)—Paramount-Bray—April 9.
 Playhouse, A \$1,000 (Reel Life No. 56)—Mutual-Gaumont—May 24.
 Poison Doll, A (Pictograph No. 64)—Paramount-Bray—April 23.
 Police, New York's Harbor (Screen Magazine No. 20)—Universal—May 21.
 Police, Pennsylvania State, The—E. I. S.—May.
 Protégés of a Big City (Reel Life No. 54)—Mutual-Gaumont—May 10—(Scenes at hospital for feeble-minded).
 Public Eye, In the (World Library No. 1)—General Film-Selig—June—(Including Champ Clark, William Hale Thompson and Jeanette Rankin).
 Repairing a Sub-Sea Cable (Pictograph No. 71)—Paramount-Bray—June 11.
 Restoring An Old Mission (Reel Life No. 53)—Mutual-Gaumont—May 3.
 School on the Beach, A (Reel Life No. 55)—Mutual-Gaumont—May 17.
 Ships, Hospital for Disabled (Screen Magazine No. 21)—Universal—May 30.
 Snow, Getting Rid of the (Reel Life No. 53)—Mutual-Gaumont—May 3.
 Sun Cure, The (Pictograph No. 66)—Paramount-Bray—May 7.
 Surgeon to Old Papers (Screen Magazine No. 23)—Universal—June 11—(Restoring old manuscripts at Congressional Library at Washington).
 Tin Supply, Adding to the (Reel Life No. 57)—Mutual-Gaumont—May 31.
 What We Eat (Screen Magazine No. 21)—Universal—May 30—(New York Health Department inspecting food).
 White Wings, A School for (Pictograph No. 70)—Paramount-Bray—June 4—(Training street cleaners).
 Young Men Who Didn't Go West (Screen Magazine No. 14)—Universal—April 13—(Pictures of some successful business men of the east).

ZOOLOGY.

Animal World—Coronet—(Series)—May.
 Aquarium, A Home—Educational-Brind.
 Aquarium, New York's Great (Screen Magazine No. 16)—Universal—April 27.
 Badger, The (Screen Magazine No. 18)—Universal—May 11.
 Bear, Eucalyptus, or Kaola (Reel Life No. 5-9)—Mutual-Gaumont—June 14.
 Bee, Life of a (Reel Life No. 61)—Mutual-Gaumont—June 28.
 Bees (World Library No. 2)—General Film-Selig—June.
 Birds of the Air—Educational—June—(North American birds).
 Birds of Far-off Seas—K-E-S-E-Edison—May.
 Birds, Odd, Small—Pathe—June 3.
 Birds, Some Unusual—Pathe—May 13—(Including the Salanganed or Chinese Swift, Japanese Sparrow, Cape Cardinal and Japanese Nightingale).
 Birdland Studies—Coronet—June.
 Butterfly, Birth of a (World Library No. 1)—General Film-Selig—June.
 Cat Animals, The Small—Educational-Ditmars—May.
 Deer, American—Educational-Ditmars—June 11.
 Elephants—Educational—Ditmars—April 9.
 Elephants, With the Kandy—Paramount-Holmes—May 14.
 Feeding the Fish Eaters—Educational-Ditmars.
 Hoofed Animals, Odd—Educational-Ditmars—May—(Include Musk Ox, Dromedary, Bactrian Camel, Llama and Alpaca).
 Jungledand, A Peep Into (World Library No. 4)—General Film-Selig—June.
 Kaola or Eucalyptus Bear (Reel Life No. 5-9)—Mutual-Gaumont—June 14.
 Lion Pup, A (Reel Life No. 5-7)—Mutual-Gaumont—May 31.
 Odd Animals, Feeding the—Educational-Ditmars—May.
 Odd Fresh Water Creatures—Pathe—(organisms inhabiting quiet waters).
 Orang, The—Educational-Ditmars—May.
 Royal Game—Educational-Ditmars—May—(Including the giraffe and the rhinoceros).
 Sea Horse, The—K-E-S-E-Edison—June.
 Surgery at the Zoo—Educational-Ditmars—June—(Including attention to a monkey's injured arm, and giving aid to a huge python in shedding his skin).
 Terrapin Hatchery, Diamond Back (Screen Magazine No. 15)—Universal—April 20.
 Transporting Wild Animals—Educational—June.
 Tree Animals—Hagenbeck's—Universal-Powers—April 5.

FILMS FOR THE FAMILY GROUP.

Amateur Orphan, An—Pathe-Thanhouer—(Five-part comedy-drama).
 America—That's All—Triangle—(Five-part comedy-drama).
 Annie-for-Spice—Mutual-American—(Five-part comedy drama).
 At First Sight—Paramount-Famous Players—(Five-part comedy).
 Balloonatics—Century—(Two-part farce comedy).
 Bar Sinister, The—Frank Hall Productions—(Eight-part drama).
 Beautiful Lie, The—Metro-Rolle—(Five-part drama).
 Birth of Patriotism, The—Universal—(Five-part drama).
 Bit o' Heaven, A—Frieder—(Five-part comedy-drama).
 Bit of Kindling, A—Mutual-Horkheimer—(Five-part comedy-drama).
 Bluffing Father—Mutual-Strand—(Comedy).
 Brass Monkey, A—K-E-S-E-Selig—(Two-part farce-comedy).
 Builders of Castles—K-E-S-E-Edison—(Five-part drama).
 Butcher Boy, The—Paramount-Arbuckle—(Two-part comedy).
 Cactus Nell—Triangle-Keystone—(Two-part comedy).
 Call of Her People, The—Metro-Columbia—(Five-part drama).
 Captain of the Gray-Horse Troop—Greater Vitagraph—(Six-part drama).
 Chris and the Wonderful Lamp—Edison-K-E-S-E—(Four-part comedy).
 Clock, The—Bluebird—(Five-part comedy).
 Clover's Rebellion—Greater Vitagraph—(Five-part comedy-drama).
 Cop and the Anthem, The—General Film-Broadway Star—(Two-part comedy-drama).
 Danger Trall, The—K-E-S-E-Selig—(Five-part drama).
 Day and a Night, A—K-E-S-E-Selig—(Two part farce-comedy).

Do Children Count?—(Series of twelve stories featuring little Mary McAllister)—K-E-S-E-Essanay.
 Dolly Doings (Mo-Toy comedy)—Peter Pan.
 Father Was Right—Christie—(Comedy).
 Field of Honor, The—Universal-Butterfly—(Five-part drama).
 Filling His Own Shoes—K-E-S-E-Essanay—(Five-part comedy romance).
 Fires of Youth—Pathe-Thanhouer—(Five-part drama).
 Flashlight, The—Bluebird—(Five-part drama).
 Kame-up, The—Mutual-American—(Five-part comedy-drama).
 Freckles—Paramount-Lasky—(Five-part drama).
 Further Adventures of Stingaree—(Serial of fifteen two-part episodes)—General Film-Kalem.
 Girl in the Garret, The—Universal-Imp—(Two-part drama).
 Girl Glory, The—Triangle-Ince-Kay Bee—(Five-part drama).
 Girl at Home, The—Paramount-Lasky—(Five-part comedy-drama).
 Giving Becky a Chance—Paramount-Lasky—(Five-part drama).
 Gladys' Day Dream—Mutual-Cahill—(Two-part comedy).
 Goldie Locks and the Three Bears (Mo-Toy Comedies)—Peter Pan.
 Good Little Bad Boy, A—Universal-L-Ko—(Comedy).
 Happiness—Triangle-Ince-Kay Bee—(Five-part comedy).
 Heart's Desire—Paramount-Famous Players—(Five-part drama).
 Heart of Gold—Universal-Gold Seal—(Two-part comedy-drama).
 Her City Beau—Universal-Victor—(Comedy-drama).
 Her Lesson—Metro-Drew—(Comedy).
 Her Torpedoed Love—Triangle-Keystone—(Two-part farce-comedy).
 Hinton's Double—Pathe-Thanhouer—(Five-part comedy-drama).
 His Naughty Thought—Triangle-Keystone—(Farce-comedy).
 Hole in the Ground, A—K-E-S-E-Selig—(Two-part farce comedy).
 In the Jungle (Mo-Toy comedy)—Peter Pan.
 In Again-Out Again—Artercraft—(Five-part comedy-drama).
 Jaguar's Claws, The—Paramount-Lasky—(Five-part drama).
 Jimmy Gets the Pennant (Mo-Toy comedy)—Peter Pan.
 Kentucky Cinderella, A—Bluebird—(Five-part drama).
 Lad and the Lion, The—K-E-S-E-Selig—(Five-part Adventure story).
 Law of Compensation, The—Selznick—(Five-part drama).
 Lincoln Cycle, The—(A series of pictures idealizing the character of Lincoln and follow closely historic facts).
 Little Bo-Peep—Universal-L-Ko—(Two-part comedy).
 Little Miss Nobody—Bluebird—(Five-part comedy-drama).
 Little Orphan, The—Bluebird—(Five-part comedy-drama).
 Madcap, Madge—Triangle-Ince-Kay Bee—(Five-part comedy).
 Magnificent Meddler, The—Greater Vitagraph—(Five-part comedy-drama).
 Marcellini Millions, The—Paramount-Morosco—(Five-part drama).
 Mary Ann in Society—Universal-Victor—(One-reel story).
 Max in a Taxi—K-E-S-E-Essanay-Linder—(Two-part comedy).
 Midnight Frolic (Mo-Toy comedy)—Peter Pan.
 Mystery of No. 47, The—K-E-S-E-Selig—(Five-part comedy-drama).
 Naked Soul, A—World-Brady-International—(Five-part drama).
 Night Workers, The—K-E-S-E-Essanay—(Five-part newspaper story).
 Nothing to Wear—Metro-Drew—(Comedy).
 Old-Fashioned Young Man, An—Triangle-Fine Arts—(Five-part drama).
 One of the Family—Metro-Drew—(Comedy).
 Out in the Rain (Mo-Toy comedy)—Peter Pan.
 Pass the Hash, Ann—General Film-Essanay—(Two-part comedy).
 Pinch Hitter, The—Triangle-Ince-Kay Bee—(Five-part comedy).
 Power of Pin Money, The—General Film-Selig—(Two-part drama).
 Primrose Ring, The—Paramount-Lasky—(Five-part drama).
 Roadside Impresario, A—Paramount-Pallas—(Five-part comedy-drama).
 Robespierre—Export and Import Film Co.—(Seven-part historical drama).
 Romance of the Redwoods, A—Artercraft—(Five-part drama).
 Rough House—Paramount-Arbuckle—(Two-part farce comedy).
 Sacrifice—Paramount-Lasky—(Five-part military drama).
 Safety First—Metro-Drew—(Comedy).
 Saint's Adventure, A—K-E-S-E-Essanay—(Five-part drama).
 School for Husbands, A—Paramount-Lasky—(Five-part comedy).
 Silent Lie, The—Fox—(Five-part western drama).
 Silent Partner, The—Paramount-Lasky—(Five-part drama).
 Skinner's Bubble—K-E-S-E-Essanay—(Five-part comedy).
 Snarl, The—Triangle-Ince-Kay Bee—(Five-part drama).
 Some Boy—Fox—(Five-part comedy).
 Son of the Hills, A—Greater Vitagraph—(Five-part comedy-drama).
 Southern Justice—Bluebird—(Five-part drama).
 Spring Idyl, A—Greater Vitagraph—(Country life stories).
 Star Spangled Banner, The—K-E-S-E-Edison—(Three-part drama).
 Story of the Willow Plate—K-E-S-E-Edison—(Legend).
 Submarine Eye, The—Williamson—(Multiple reel story).
 Trip to the Moon, A (Mo-Toy comedy)—Peter Pan.
 Upper Crust, The—Mutual-American—(Five-part comedy).
 Valentine Girl, The—Paramount-Famous Players—(Five-part drama).
 Vanity and Some Sables—General Film-Broadway Star—(Two-part comedy-drama).
 When Baby Forgot—Pathe-Lasallida—(Five-part drama).
 Wolf Lowry—Triangle-Ince-Kay Bee—(Five-part drama).
 Wild and Woolly—Artercraft-Fairbanks—(Five-part western drama).
 Wonderful Event, The—K-E-S-E-Essanay—(Comedy-drama).
 Yankee Pluck—World-Brady—(Five-part drama).

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 Century Comedies—1600 Broadway, New York City.
 Charter Features Corporation—Globe Theater, New York City.
 Christie Film Company—Sunset and Gower streets, Los Angeles, Cal.
 Coronet Film Corporation—729 Seventh avenue, New York City.
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 Historic Features Corporation—200 Fifth avenue, New York City.
 K-E-S-E—729 Seventh avenue, New York City.
 Metro Pictures Corporation—1476 Broadway, New York City.
 Moss, B. S., Pictures Corporation—729 Seventh avenue, New York City.
 Mutual Film Corporation—222 South State street, Chicago, Ill.
 Paramount Pictures Corporation—485 Fifth avenue, New York City.
 Pathe Exchange, Inc.—25 West Forty-fifth street, New York City.
 Peter Pan Film Corporation—729 Seventh avenue, New York City.

Selznick, Louis J., Enterprises, Inc.—729 Seventh avenue, New York City.
 Seng, Frank H.—Times Building, New York City.
 Triangle Film Corporation—1459 Broadway, New York City.
 Universal Film Manufacturing Company—1600 Broadway, New York City.
 Vitagraph, Greater—1600 Broadway, New York City.
 Williamson Brothers—1176 Broadway, New York City.
 World Film Corporation—126 West Forty-sixth street, New York City.

Australian Notes

THE censorship question here is still far from being settled, and this, together with the shortage of freight space, is causing exchanges much worry. Several films have been censored during the last few weeks, including "The Innocence of Lizette" and "As Man Made Her."

From the beginning of March until this week 404 films arrived in Sydney from overseas. They include 129 features, 45 serials (episodes), 140 comedies, and 62 scenics. Of these, 333 have been passed, while five features and two comedies have been banned. As yet no decision has been given in regard to the remaining 44 pictures.

* * *

The Federal Board's remarkable action in connection with the film, "The Mormon Maid," has seriously disturbed importers generally, and caused much controversy in the press. This film was held up by the Board at the request of the Hon. Simon Bamberger, Governor of Utah, who cabled asking that the Board hold the film till the arrival of a written protest by mail against the showing of the picture in Australia. The censors, however, after some delay, decided that the film was not in any way objectionable, and therefore passed it.

The Sydney press was indignant over the hold-up, and wanted to know if the Governor of an American State was going to be allowed to dictate to the Australian public what they should see.

* * *

Considerable activity in moving picture production in Australia is being manifested, and all studios are busily occupied. This has been influenced to a large extent by the entry of America into the war, and freight difficulties, both of which seriously threaten the maintenance of a regular supply of films from overseas.

* * *

"Australia's Peril," a six thousand-foot production, is undoubtedly the best film ever made in this country. In every way it is as good as American pictures, the photography and settings being very fine indeed.

The theme is similar to "The Battle Cry of Freedom," showing Australia being invaded by a German army, which is eventually driven out. Of course, there is the usual "love story" running through the picture, though this is not given any great prominence. For the battle scenes several thousand men in the Liverpool camp were placed at the disposal of the producer, and these scenes are therefore very effective.

Illustrated subtitles are also used, with a large measure of success. The credit for "Australia's Peril" is due to W. Franklyn Barrett.

* * *

While the show was in progress at the Boomerang Theater at Coogee, near Sydney, one night last week, a fire broke out in the operating box at the back of the dress circle, but, although flames showed through the opening in the front of the box, and the glare filled the building, the large audience took things quietly and remained seated. The blaze occurred just before the interval as a result of something going wrong with the machine. The film ignited, and before the flames were subdued with the aid of chemical extinguishers about 4,000 feet of film and the machine were damaged. The damage, which was confined to the interior of the operating box, is estimated at £200. The audience behaved splendidly, there being no suggestion of panic or excitement at any time. When the glare filled the theater, the manager (H. W. S. Bray) went into the body of the theater and announced that although a fire had broken out there was no need for alarm, as the operating box was fire-proof. He also told them that they could leave if they wished, but there was no need for them to move. Consequently only four persons went out, the remainder retaining

their seats and watching the manager and operator extinguish the flames.

* * *

The Film Renters' Association of Queensland has been formed, and includes all the firms and individuals in the exchange end of the business in the northern State. The initial step taken by the new association was to assist in enforcing the policy of the Federated Picture Showmen's Association with regard to the passing on to the public of the amusement tax.

* * *

Owing to the need of money for war purposes, it is very probable that the Amusement Tax will be extended to six-penny and perhaps even three-penny tickets, according to an announcement by a member of Parliament this week.

* * *

The Progressive Film Service, Australian distributors of Mutual films, are at present making extensive alterations at their head office in Sydney, where, in the course of a few days, a very modern "theaterette," as their publicity manager terms it, will be opened. This is for the mutual benefit of the firm and exhibitors. A Power's 6B bioscope is being installed, and the seating of the "theaterette" will be sufficient for about 120 persons.

* * *

The first episode of "The Secret of the Submarine" was released this week in Adelaide, South Australia, and opened there to exceptionally big business.

* * *

John F. Gavin has finished his 3,000-foot comedy, "An Interrupted Divorce," which features Fred Bluett, a very popular English vaudeville artist. This film will not be released until the beginning of July, owing to the shortage of raw film in this country. Gavin is making preparations for the production of another feature, and work is beginning on this almost immediately.

* * *

In the death of Clement Mason, the Australian motion picture industry has lost one of its foremost pioneers. Mr. Mason succumbed to pneumonia at his residence at Watson's Bay, Sydney, this week. For many years he has been a popular figure in cinematograph and theatrical circles, and five years ago founded the Clement Mason Cinematograph Company, of which he was the head.

* * *

E. J. Carroll, who has been in America for the past few months, has purchased the Australasian rights of two fine films, "The Barrier" and "The Deemster." Mr. Carroll writes that "The Barrier" is the finest picture he has ever seen.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, May 20, 1917.

PARKE AGAINST MECHANICAL THRILLS.

William Parke, the Pathe-Astra director who produced "The Last of the Carnabys," which is Gladys Hulette's latest Pathe feature, to be released July 22d, gives a tip to photography authors in a recent interview. "The old-fashioned stage melodramas went out of existence because they ran out of mechanical thrills," says Mr. Parke. "Everything had been done and if motion pictures are to depend on mechanical thrills, I believe that they will not last. I think a story should be about real human beings, who say and do human things and that optimism and happiness should be the keynote. I firmly believe in the motion pictures because it is the entertainment of the millions and it has democratized the theater. I think that pictures must go on improving and that in three or four years results will be such as to make the present day films look very cheap in comparison."

KATHLEEN O'CONNOR ENGAGED BY ROLIN.

Kathleen O'Connor has been engaged by the Rolin Company to play opposite Toto, the Hippodrome clown, in Pathe comedies. Miss O'Connor was born in Dayton, Ohio, twenty years ago and gained her theatrical experience by playing in stock on the speaking stage for a number of years.

Export Items

By E. T. McGovern.

MAX GLUCKSMAN, of Buenos Aires, has opened a New York office at Room 320, Worlds Tower Building, New York. His brother, Jacobo Glucksmann, is handling the American end of the business, in conjunction with F. H. Knocke, of New York.

* * *

The Piedmont Pictures Corporation, formerly the Hawk Film Co. has moved from 1600 Broadway to 729 Seventh avenue

* * *

The Inter-Ocean Film Corporation report the sale of four prints of their new picture, "The Thirteenth Labor of Hercules," to Latin-American territory.

* * *

E. M. Porter, of the Precision Machine Co., has recently installed four Simplex projectors in Cuba.

* * *

The demand for novelties throughout Latin-America is very strong at this time. There is a satisfactory volume of business awaiting any concern who is in position to handle this kind of trade.

* * *

Watterson R. Rothacker, of Chicago, is making his initial attempt to get business from South America, through our progressive Spanish edition, "Cine-Mundial."

* * *

J. M. Aragon, of the Crest Pictures, Times Building, has purchased five pictures featuring Jackie Saunders from Balboa, for exploitation in Argentine.

* * *

Bidwell & Larrain, of Antofagasta, Chile, have formed a company to produce pictures with an atmosphere particularly attractive to that country.

* * *

Joseph R. Miles has already disposed of seven prints of Billie Burke in "Gloria's Romance" to the South American trade. Mr. Miles is the exclusive sales agent for the Randolph Film Corporation.

* * *

E. T. Chapman, of the North American Film Service, is at present in Buenos Aires in the interests of his company.

"Civilization" is being shown extensively throughout Mexico at this time.

* * *

The present struggle with Germany seems to tie a stronger bond between the United States and the Latin-American Republics. The fact that the Brazilian navy is now patrolling the east coast, goes far toward lessening the insurance on shipments to this territory.

MARIO MAJERONI IN METRO FEATURE.

Mario Majeroni, who plays the part of Dr. Trow in "A Sleeping Memory," a forthcoming Metro in which Emily Stevens is starred is a native of Italy. It was just twenty-five years ago on the 14th of July that this sterling artist made his initial appearance on the stage in Australia. It was in Sydney, and Mr. Majeroni had a small part. For thirteen years he played in Australia, and then he came to the United States, where he has appeared under the management of Charles Frohman, the Shuberts and John Drew. Four years ago, Mr. Majeroni deserted the stage for the silent drama, and since that time he has appeared almost exclusively in pictures. His first Metro appearance was made in support of Ethel Barrymore in the special production, "The Call of Her People."

HUNT APPLIES FOR ENLISTMENT.

Fred Hunt, city salesman for the Pathe Omaha Exchange, has put in an application to be enlisted in the Navy and expects shortly to be sent to one of the Navy yards.

Pathe Folk Dine

Employees of Charlotte, N. C., Branch Given 4th of July Dinner by Manager.

The Charlotte Branch employees of Pathe Exchange, Incorporated, met on July 4th in the banquet hall of the Selwyn Hotel on invitation of the manager, R. V. Anderson, for a "Line-up at the Feed Trough." The different department heads all made short talks showing how each department could be materially benefited by co-operation one with the other, this benefit being exemplified in better service to all exhibitors. Mr. Anderson is of the opinion that such get-together meetings are of immense good and contemplates having them regularly.

The employees who attended were: R. V. Anderson, branch manager; E. E. Heller, branch booker; J. A. Vance, branch cashier; C. Alexander, shipping clerk; D. B. Bostain, poster clerk; Azile Gill, stenographer, sales control; Bryte Long, billing clerk; Miriam Foil, stenographer; Lillie Knox, chief inspector; Dora Shue, inspector; G. V. Atkinson, traveling representative; A. H. Livezey, traveling representative.



Fourth of July Dinner of Pathe's Charlotte, N. C., Branch.

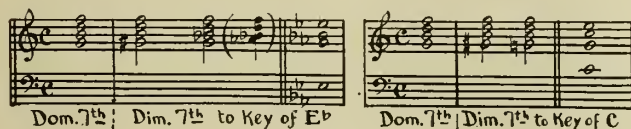
Music for the Picture

Conducted by CLARENCE E. SINN

IMPROVISING (Part II, Continued).

By Clarence E. Sinn.

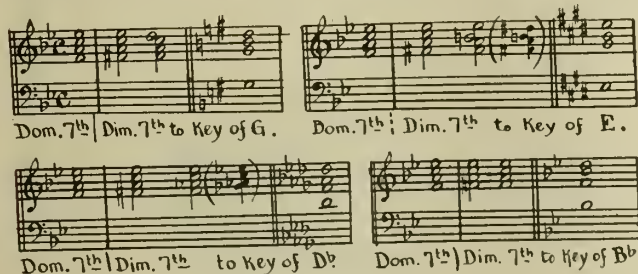
IN Example 29 and 29½ we see a dominant 7th of the key of F converted to a diminished 7th (by raising the fundamental C to C sharp—a half tone), and how by lowering a half tone any other note in the resultant chord we may obtain a dominant 7th of some other key. To complete the circle we will now give two other examples, viz.: Example 31 and Example 32. Example 31 is in the key of C, and the first chord shown is the dominant 7th of the key of C. You will notice that this chord is built upon "G" (the dominant of C) and, counting upward, reads "G, B, D and F." This last note being a seventh above its fundamental (G) gives the chord the name of the "dominant 7th." Now by raising the fundamental "G" a half tone we get a diminished 7th, exactly as we did in Ex. 29, but in another key. By lowering the G again we of course will get the same dominant 7th we started with—the dominant 7th of the key of C. Now the notes in the chord being of equal distance (as explained before) we can lower any other note in the diminished 7th chord and get some other dominant 7th, exactly as in Ex.



EX. 31.

29½. Ex. 31 shows, first the top note "F" lowered a half tone (to E natural), and the resultant chord which is a dominant 7th of A. The resolution is here given as the chord of A major, but it can resolve to A minor as well. The next alteration of the same diminished 7th shows the note "D" lowered a half tone. It now becomes D flat, and (with the enharmonic change illustrated—in brackets) becomes a dominant 7th of the key of G flat (or G flat minor). The other two alterations in Ex. 31 give us modulations to the key of E flat and the key of C again—the original key.

Example 32 is in the key of B flat, the dominant 7th of which is built upon the note "F." By diminishing this chord



EX. 32.

as in the preceding examples we get another chord of the diminished 7th with its four modulations.

Now as I said before, these examples are simple matters to students of harmony, but interesting for all that. To readers not familiar with these chords and their possibilities, I will say that a mere cursory reading will benefit you not at all. You must play them and work them out and make yourself thoroughly familiar with their sound. You must learn to instantly recognize a dominant 7th of any key when you play it, no matter what its position may be. And their chief use to the improviser will be found, not for the sole

purpose of making abrupt modulations (although this has been kept in the foreground), but in the variety of progressions they permit when improvising a connecting phrase—long or short.

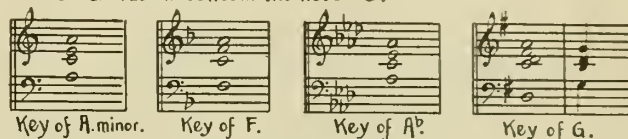
Chords Having One or More Notes in Common.

With few exceptions any chord can progress directly to any other chord when the two contain one note in common. For example, the chord of C contains three notes. The first note "C" is also found in the chord of A flat, the chord of F, the chord of A minor, the dominant 7th of the key of G, and the diminished 7th chords shown in Ex. 32. The next note "E" is likewise related to other chords, and through them to other keys. The same can be said of the note "G."

Example 33 illustrates this relationship of the chords.

Key of C. Tonic chord.

Keys related to C through the note "C" in tonic chord. These chords all contain the note "C."



EX. 33.

The single measure above is a tonic chord of the key of C. The group of measures below it show the tonic chords of A minor, F major and A flat major, and the dominant 7th of the key of G. Each of the chords shown contains the note "C," and you can progress directly to any one of these keys from the key of C without preparation.

GUNKLER COMPLETES MUSICAL SETTING.

Herman Gunkler, a well known musician of this city, who was formerly connected with the Strand Theater of Chicago, has just completed a musical setting for the eight-reel feature, "The Curse of Iku." Mr. Gunkler has made a very good selection of numbers calculated to enhance the Japanese atmosphere (musically) and permit an enjoyable program as well. With his ability and experience in this line of work, Mr. Gunkler should do more of it.

COLONEL WESTGARD REACHES DENVER.

Col. A. L. Westgard, of the Pathe-Combitone Expedition, arrived with his fleet of automobiles in Denver, Colo., recently, and is making that city his headquarters while he is engaged in filming the chief points of interest readily accessible to that city. The Expedition has already covered 13,000 miles in the States of Colorado, New Mexico, Arizona, California and Texas, all by motor car.

To date about 60,000 feet of film have been made of the chief points of interest in the territory covered. Col. Westgard plans to take about 30,000 feet in the State of Colorado alone, the best portions of which only will be released. At the present time he is devoting much attention to the Pike's Peak region and also to the National Parks and similar points of national interest around Denver. Not only will the chief scenic regions of the section be taken, but he has mapped out a comprehensive itinerary which includes the most notable agricultural and industrial sections of the State.

VICTOR MOORE STARTS WORK AT KLEVER STUDIOS.

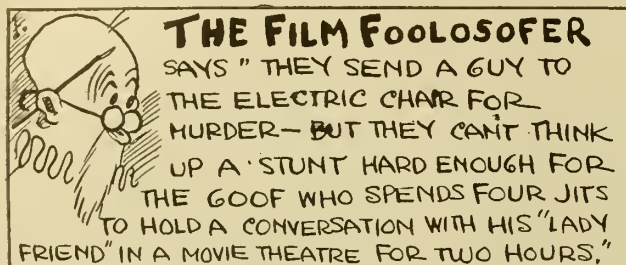
Victor Moore (Paramount release) and his comedy players started work on Tuesday, July 10, at the new Klever Pictures Studio which has just been completed at Baldwin, Long Island. Thomas J. Gray is writing the scenarios. The company includes D. L. Don and Emma Littlefield.

Grinding the Crank

With Thornton Fisher

S FUNNY, but you've got to grind a crank to get a picture in, and grind another one to get it out.

We always wonder what it's all about when somebody talks about the "psychology of the photoplay." We like pictures whether they hang a psychology on the wall or stand it on the mantle-shelf, or if they don't use it at all.



In the dim and distant past it wasn't difficult for us to visualize the movie actor as a man who hit the big White Trail as assiduously as a hound chasing a hare. Since those halcyon days of yore we've spent many evenings with the film fans' favorites. Now we know that about all most of them do after supper is to hang around wishing it was nine o'clock so they could go to bed.

A moving picture star makes a "Personal Appearance" at a theater and people hang on to the eaves to see him. Bill, the ticket taker, makes a personal appearance every night at 6:45 p. m. and nobody gets excited.

A corn on the toe is a terrible thing. So is the person who sits behind and whistles with the orchestra.

Getting into the theater late and seeing the last three hundred feet of a picture is like reading the last chapter of a novel before beginning it to see how it ends.

We saw a good split reel picture the other night. The rest of the other four and a half reels of the same picture weren't so good.

We have often wondered what the cameraman is thinking about while he is turning the crank.

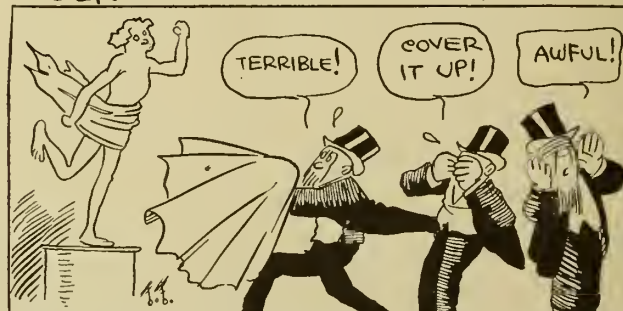
Let's sing.

Little Bo-Peep has lost her sheep
And don't know how to find it,
The picture was bad, so now she is mad,
And all up in the air about it because if the director
had given her a fair chance she would have walked
away with the part.

Have you noticed that the bird who says he "can't see what intelligent people see in slap stick" is always the goof who laughs his head off at one?

We heard of an amateur author the other day who simultaneously sent four cripts of the same story to four different studios, and each accepted it. Now the poor hick is busier than a one-armed paper hanger with the hives trying to make three of the editors let go of it.

OUR OWN LITTLE NEWS REEL



BOARD OF CENSORS OF PINGVILLE COVER A PARK STATUE SCULPTED BY ANGELO OBLIGATO, THE ITALIAN SCULPTOR.

Whenever a man says "The moving picture industry is only in his infancy," he is not giving it proper credit for having reached the age of long pants. Infancy means incapacity for thought, and the industry is thinking like a full blown man, with a vision for the future, coupled with a capacity for achievement.

A press agent while hurrying across Broadway was struck by an auto. As he regained consciousness through the efforts of the ambulance surgeon, his first words were, "This new picture of ours will undoubtedly be a criterion for all the producers."

Let's get something to eat now.



Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Country Ads.

LATELY we published a letter from A. W. Ballenger, of York, Neb., who told that he has a special desk for his advertising work. He sent in a number of samples, which we held over. York is not a large town, boasting only an afternoon paper, and it is to be presumed that Mr. Ballenger has no particular advantage over others who have to work with small town compositors, though evidently he has the co-operation of a better man than is usually found in a small shop. Mr. Ballenger evidently prefers the lower left hand corner of a page, apparently the back page, and he almost always takes a six inch space which may be two or three sizes according to the display he wants. He varies his make-up and gets some good effects. The house runs vaudeville two nights a week and the first example shows

[illegible]

the double advertising. The one on the left is three sixes and the other two. The trade mark cut is often, but not always used. We think that the announcement for Susie Snowflake might have been improved. Mr. Ballenger gives a lot of generalities about the star, tells that she has appeared in Broadway musical comedies, is less than five feet high and things of that sort, but he does not tell that Susie Snowflake is a girl from the stage who goes back home and shocks the neighbors with her costumes. He does not make the play appeal through his announcement. Possibly he mislaid the material for this subject, but if he did not, he could have told about the play in a fashion to make the man who had not planned to come insist that he be permitted to buy a ticket. If advertising keeps up the interest of the regular patrons, it does much, but the ad that pulls in the stranger to the house is a pearl above price and we think that this story rather than the star would have brought the indifferent. The arrangement on the right is a better layout. The same style could be used to advantage for a week's program with the dates in the open boxes. Mr. Ballenger trusts to the running head for his dates, but we think it would be better to announce day and date even if the paper does carry it at the top. Wednesday, July 4, always means more than "today" or "tomorrow."

Another form, which he uses not a little, is not unlike one of Dave Udell's favorites, the catchline that leads up to the play. Two examples are given. These drop less than five inches in the six inch space, giving plenty of margin. Another of these advertisements starts

everything. Some day there may be two theaters, and you'll want them to think of your house when you think of pictures. Mr. Ballenger uses several kinds of marginal stunts, as a box within a box, about three picas separating the two, and with a narrow margin on the left merely carrying the initial of the catchline, which breaks into the box, leaving white space the rest of the way down. Two more examples of the catchline advertising are shown with rule effects. The one on her right gives the same effect as the intruding initial.

WORLD FIDELITY BRAND MARK

AS MAN MADE HER

Gives Gail Kane ample chance to show the ability which she has as an emotional actress. The winks, half-smiles come from reverence. In this story you are shown the bright sons of New York and the sunny sea shore of Florida. Beautiful settings, and splendid photography enhance a strong romantic play, and predict a feature story you will remember long.

Times 7c and 15c
A trip to the Catalina Islands is shown shown on this program.

OPERA HOUSE
TODAY, MONDAY

HUGH'S FIRST STARTLED

acclamation when he heard of Mark's engagement, was

"WHAT ABOUT DORIS?" I hadn't thought about her, stammered Mark, and

CHARLEY BLACKWELL as "Hugh" in this World Play

"A SQUARE DEAL" gives us a pleasing and entirely different kind of character from the one he portrayed last week in the story we showed. In addition to this we have a scenic picture of the city of

LOS ANGELES


Admission to the usual 5c and 15c

OPERA HOUSE
TODAY, MONDAY

The corner effect on the left is novel and gives a touch of distinction.

Two examples of design work are shown in the next cut. The broken circle on the left is not unlike the design offered by Walter H. Brooks not long ago. The cross formation is rather wasteful of space, but it gives a chance to advertise four features, if desired, and still keeps them all individual. Here but two subjects are advertised, and it would have been a little better to have given these the side arms with a more general talk in the top and the cut in the center as it stands. The use of the title of a play released by one company to lead to chat on the production of another organization might be questioned, but it is probable that "The Traveling Salesman" was a release recently shown, as the Opera House takes the Paramount service. One advertisement shows a Paramount cut mortised to let in the house title.

Mr. Ballenger has some capital ideas on layouts, and evidently his



THE SAWDUST CIRCLE

In the most direct dramatic form possible and with
The device first in time making that every picture
tell the American people

1 ACTING MODEL
Shown on a stage of this size in the
Fitzsimmons picture

THE FLOPS
He takes us into the city and back
again in the greatest highly dramatic
and action in the world. The
best picture together with the best
of quality. Every Night There is
a feature and more the unexpected in
The Circus


Found to send this

OPERA HOUSE
COLUMBIA

**AMERICA'S
DAINTIEST
ACTRESS
in a
VITAPHONE
PRODUCTION**

**THE TRAVELING
SALESMAN**
of the most novel and complete
in production time

**ANITA
STEWART**
PRCTY-8



**Also a
FAULA
BLACKTON
COUNTRY
LIFE
COMEDY**

"LETTERS OF LONDON"
All our pictures feature
extraordinary and interesting story
lines to send the

OPERA HOUSE
COLUMBIA

drawing board comes into frequent use in sketching the designs. If he has his work really systematized he probably has a scrap collection of odd makeups from the newspapers and magazines which can be adapted for local use. He has the mechanical side running well. Now he needs to give more attention to phrase-making and the avoidance of trite descriptions. For one picture, for example, he uses this:

"THE AMERICAN BEAUTY"

is the title of the picture, and the beauty referred to is played by a real beauty, Myrtle Stedman. There are many things to make this story worth while, but one of which we will mention is the great amount of money expended in its staging.

If lavish expenditure is all that recommends a picture, it must be a poor picture indeed. It sounds as though Mr. Ballenger has not yet carried his system to the point where he can get the facts about any play at a moment's notice, yet a number of simple schemes have been given in the department, and are repeated in Picture Theatre Advertising.

Lost!

We miss the personality page from Miss Dolly Spurr's house organ. The program is as large as ever, but she reprints editorial matter.

Feet--Not Face

were her fortunes in the original story of "Cinderella" in this, a story of the same type, brought up to date, we have June Caprice, a most capricious miser, to

"A Modern Cinderella"

This is one of those plays you enjoy seeing more than once. There is comedy and laughs, and a deadly story. We have seen this play, and know that you will enjoy it whether you have seen it before or not. It shows tonight only at
 51 and 104

OPERA HOUSE
YORK NEW

ALMOST TWO YEARS

ago Allen Joyce retired from moving pictures. Her season was the best on earth. Her little daughter, Alice Mary Moore, demanded all of her time. It is only recently

CE JOYCE

has had the time to enter again into the work she likes so well—that of making pictures. We present her tonight in

"COURAGE OF SILENCE"

and we are willing to state that you will go out of the show

OPERA HOUSE
YORK, N. H.

Usual 5c and 15c
There is Also a Comedy

off with the announcement that "Sbe Raised Cain," which is an apt enough description of Theda Bara, but no mention of the house is given. Here the cut is framed in a curved arrow, which gets an unusual attractor. Even in a small town the house should be named, though it is the only one in town. Get the name of the house on

and has dropped completely the department of a page or so about herself and the house people. We should like to see it go back, partly because we liked to read it, but more because it did so much for the house. In Marion Miss Spurr should be a more important star to her patrons than Miss Pickford. She has the personality, but she no longer has the publicity.

From Philadelphia.

Jay Emanuel varies the usual style of program invitation and announces that "The United States Government requests your presence at the exhibition of Womanhood" at the Jefferson. He uses some of that ball program stock of his with a relief medal of Minerva and her owl, and starts off with "A medal of honor should be awarded to J. Stuart Blackton" as author. It works in all right and suggests a special embossing to those who do not know where Emanuel gets his material. Another advertisement he sends in is a joint post card for the Park and Jefferson. Here there is not even the hint of a date other than the postmark on the other side. We've got him so he dates his program days, but he doesn't date any part of the postcard. He has been a rebel for so long that it is perhaps too much to expect a complete reform all of a sudden, but if he does this again we shall write a letter to his wife, and tell her about it. Jay's foot slips a bit in one of his programs when he speaks of "the operetta of the screen," and later of "It's lyric charm." He must be thinking of the old talking pictures. We did not know that Fox was putting any out.

The York Street Palace seems to have trouble laying out the program announcement. It tells that:

William Fox Presents Ormi Hawley
Where Love Leads

Also the American Girl Miran Sais and our usual pleasing comedies.

Miss Hawley is presented in Where Love Leads and not given the production and Miss Sais, whose given name is Marin, appears in the American Girl series. Hell's Hinges is given 24 points, but Hart's name runs in an eight and shares the line with "By Special Request." A study of the value of lines would permit this program to be played up and look twice as important in the same space.

A Compact Record.

C. S. Williams, of 239 Oxford street, Buffalo, sends in a pocket record for Motion Picture theaters that is both compact and complete. A loose-leaf cover 4 1/4 by 7 inches carries sheets slightly smaller giving the totals for receipts by matinees and nights for a week, lines for the resume of disbursements and a totalizer. The back of the sheet is printed for salaries and can be used, if required, as a signed pay roll. At the back are monthly sheets for service and other sheets for checking off the releases used from a specified service, showing what has and has not been played. It avoids a lot of fussy and fanciful trimmings, while giving all necessary heads and release data. The cover is patent cloth with six "flat" rings and refills covering six months may be had for fifty cents a set. The cost of the volume complete is \$2.50 post paid.

A Good Campaign Book.

Tarleton Winchester, of the Pathe Exchange, always gets out a worth-while campaign book, but he has done unusually well in the book for "The Neglected Wife." There is some good advance publicity and a page of newspaper grade of copy for each of the fifteen episodes. A good scheme is the packing of all advertising premium novelties in two-dollar lots, doing away with a lot of elaborate figuring as to fractional cost. You get two dollars' worth or four or ten or whatever you need. Another good feature is a page plate carrying the advertising for the entire series which may be had for only \$1.50, but the chief feature is that the copy offered is of a sort a respectable newspaper editor can be induced to run without the aid of chloroform or a sand-bag.

By the Month.

The Lorenz theater, Bethlehem, Pa., has dropped its weekly program in favor of a three-fold monthly program running five weeks. They do not give the calendar form that many use, but employ a series of boxes, starting with the Monday preceding the month and running across, a week to a line, this gives them a more practical form in some ways. Special days are run in red and on these days an advanced admission is charged, but there are only two of these days each week. The sheet is a little larger than 9 by 12 inches, printed across the longer measurement. To launch "The Neglected Wife" they offer the first two parts as one installment, giving enough to get the audience thoroughly interested. In some ways this is a better scheme than running the first part and repeating this with the second part.

A House Organ.

R. D. Carrothers, of Carrothers and Archibald, Pocatello, Idaho, sends in some new house organs with this letter:

Under separate cover I am sending you a copy of our "Amusement Herald," a house program that we issue each week. This is devoted to our three houses here, and the picture business in general.

We have started compiling a mailing list and up to date have five hundred names, who have personally requested at the box office that we mail them our paper each week. We throw a slide on the screen telling our patrons if they will sign their name and address on blank which we have for this purpose at the box office we will mail the Herald to them each Saturday morning. This system has resulted in our obtaining five hundred names in a period of about four weeks, and our list is growing each week. This is a lot of work, but we consider it mighty good advertising. What do you think of it?

From an announcement in the first issue, we gather that this was formerly run as an independent venture and has been taken over by the house management. It is 8 by 12 inches, twelve pages, and carries a large proportion of outside advertising, but not so much that the patron does not get enough magazines to be worth paying for if he had to. The house does not overrun the reading columns with a lot of puffery. It tells its story, but it gives plenty of general film stuff, and we think that in time, now that it is under the direction of the house management, it will make more than good for its considerable cost. It looks like a regular magazine and not an advertising scheme, because that is what it is to a large degree. The mail list scheme is good—about the best, we think—and its chief value lies in the fact that the persons on the list have gone to a little trouble to get there. It is live circulation, and this sort of a list is worth a general distribution of two or three times the number of copies, though it will be found a good scheme to mail out a hundred copies or so each week to those who have not asked for the issue, sending not more than two copies to any one name. If they are interested they will ask for more. The magazine lacks just one thing, and that is the personal touch. It is all too impersonal and cold. A single column of editorial (two would be better) with a real punch, would make a lot of difference.

Old Friends Again.

The Hardwick Brothers, Clovis, N. M., do not come in very often, but they send an awful lot of samples when they do come in and they have been coming in so long they are old friends. E. R. Harwick writes:

"He's in again." Trust that this bunch of "dope" will get your criticism. We think some of it is good, some not so good, some poor. At any rate we "cracked down" to advertise "The Girl Philippa," first sending the very small circulars, also distributing them; second, enclosing the photograph of Anita Stewart with a weekly program to the entire mailing list; third, lot of newspaper advertising, readers and locals; fourth, we sent booklets to about three hundred of our preferred prospects. You just tell the boys that if they go after the business that they will get it. It is always possible to get it when you hustle. We spent \$55 advertising "Philippa" in three towns and cleaned with it.

Our new \$25,000 theater is now under construction and one of the things being considered is our own job outfit. If we put it in—look out for us.

Your department improves with age. We get many valuable suggestions from it. It alone is worth several times the subscription price of the paper. Good luck to you, and may you continue to keep up the good work. You have our best wishes.

Mr. Hardwick has the formula. Successful advertising is good argument plus persistence. Do you remember when you had to "speak a piece" in school? You read the recitation over and over until, through repetition you had memorized it. You did not read it over once and make it your own. With each repetition it stuck closer to you. It is the same way with advertising. You keep on talking about something and you hammer home your argument. It may barely be noticed the first time, or it may even be forgotten, but about the fiftieth time, you cannot help remembering, even if you want to forget. It is for this reason that bill boards should be away from the theater, to follow the possible patron around town. With a job plant, Mr. Hardwick can do more for the same investment or do as much more cheaply and just the way he wants it—which is the real advantage of having your own plant. You may not have as much type as the average

YES, ALL KINDS OF A PICTURE.
THIS "MANHATTAN MADNESS"
A SOCIETY PICTURE. A MYSTERY
PICTURE. A COMEDY PICTURE.
Above all, it's a Fairbanks picture,
don't only as Fairbanks can do it.
That's the really important thing about
it. Fairbanks never bubbled and leamed
and learned his way through a picture
as he does this one. He lights
crimes in quadrants, battalions and
drives. He frolics over house tops,
through trellises, up ravine walls and
over levelled walls with all his usual
ease and abandon.

Douglas Fairbanks
in
"Manhattan Madness"



Will be Presented at the
LYCEUM THEATRE
Tuesday and Wednesday
May 22nd and 23rd
Prices 10c and 15c

We do not run a picture the second
day unless it is an exceptionally good
one. This one really deserves a two
day run. It is the best Fairbanks has
done.

Monday and Tuesday
April 23 and 24

DUSTIN FARNUM

IN

"THE PARSON
OF PANAMINT"

Presented at the

A picture of superior excellence backed
up a second day showing us that "fast
nights" may tell their friends to come
and see it.



"The Girl Philippa"

By America's Foremost Author
JOHN W. CHAMBERS

A Superfeature in eight parts, featuring
"America's Daintiest Actress"

ANITA STEWART

Presented at the

LYCEUM THEATRE

Tuesday and Wednesday
May 15th and 16th

Mature each day at 8:00; Entrance
at 8:15. Prices: Matinee 15c and 25c;
Evening, 10c, 25c and 35c. All seats
reserved for evening performance.

All the charm and magnetism with
which the great world-famous actress
"The Girl Philippa"—all the
endearing ways he has her—all the
bravely, modestly, and wholeheartedly,
which made her so popular with the
millions of readers of the Cosmopolitan
Magazine, has been transcribed to the
screen in all her picture-perfect
beauty. ANITA STEWART.

Presented at the

LYCEUM THEATRE

Tuesday and Wednesday
May 15th and 16th

Mature each day at 8:00; Entrance
at 8:15. Prices: Matinee 15c and 25c;
Evening, 10c, 25c and 35c. All seats
reserved for evening performance.

printing office, but if you make a proper selection you'll have just what you need, and that may be the very faces the average job plant does not have.

The booklets mentioned are those gotten out by the Vitagraph, which are too costly for wide distribution and require to be sent out with discrimination. The photographs are rotogravure reproductions on cream paper, clean and attractive, with most of the advertisement on the back. The house gets in on the general announcement with these lines:

To the strength of the author and the charm of the star, add the "Lyceum's" manner of presentation, with its pleasing and appropriate musical accompaniment, and you are offered

an attraction that is unbeatable from every angle of interest.

This is right in the middle of the talk of the play. Too few managements credit the house with its share of the effect. They review the stuff the company sends out, but do not figure the house as a factor and yet the projection and its environment is in some ways even more important than the production itself. It pays to educate the patrons to an understanding of the fact that your manner of showing pictures is as much contributory to success as the work of those who make the subject. For fifteen or twenty years the company has been given



LYCEUM

TODAY—MONDAY, MAY 7

VALENTINE GRANT, in

"The Daughter of MacGregor"

Two Shows
7:30 - 9:00

Admission—
10 and 15c

Everybody admires the sort of a girl that fights her own battles and asks no quarters from anyone. And if she is pliant, full of fun—and Scotch, she immediately becomes fascinating. Such is the case with Jean, "The Daughter of MacGregor," who rebels at her father's unreasonable demands that she give up young Winslow, Jean runs to go to America where her services save her uncle's lumber camp from a band of thieves, and she wins everybody's heart. In the picture and, the Scotch atmosphere which has been injected into the picture is delightful with realism, and "The Daughter of MacGregor" will rank as a really delightful one among the many that you have seen.

Wednesday and Thursday—Frank Keenan in "The Phantom," Roscoe "Fatty" Arbuckle in "He Did and He Didn't."

practically all of the credit. This is a great Vitagraph, or a wonderful Selig or a splendid Universal, and not one exhibitor in a hundred ever thinks to add that at his own particular house the picture may be seen to its fullest advantage through careful projection, a proper screen, appropriate music and comfortable surroundings. Split it 50-50 with the attraction. Have some pride in your own work and MAKE your audience share that pride. Make them understand that the pictures are good because you run them right. Mr. Hardwick has the right idea, it is author, star, producer and house in combination that makes for good photoplays and we have seen some of the screen classics run off in a manner that spoiled the painstaking efforts of the makers. You are just as good as your pictures and your pictures are just as good as you make them. Have a proper pride.

VIVIAN MARTIN
IN
Paramount Pictures
'The Stronger Love'
— WITH —
Vivian Martin

as Neil Devlin, in a character of world-wide appeal, there are packed in the most masterly of actors' portrayals, the fact of which is the only one in the picture and, with the wealth of program material and the fact that the picture is a masterpiece of the screen, it is a picture that will give you a great deal of pleasure and a very original story which will give you a great deal of pleasure and a very original story which will give you a great deal of pleasure.

LYCEUM THEATRE
THE PLAYHOUSE WITH A PERSONALITY
— TO-NIGHT —
Monday, April 2nd, 1917
Admission 10c and 15c

WEDNESDAY
Marguerite Clark, in
"Out Of The Drifts"
THURSDAY
Charlie Chaplin, in
"Easy Street"

One advertising slip is three inches wide and from six to ten inches long. This gives the standard thirteen cm column width and can be used to carry stuff lifted from the daily paper, when you have your stuff done in their just department, though the samples shown are specially set. It is possible, if you are near a large town to pick up this sort of stock very cheaply at the paper warehouses and at printers who have their own cutting machine. The slips are trims from larger stock and of such limited availability that they are glad to clean them out.

Mr. Hardwick's newspaper advertising is too generally good for much comment, but a comparison of these two advertisements will give one suggestion. Both are three fives. In one the use of a cut in both

LYCEUM
BLANCHE SWEET
THEODORE ROBERTS
in
"THE STORM"

THE BEST THAT BLANCHE SWEET HAS DONE

LYCEUM THEATRE
MARIE DORO
"THE LASH"

MONDAY
MAY 11
Two Shows
7:30-9:15
ADDED ATTRACTION "FATHE NEWS"

upper corners gives a regular layout, but it probably does not attract the attention that the Doro advertising gets. It is the same idea as seeing perhaps a hundred men pass, each of whom wears his hat squarely on his head. You scarcely notice that they have hats, but along comes a man with his hat perched over one ear and at once you take notice. The effect is rakish and unusual. It attracts attention just as you note an unusual make up and pass over one methodically and uniformly regular. You will notice that both programs carry

times of performance and the prices. Another form of the same style is given in larger reproduction that it may be studied carefully. Running the time and price into the margin makes for emphasis and also gives an odd and therefore effective make up. Practically all of the advertisement gives these facts in some conspicuous place, and it helps to make business. You can always feel certain you can plan your arrival at the Lyceum to get there before the feature starts. All of the days are stated and date. Nothing is left to the running date at the head of the page. It is put where it can be seen at once. If we had the space, we would like to reproduce all of the samples sent, but we'll stop with this last specimen. The layout is unusual, but the advertisement does not hold together well. Probably everyone understood that it was all an advertisement for the Lyceum, but the fact is not apparent. The entire layout should have been held together by a frame of some sort. As an example, the ornamental border of the larger space could have been frames in the same two-point rule used for the rest, and by omitting the narrow spaces between the three sections it could all have been held together by the two-point rule.

Bought Bonds.

Taking a cue from the Liberty Bond campaign, the U. S. Theater, New York City, advertised that its receipts for an entire week would be applied to the purchase of Liberty Bonds, a committee of citizens being appointed to audit the receipts and see that the takings were so invested. This is something vastly more practical than yelling for others to buy bonds. It sets a good example, and it will probably make for better business for many new patrons will appear, feeling that they are helping to do their bit and getting a full return at the same time. The throw-aways are done in red and blue on white, but here there is an excuse for the use of the colors. The essential text reads:

Show your patriotism
by Patronizing the
U. S. Theater

Every day during week beginning Monday (date here)
to be known as
Liberty Bond Week

The proceeds of the entire week will be used to Purchase
U. S. Government Liberty Bonds

A committee of Representative Citizens will be appointed to audit our books and see that the entire receipts are used for that purpose.

And to back this up the program which follows is unusually good. The original gives the "Show your" in two lines between flags in colors, with the "Patriotism" running across the page just below.

Telling It.

Many exhibitors have complained that they cannot write good lines for their program. It is easy enough if it is studied, and Picture Theater Advertising gives all the points on the subject, but it can be put into brief by saying that you first know what the film is about, pick out the most attractive point, and talk about that simply and as interestingly as possible. We clip this from the program of the Third Street theater, Easton, Pa., not that it is much better than most of the stuff that house turns out, but because it is average for them and in such contrast to the labored efforts of many on the same title:

If you were a little girl and other little girls would not play with you, could you still see the sunny side of life? This one thread of the story is what makes "The Valentine Girl" thoroughly delightful.

It's largely a matter of practice and sympathy with the patrons, and you never hear the Third Street kicking about bad business. They make bad business good, just as any other live wire can.

Smaller Type.

A. L. Middleton, of the Queen, De Queen, Ark., is using a smaller type on his house organ and the result is much better. The use of ten point may save composition costs, but it is not a real saving if the resulting sheet looks so badly that it is not regarded with respect, and the value of the house organ is highest when it most nearly resembles a regular publication. Most persons are prone to regard the printed word as the truth—save in election campaigns—and the printed word does not usually come in ten point. Mr. Middleton is getting out a likely looking sheet now. But he might get the printer to give him a more business like heading. Follow straight newspaper style.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, \$2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Tricks.

CAMERA tricks seem to puzzle some authors as much as they do audiences, and this letter from a correspondent in Juneau, Alaska, strikes a common trouble. The letter runs:

I'd like to get some definite idea of the meaning of certain things that happen in moving pictures. For example, has a fade out any fixed meaning? Has a diaphragm out any? You may tell me to go and study the pictures for myself. I do, but different companies seem to attach different meanings to the same thing. In some Lasky plays that I have seen lately a diaphragm out always meant that time was about to pass, and a diaphragm in always meant that it had passed. Then I saw a Pallas picture in which the diaphragm out, or nearly out, meant that you were going to see a close-up of the object last shown. Other companies seem to have no particular idea of the meaning of either. It seems to me that the readability of the play would be increased if the same meaning was always attached to the same stunt, so that people would get into the habit, quite unconsciously perhaps, of anticipating the kind of action that was to come next. In my own work I have been trying to make a diaphragm in or out always refer to a passage of time, except very occasionally where I want to emphasize some little inobvious thing of which I am about to show a close-up. Maybe it's none of my business to bother about such matters, but I like to do a finished job, and as the pictures I see are about a year old I'd like to get the latest ideas on the subject, if there are any. Fade outs I generally use for changing the action from one location to another when the two actions are synchronous. How does the idea strike you?

In the beginning the fade really was a dissolve of one picture into the next, and was used almost exclusively to avoid a break in the continuity of a story supposed to be related by some character. Later a fade down and fade up was used instead of the fade into, or dissolve, because it involved less manipulation of the camera. For that reason the fade down and up was presently employed to work in visions in place of the true vision within the frame. Then someone got the idea of putting an extra iris diaphragm in front of the lens tube, cutting down the picture gradually instead of the amount of light. It was an oddity and, like all other novelties, it was promptly worked to death. And the trouble is, as this correspondent points out, there is no uniformity of usage. One company will employ the device to introduce visions, another to indicate the lapse of time, a third to cut down to a close-up, or perhaps merely for the sake of oddity.

The majority of directors merely seek to make a pretty picture, and they will spend more time fussing things up than trying to realize the author's idea or even their own conceptions of a story. They overload all pictures with light effects, camera tricks, freak cuts and the like, and some of them actually seem to give no consideration to the story, regarding the plot merely as a foundation for their own clever effects.

This is all wrong, but it is not possible to convince the average director that an audience is so foolish as to prefer plot to his assinnity, and he goes on inventing new and then copying and improving (?) most of the time.

The fade and the diaphragm should have distinct and generally accepted meanings. A fade should *always* mean one thing and the dissolve another, and the diaphragm has a still further distinction, and these meanings should not merely be indications of the softness of the director's alleged brains. A fade down, for example, could be accepted as denoting the passage of time, and used in place of the time leader where definite information as to the exact lapse of time is not necessary. The dissolve should be used to denote visions and the diaphragming given another set and definite meaning.

Then there could exist no confusion in the minds of the spectators. It would be understood that a certain effect had a certain meaning. It means that and nothing else. Then, and then only, will it be possible to sit in the theater and view a film story with pleasure. Now, in most instances, you see a picture start. Comes a fade and you have to wait and see whether the director means it to be a vision or a time jump. For the moment the greater part of your interest is diverted from the story to the reason for the effect. You cannot concentrate on the plot, even where the director has left some of the plot in. It is even possible to find stories in which the same effect is used to

denote two or more symbols, as for instance, a fade to denote either the passage of time or a vision.

The best way for the writer to work is to use the fade for a vision and write time leaders to indicate the passage of time. Then let the director do his darndest and upon his own head be the crime. The fade or diaphragm should never be used to denote synchronized action. Action occurring in two places at practically the same moment should be cut one into the other, for this is the primary function of the cut-back. At no time should the diaphragm be used in this connection, either as a fade or to reduce the field, for this robs the action of any suggestion of immediate change. Here the use of cutting back is imperative, and no other device should be substituted.

It is a long way still to perfection, and in the present unsettled condition of affairs it is useless to look for any combination of directors to give a definite meaning to the effects, though these might and certainly should be employed as symbols. Some time when the business of making motion pictures really becomes a business and ceases to be a gamble, then it will be possible to seek to bring about uniformity, but to-day, with a lot of directors in name only seeking to cover up their incompetency as directors with a lot of foolish effects, it is hopeless to expect them to use the common sense they lack. The only thing to do is to write as intelligent a script as possible and leave the rest to fate. Keep away from the purely camera tricks unless you can suggest an effect that will heighten the value of a scene, but remember always that the best told stories do not depend upon effects, but plot, and that you cannot cover up a lack of plot with all the camera tricks that even Carl Gregory knows.

Advice.

A letter this morning is typical of many. A puzzled author writes that about half his friends tell him to send in synopses only and the other half urge that he send in the action. He does not know what to do. Probably all of those giving advice mean precisely what they say, but each advises according to his own narrow experience, and what may be good for his line is bad for another. The only really good advice comes from your own experience, and those who need advice the most have had the least experience. The next best thing is to follow this department, which aims to average the experience of many writers. Many authors, for example, supply the continuity unmasked, but most editors will have nothing to do with continuities and none will handle a continuity without a full synopsis, for there are a lot of editors today who are actually unable to see a story in action. They cannot visualize. That is one reason why the market is so poor. The incompetent editor decides that the free lance cannot write and so turns to the staff man he knows to be reliable. This class of editor may even call for continuities just to appear to be on the job, but it does no good. Today is the day of the synopsis. There will come a tomorrow with real editors and the free lance will come into his own again.

Get a Punch.

Take up a magazine of fiction—any magazine—and you'll find that while you may like several of the stories there is apt to be one that stands out from the rest because of some points of superiority. It is the same way with stories offered for filming. Some will stand out so much above the rest as to fairly demand attention. These are the stories most apt to be taken for production, and until you can write that sort of story it will pay you to keep out of the market. Conditions are different from those prevailing a few years ago when companies released from three to six stories a week in one-reel lengths instead of a five-reel story now and then. There had to be more stories, and they did not have to be such good stories, for a certain number had to be procured. Now only the best material will go, and to offer others is merely to enrich the government.

Keep On.

Don't stop thinking plots because plots do not sell. Keep on thinking them and writing them down against the time plots are in demand again. The mill that shuts down suffers more loss than the one that keeps running. It's rust, not work that wears out fastest.

Just Like Plots.

A graph of the progress in photoplay is not unlike the chart of a plot. It has its alternate elevations and depressions, and the elevations are always higher than the previous ones.

Technique of the Photoplay

By
EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago Haas Bldg., Los Angeles

Projection Department

Conducted by F. H. Richardson.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Queer Ideas.

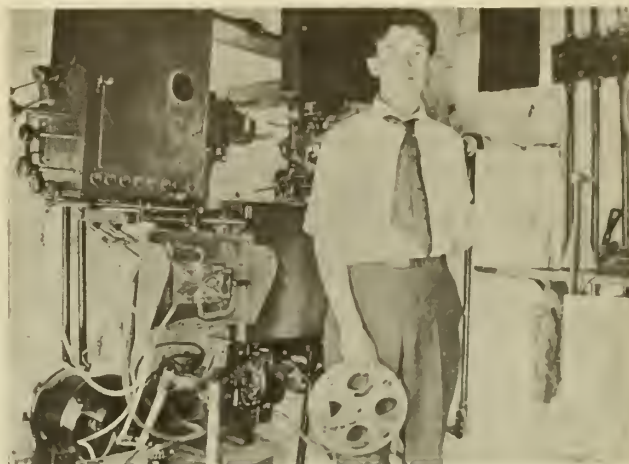
It is indeed strange what queer ideas some men have, and how they will attempt to argue that black is white, or that white is black. It would seem the veriest tyro in the business of operating would understand that, aside from the trouble involved in gearing down a re-winder, there could be no possible objections to consuming as much as ten minutes in the rewinding of a film, and that, on the contrary, there would be a distinct advantage from several points of view. In this, as in other matters, however, we have to deal with the "one idea" man—the man who is a Democrat because his father, grandfather and probably his greatgrandfather were Democrats. He doesn't stop to reason things out for himself. He is one of the sheep who jump over the bar because the other sheep jump over it. He is one of the crowd who yells hurrah! without knowing what he is hurraing about, because the rest of the crowd yells hurrah, and so, because he has been rewinding reels at the rate of six seconds to the reel all the days of his operating experience, and because other operators are doing the same thing, he continues to do it. In order to have him grasp the idea that there might be advantage in changing his methods, it is necessary to explode a stick of mental dynamite in close proximity to his thinking machine, and thus jar the wheels loose, set them whirling and induce him to do a little reasoning on his own hook.

In Salt Lake City I encountered an operator who argued that with slow rewinding the operator would be compelled to devote just that much more time to the process, to the detriment of his other work. His single cylinder brain was unable to grasp the stupendous idea that with the re-winder running very slowly, with the motor having the advantage of the gear-down, hence an abundance of power to pull against a good strong tension, it would NOT be necessary to watch the re-winder at all, since, instead of requiring additional time for re-winding, it actually would take very much less. The operator called our attention to the fact that it had been some time since the editor had been actually engaged in operating, and that methods had changed greatly since "our day." True, we fully realized that fact, but quite evidently you have not kept up with the change—the march of progress. You still insist upon doing things—rewinding for instance—in the "good old-fashioned way," utterly regardless of changes for the better which have been brought into practice. It is true the editor has not actually done very much operating (only some special work, such as running the Paul Railey films in the Governor's mansion in Albany, in some of the high class clubs in New York and before the President in Washington, for which he received in six days more than six weeks of the Salt Lake City scale), but he has, nevertheless, kept in extremely close touch with every phase of operating, not only as applies to Salt Lake City and Utah, but every other state in this country, in Canada, Australia, South Africa and other countries, even to far off China.

I would call the brother's attention, together with the attention of those other few doubting Thomases, to the fact that this particular editor has been very much in the "public eye" of the industry for 10 these many years. He has had, and does now have, many thousands of friends. He has had, and does still have, a comparatively very few active enemies, yet in all those years, even his enemies have found but very little opportunity to "nail him to the cross" by pointing out either errors of fact or judgment. Now don't you think, gentlemen, that if we were getting by on a bluff, or by "shooting the bull," or by spouting hot air, we would have been found out long ago. A man may get by on a bluff for a while, but after eight years it may, I think, be fairly presumed that he knows his business at least reasonably well.

Enterprising.

The subject of the photo who is seen beside his projector, with the "Operators' Friend" proudly displayed, is Harry B. Hickman, operator Orpheum theater, Wescon, Idaho. He traveled a matter of 90 miles



(180 there and back) to meet the editor, and hear him lecture on practical projection. This shows enterprise, but a glance at his face convinces one that Friend Hickman is not one who will be found asleep at the switch.

Sends a Weapon.

Mr. J. H. Oliver, Lucas Theater Supply Company, Atlanta, Ga., sends in a Powers aperture plate, and the following letter:

I am mailing you sample of a "weapon" used by one of the film butchers, of which, unfortunately, there are so many. The aperture plate was on a machine we received to be repaired. I might add that the number of parts necessary to put this particular mechanism into first-class shape would have amounted to more than \$65. However, it was not repaired, though I replaced the aperture plate free of charge, in order that you may add it to your collection of relics, or Chamber of Horrors. I cannot understand why it is that film exchange trouble men don't find these abuses and cancel the service of theaters which practice them. Do you think it is due to negligence on the part of the men film manufacturers have placed in charge of the management of their exchanges, in failing to trace this source of great and unnecessary damage to their property to its source? To my way of thinking there is ignorance in three places, viz.: the manufacturer, the exhibitor and the imitation operator. Please understand me: I don't mean all of them; there are notable exceptions.

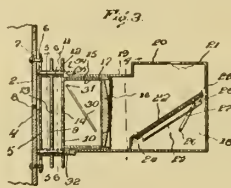
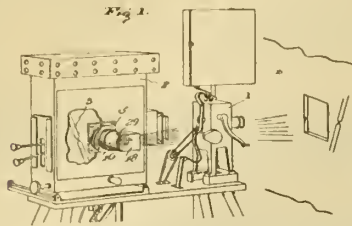
The aperture in question was a Powers, and after having been worn out on one side, it had actually been reversed and used wrong side to for a considerable time. Yes, friend Oliver, I agree with you that things of this kind are due to imitation operators, imitation theater managers, and to a general looseness and laxness in the entire moving picture industry, as applied to matters pertaining to projection. It is along the same general lines which permits of a film exchange manager taking a brand new \$125 roll of film out of the can and winding it on a poor, old, decrepit, God-forsaken, bent-up wreck of a reel, which only cost 8 or 10 cents in the first place, and which will, beyond any question of doubt, do more damage to the film in one re-winding than would buy a dozen reels. This is a practice which is followed in altogether too many exchanges, and it can be properly classed by only one word, and that word is *stupid*. It isn't merely bad business. It is wretched business! Remember, the reel itself only cost, at most, ten cents, and the roll of film cost close to \$125. At the end of the process of re-winding, the reel will be running probably 2,000 revolutions a minute, and if it is crooked is likely to strike the edge of the film at every revolution, thus bending and weakening the film track, until finally it gives way altogether in spots and the reel of film is either badly damaged or entirely ruined, all in the endeavor to save in the purchase of sufficient reels to replace those which ought, purely as a business proposition, to be thrown into the junk pile.

Yes, friend Lucas, I heartily and thoroughly agree with you. I am, judging by results, inclined to believe that the film exchange "trouble man" exists largely as a figment of the imagination.

An Invention.

A Sale Lake City operator, W. E. Dewitt by name, has invented and patented a very clever and effective device for projecting the carbon tips upon a small screen located on the front wall beside the observation vent.

The illustration shows the workings of the device. Lens 16, Fig. 3,



projects an image of the carbon tips to minor 22, Fig. 3, light being admitted to lens 30 through hole 4 cut in the lamphouse door. The device is adjustable so that the image may be projected either on the front or rear wall, the floor or the ceiling. The article is well made and certainly does the work for which it is designed. Fig. 1 shows the device attached to the lamphouse door.

The Wotton Twin Rexolux.

The Wotton Twin Rexolux, manufactured by the Cleveland Electric Products Company, Cleveland, Ohio, is, as I have said before, a high-class machine, delivering, according to competent tests, very close to 68 per cent. electrical efficiency, when it is intelligently handled and kept in first-class condition. There are certain features of this machine which are worthy of serious consideration on the part of theater managers. Briefly, they may be named as follows: In the first place the Wotton Twin Rexolux is really two separate and complete motor generator sets, of the upright type, joined together through a common switchboard, so that their combined capacity may be used at one arc, or separate arcs may be operated by either machine. In the latter case, a maximum amperage of 60 is available at the arc, but by combining the two at one arc you can get as much as 120 amperes, or anything between 60 and 120. This is, of course, a valuable feature when, as sometimes occurs, very heavy amperage is desirable for the projection of an extremely dense film. In the second place, the Twin Rexolux possess the advantage that should one machine break down there is still another one to fall back on, which may be used for both arcs while the cripple is being doctored up. In the third place, the operating life of a twin machine is, of course, considerably extended, as against the life of a single machine, by reason of the fact that it is not at any time subjected to overload shocks, and this is a matter which deserves very serious consideration, because of the number of these shocks which are likely to occur during a given period. When a machine is subject to overload shock, the effect at the commutator is bad. You may not actually see a flash of sparking under the brushes, but it is nevertheless there, and the result is, of course, hardly beneficial to the commutator. The first Twin Rexolux installed was put in Brooklyn, and these same machines have been running for more than two years on the original set of brushes installed, which, you will observe, means that the commutator is only subjected to a minimum of strain. Fourthly, the operating temperature of a machine which is not subjected to overload is, viewed as a whole, very naturally considerably less than the temperature of one which is subjected to overload. Fifthly, of course, having two entirely separate motor generator sets, one for each arc, the change-over condition is ideal. In the newly-designed Twin Rexolux, the ventilating system draws cold air in from both ends and exhausts it in the center. The brush area is such that there is only a current density of about 18 or 20 amperes per square inch, and this is very low indeed. As to the matter of price, the Twin 80 Ampere machine is \$484.50 complete, including all necessary panels and other things necessary for installation, so that when we come to consider that no emergency transformer equipment is necessary, the price is not much higher than is the price of any high-class double arc machine.

It gives me pleasure to commend this apparatus to the favorable consideration of department readers. It is a good machine, and has the endorsement of this department and its editor, wholly and entirely because it is a good machine. You cannot possibly get the endorsement of this department, friend manufacturers, on any other basis.

Shutter Slips.

George R. Murphy, Pleasantville, N. Y., has the following trouble:

We have been having a great deal of trouble with the shutter on our standard No. 4, and after the repair shop, manufacturers, and others to whom we went to locate the trouble have failed, we come to you as a last resort. The shutter (two-bladed) has a tendency to slip in some mysterious manner, giving a slight, but most annoying travel ghost. Upon examination, we found the blade to be fast in the collar and immovable, as was also the shaft, yet we find it necessary to re-set it every other day. If you can solve this problem, you will earn the gratitude of the operator and myself, both of whom are batty trying to dope the thing out.

Well, Brother Murphy, you are putting up a hard one, but I can tell you, I think, how to locate the trouble, which must certainly be due to slippage somewhere. Hold your balance wheel stationary and pull good and hard on that shutter. This gives a tremendous leverage, and if there is anything slipping anywhere, it ought to show up. If it doesn't show up under this treatment, then you will simply have to

take the machine to pieces and find out where that loose joint is, because it will be something which only gives under vibration. Further than this, I don't see how I could give you any advice on that particular proposition.

Questions for Examination.

William H. Pahl, Parkersburg, West Virginia, asks:

Do you permit the use of the questions, or some of them, for use in examination? I have the second and third editions of the Handbook, and can truly say they are the finest works in existence on the subject of projection. Would you kindly tell me, through the department, what is the amperage of a 10 watt incandescent bulb? Also what is its candle power?

Brother Pahl, if I were to ask you: what is the horse power of an engine having a six foot belt fly wheel? you would require some other data, wouldn't you? With regard to the ten watt bulb, I would have to know whether it is carbon filament, a mazda, or a nitrogen bulb; also what is the supply voltage, before I could either tell you the amperage or the candle power. As to using the questions for examinations, why not? Go as far as you like. The World and the questions are both yours. Many thanks for your kind words with regard to the books.

One of San Francisco's Best.

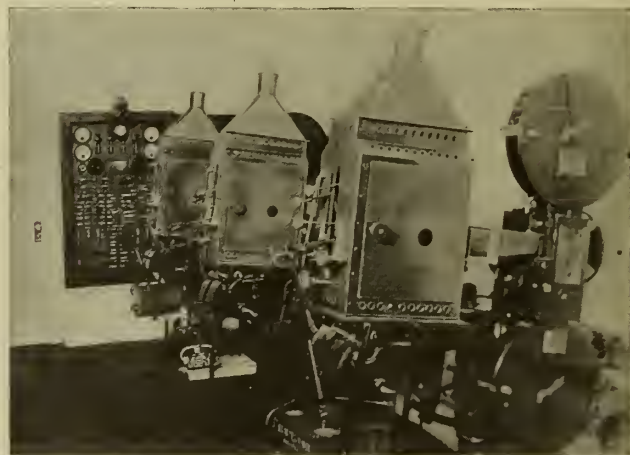
The New Mission theater on Mission street, owned by Kahn & Greenfield, is one of San Francisco's newest and finest examples of motion picture construction. The building itself is what is known as Class "A" construction, which, in San Francisco, consists of concrete on steel.

The seating capacity is 2,000, distributed on the main floor, which provides seats for about 1,500, and on the balcony, which is divided into ordinary chair rows and loges, seating approximately 500. The auditorium is very wide and with its soft-toned decorations and exceedingly well-planned lighting system presents a more than ordinarily pleasing picture to the eye. It has, however, a remarkable projection installation and operating room, which I desire to most particularly describe.

The main operating room is 9x18 feet, with a 14-foot ceiling, smoothly plastered and painted. In the front wall is an opening approximately 12 feet wide by 4 feet high, filled with transite board in which are the lens and observing ports, the latter of ample size. At the left in a walled cabinet 3 feet wide by 4 ft. high is neatly arranged a switch board with ammeters and voltmeters. Along the front wall run two marble shelves, the full length of the room. On the upper one are the Elbert Speed Controllers, which control the speed of the three Simplex projection machines, and immediately below them, on the lower shelf are the motors, which drive the machines. The arcs are controlled by the new Elbert arc-regulator, which is now finally completed and about to be placed on the market. This device will be fully described in the projection department shortly.

At the left of the machine stands a Bausch & Lomb dissolving stereopticon. In the ceiling is a 36-inch vent flue controlled by the damper, which may be set at any desired angle. The room is lighted by two large indirect amber-colored lighting fixtures. The switch board is so wired that any machine may be selected at will, being duplicated throughout with rheostats and motor generators. The main supply line is in duplicate, being served from two independent power stations, controlled by main double throw switch.

The operator has available a hose connected with a vacuum cleaning system by means of which he is able to suck all the carbon dust and ash from his lamp houses as well as thoroughly clean the floor of the room. At the right of the room is a motor-driven rewinder which is incidentally open to criticism, as it is not geared down. There, Brother Fairbanks, chief operator, that is a slap on the wrist for you, to pre-



vent you from getting too badly swelled up. The film tank is a very cleverly constructed affair in which each reel is contained in a separate fire-proof department. There is room for eight 2,000-ft. reels.

At the left is a room fully eight feet square containing two Westinghouse motor generator sets with the usual paraphernalia which goes with them. At the rear of the machine is a marble table, 16 inches wide by 6 inches long. At the right is a wash room and a toilet room. The cement floor is completely covered with a layer of thick battleship linoleum.

The upper magazines are equipped with an annunciator for the pur-

pose of signalling the ending of the reel, which can be adjusted for both large and small hubs. The object of the annunciator is to give warning in time for the operator to prepare the other machine, so no delay occurs between part numbers.

Remarkable as this installation is, it is the intention of the company to tear it entirely out and install a still better one, in which the operating room walls will be all tile and the room itself considerably larger, also the room will be placed on the main floor, level with the screen, although the pitch in projection from the present location is not sufficient to be seriously objectionable. I don't think it exceeds ten degrees. This installation is typical of other San Francisco installations, though there are few which equal it in completeness. There are as a matter of fact only about four installations which have the third complete projection machine for emergency.

I almost forgot to mention the slide-making outfit, which is in a separate room adjoining the operating room. This plant is completely equipped in making slides for use in the New Mission theater. It may also be used for enlarging photographs for lobby display; in fact, it is a complete photographic plant. Mr. Fairbanks, the operator, takes the slides received from the exchange and enlarges them for lobby display; also he makes slides from the same pictures for use on the screen. Mr. Fairbanks himself is an operator par-excellence. The only point which he and I do not agree upon is the necessity for a dark operating room. The room with its amber indirect lighting is very beautiful and pleasant to work in, but I personally cannot agree with that proposition because I do not think it is the correct practice. Aside from this and the rewinder, I have nothing but praise to offer for the Mission installation; it is, in fact, the best I have ever seen.

The New Fillmore is another house owned by this company, which has a most excellent operating room installation—in fact, it is a duplicate of the New Mission plant, except that the operating room is very much larger.

The illustration only shows a small part of the installation in the New Mission.

Testing for Grounds.

Chauncy L. Green, Bijou theater, Grantsburg, Wis., submits the following:

In testing for grounds I used the following rig: Get a telephone headband receiver, a headband and a small flat flashlight battery. Solder a wire to each of the terminals of the battery, one long enough to reach from the end of the headband on the opposite side of the headband from the receiver, to the receiver itself, and the other about three feet longer. Attach the battery to the headband with a strong thread, and continue this winding so as to fasten the wires to the band clear over the head to the receiver. Connect the shorter wire to one receiver binding post, and let the extra three feet of the other wire trail. Fasten a three-foot wire to the remaining telephone receiver post, and, slipping the set over your head, touch the free wire ends together, whereupon there will be a click in the receiver, and the receiver will click, no matter how high the resistance may be, if there is any electrical connection between the two wires. As a matter of fact, practice will enable you to determine by the sound intensity the probable nature of the short or ground. It is cheaper than a magneto, less clumsy, and leaves both hands free; also it is far more sensitive than either a lamp or magneto. Of course it cannot be used on live wires, but if a J shape iron bar be wrapped with insulated wire, and the ends connected to the receiver so as to cut out the battery, a live wire can instantly be detected through its insulation. If the current in the wire be D. C., hooking and unhooking the bar will cause a click. If it be A. C. there will be a buzzing sound. I am only about seventy-five miles from St. Paul, and intend to be there, with my hair in three separate and distinct braids, to hear your lecture when you arrive in the Twin City next summer, else I will bust my one poor lonesome neck in the endeavor.

It seems to me that if this will really work as well as the brother says it will, it would be worth while for the operator to add this particular thing to his tool kit. What I cannot understand is, how a one-volt battery is going to make connection through a high-resistance ground. If it really will, then this particular thing ought to be what is commonly termed a peach. I shall be glad to meet friend Green on my arrival in Minneapolis, but that is, as yet, several miles over the horizon. I arrive in the Twin Cities Saturday, July 7, and leave the following Monday.

A New Man.

G. O. Davis, Tunkhannock, Pa., says:

I am a new man in the business, but a reader of the World and the department. Have built an addition to my theater so that we now have a 95-foot throw, with a 12-foot picture. Our current is 110 volts, 133 cycle, through a Power's 25 to 45 ampere rheostat. Am having trouble with projection. Am I getting amperes enough for the throw? What kind of a rheostat would you advise?

The rheostat you are using is an excellent one. I could not give you any intelligent advice from the data you supply. One hundred and thirty-three cycle current is much better for projection purposes than is 60 cycle, and with it you can and should use a three wing shutter. You say you are "having trouble with your projection," but you don't tell me what the trouble consists of. I would strongly advise that you send \$4 to the Moving Picture World immediately and secure a copy of the third edition of the Motion Picture Handbook

for Managers and Operators. See advertisement at the end of the projection department each week. Having secured this, pay particular attention, first of all, to "Carbons," which include setting, etc., pages 284 to 302 inclusive.

You will find all phases of practical projection thoroughly covered in the book. After you have studied these various things, if you still cannot remedy your own difficulty, then write me, giving the following data: Kind of current, voltage, etc., whether taken through a rheostat or what. (Of course you have already given me that, but if you write again give it again.) Diameter of the opening of the projection lens, distance from the back glass of the projection lens to the aperture when the picture is in sharp focus on the screen. Maximum distance you can obtain from center of condenser to the aperture, and kind of projector you are using. Also carefully describe the faults you complain of. I will then do what I can to assist you.

Reflectoscope.

John A. Harding, U. S. S. Kentucky, dating his letter "somewhere at sea" says:

I have a little piece of work to do, and need your help, which I trust I will receive. I need a reflectoscope for showing slides and post cards. Have everything to work with, and trust you will give me directions for building same. I find my handbook to be very convenient here as well as in New York City. Am a member of Local 306 and hope you will answer before I get all out of ambition for putting this thing through. I feel that such a thing would be for the amusement and benefit of the crew of my ship. Say Rich, I would like to see one of the boys working one of the battleship jobs on a windy night, when the gentle ocean zephyrs blow your arc out. That little difficulty I have mastered by the use of a canvas hood over the lamphouse. I extend the same from the lamphouse by means of wire braces.

Well Brother, the building of a reflectoscope which would be a really efficient machine is quite some job. In the first place you must have a stereopticon lens of large diameter—not less than two and one half and preferably three inches. You place the post card itself in a slightly curved holder, with the card on the inside of the curve. This holder is made by bending the edges of a piece of sheet metal over at top and bottom in order to form a groove about one-eighth of an inch deep, the holder being, of course, just wide enough to accommodate a post card after the groove have been formed. This holder is set back square with the lens, and at a distance from the lens which will be automatically determined by the focal length of the lens itself. It will be the same as the slide, the lens and the screen of the ordinary stereopticon. The card will be at one of the conjugate focal points and the screen at the other. Your illumination, usually incandescent lamps, are placed about midway of the lens barrel, one on either side of it. They should be as close to the lens as you can get them without shading a portion of the light away from the card by the lens barrel. This whole layout is then covered by a suitable metal casing, or lamphouse, having ventilation to carry away the heat and the job is done. I think you will find the building of a reflectoscope to be more of a job than you will care to tackle.

When You're in Trouble

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

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Your bookseller can supply you, or the nearest "Moving Picture World" office will promptly fill your orders.

Richardson's Motion Picture Handbook

For Managers and Operators

**Is the Doctor That Can
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MOVING PICTURE WORLD

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Chicago, Ill.

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New York City

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Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.



Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, \$1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Fraudulent Lenses.

An ambitious young cinematographer brought in a lens the other day which appeared to be a genuine Carl Zeiss German ground lens, but the sample films which he had taken with it were hazy and out of focus. There seemed to be no reason for the bad negatives until he mentioned that he had bought the lens from a stranger who said he was a motion picture photographer in hard luck. Upon unscrewing the cells the reason was readily apparent; the "lens" combinations were pieces of glass evidently extracted from a cheap pocket manifer and held in place in an old Zeiss lens barrel with small wedges of match wood.

In buying and selling second-hand photographic lenses it is advisable to use the utmost care in order to make sure that the lens is genuine. It is a well-known fact that in many instances lenses are being sold as the product of some reliable manufacturer, while as a matter of fact the lenses have been replaced by cheap rectilinear or by even an absolutely worthless piece of glass, the original cells of the manufacturer being made use of to deceive the buyer. If a lens is not bought from a reliable dealer it is always advisable to submit the same to the manufacturer for test, which tests are generally made free of charge.

A specific case of this kind has been reported by the C. P. Goerz American Optical Company of New York City.

A lens bearing the engraving, Goerz Series III, No. 7, focus 14-inch, No. 43711, was brought to them with the complaint that the lens was not working satisfactorily, and upon test the lens was found to be a counterfeit of the worst kind, and it is to be urged, therefore, that all dealers and photographers be on their guard. Someone had taken the mounting of a Goerz Series III, No. 7 lens and placed an absolutely worthless piece of glass in the barrel, then palmed it off as a high grade anastigmat.

Making Optical Glass in America.

The secretary of Commerce makes the following announcement:

The Bureau of Standards of the Department of Commerce, after two and a half years of continuous study and experiment in the making of optical glass, has achieved satisfactory results, and is prepared to produce optical glass. Additions are now being made to the working plant requisite to permit larger production to supply the needs of the Government.

The matter is one of essential importance to the military services of the nation. Heretofore this material, of the best grade, has been wholly made in Germany, but the United States is henceforth independent of any foreign supply for this important product.

Optical glass is used in making lenses for field glasses, range finders, periscopes, telescopes, surveying apparatus, chemical laboratory equipment, and many other necessary articles.

Diaphragm Numbers.

Equivalent, F/— and Uniform System Numbers.

Rel. exposure required..	1	2	4	8	16	32	64	128
F. Nos.	4	5.6	8	11.3	16	22.6	32	45.2
U. S. Nos.	1	2	4	8	16	32	64	128

Most lenses are now marked with the f/ numbers, although the U. S. numbers are used on Kodak lenses. Also the actual diameter of the diaphragm aperture in millimetres is marked on some makes of foreign lenses.

Answers to Correspondents.

J. C., Brooklyn, asks:

Do objects photographed about 5 feet distant from the lens need a larger or smaller iris opening than for distance at 20 feet or over? In regard to *light gradation* (correct exposure) or *minute detail*.

I figure if *correct exposure* is desired with *good light gradation* for close-ups, 5 feet away, diaphragm opening should be wider than for distance of 20 feet or more. If *minute detail* is desired, I'd leave diaphragm same as for middle distance, or maybe a smaller stop. Which is correct?

2. When a lens is set at infinity, will a figure photographed be sharp when it is at the hyperfocal distance of the lens?

3. In getting a sharp focus I rack out the lens and mark place on scale, then I move lens all the way out and then slowly back again to get sharp focus. Will position of focusing lever on the distance scale be at the same place or at a different place, distance of the object being one time at 38 feet, again at 10 feet;

4. Using a 2-in. f3.5 lens, could a good focus be obtained in setting the lens at 30 feet for objects 14 feet nearest to camera? Would I get a sharp focus with lens set at infinity at 14 feet and beyond? In both cases I want to work at full aperture.

1. Where the light is the same strength, objects very close to the camera require a slightly larger diaphragm opening as the racking of the lens forward to focus on a close object is in effect the same as reducing the size of the diaphragm. This difference is too small to be taken into account in a motion camera except when taking small inserts. As there are generally letters, cards or other light objects it is seldom necessary to increase the opening, even for inserts.

2. Yes, but the better way is to set the lens at the hyperfocal distance, then everything beyond half the hyperfocal distance from the camera will be in focus.

3. There is always a certain amount of clearance or backlash in all mechanical movements, so that racking the lens out to focus and then racking it in to focus will give two different readings depending upon the amount of play in the focusing mechanism; this must be taken into account when focusing by scale. Many cameramen have two scales to make allowance for this play. But sure that your focusing device is rigid and tight; the foregoing applies only to the very small amount of play necessary to allow movement without binding and still be firm.

4. Allowing 1/250 of an inch as the greatest circle of confusion, approximately 24 feet is the hyperfocal distance, i. e., everything beyond 12 feet (one-half of 24 feet) would be in focus with the lens set at 24 feet focus.

This is rather a large allowance for motion picture work, although it is the one generally used in published tables. The following table gives the hyperfocal distance for lenses of 2 and 3-inch focus at different apertures, allowing a circle of confusion of 1/400 of an inch:

	f3.5	f4.5	f5.6	f8	f11	f16
2-inch.....(feet)	38	30	24	17	12	8
3-inch.....(feet)	86	67	54	38	27	19

Correspondence Club.

The following are new names added to the roll of the Cameramen's Correspondence Club. There is no charge for membership. Simply send your name and address to this department, stating what is of greatest interest to you in cinematography.

Fred A. Parish, 610 State St., Apt. 5, Madison, Wis.—Free lance work.
R. Kruches, 306 Poplar St., South Bethlehem, Pa.—Educational and scenic pictures.

Chas. E. Marshall, 646 S. Preston St., Louisville, Ky.—News pictures.

S. Stein, 957 Aldus St., New York.

H. W. Weitzel, 28th Co., 4th Reg., Marines, Santiago, D. R., c/o Postmaster, New York.—Educational pictures.

Lester R. Bangsberg, 1311 King St., La Crosse, Wis.—Studio work.
H. C. Durham, Technical Director, David Davidson Studios, 57 Whitmarsh St., Providence, R. I.—Laboratory work.

E. P. Bly, 200 Bush St., San Francisco, Cal.—Cartoon pictures.

Leon J. Benwell, Hotel Twain, 515 W. 7th St., Los Angeles, Cal.—Educational pictures.

J. Berthiaume, 127 Des Fosses St., Quebec, Canada.—Amateur.

Chas. Bass, 109 North Dearborn St., Chicago, Ill.—Cameras.

M. J. Cromshaw's address has been changed to P. O. Box 186, Casandra, Pa.—Amateur.

Homer Croy, Forest Hills, Long Island, N. Y., wants items of interest about the early history of motion pictures for publication in a book which he is writing.

D. R. Canady's address is changed to Stillman Theater, Cleveland, Ohio.—Laboratory work and local picture making.

Fred M. Delaven, Ft. Pitt Hotel, Pittsburgh, Pa.—News pictures.

O. H. Dishington, Biwabik, Minn.—Scenic, topical, advertising.

J. L. Derfus, 3711 East 3rd St., Los Angeles, Cal.—Studio work.

Griffith I. Ellis, 3202 Perry Ave., Bronx, N. Y.—Studio work.

C. C. Frank, c/o Renstrom & Shobe Co., 1217 K St., Sacramento, Cal.—Advertising pictures.

Guy W. Green, 1210 P St., Lincoln, Neb.—Laboratory work.

Richardson Reaches Old Home Town

Prior to That He Looks Over Iowa, Greeted the Mrs., Then Goes Back to the Farm and Spills Poetry

Sioux City, Iowa.

THE Chicago & North Western Railway took the contract of transporting the writer from Omaha to Sioux City, and performed its end of the bargain thoroughly and completely, in about four hours' time. At the station I really thought the welcoming delegation was a mob, judging by numbers. Where they got them all I don't know. Operators must grow on cherry trees around that fair city. Introductions wore the word brother to a thin, frazzled edge, by its many-times repetition, and glory be, at the Hotel Martin, I found an Irish stenographer of Hebrew descent who actually had enough brains to spell complete that way, instead of complete. It is a relief to find a girl who thinks more of learning her business than of wearing out a wad of chewing-gum—who doesn't either literally leak commas, or leave them out altogether, who knows there really is a difference between a period and an exclamation point. Believe me, good sisters, if I had to conduct my work for another three months through the average run of hotel stenographers, I would swallow my chewing gum and choke to death with rage.

During the afternoon I paid brief visits to the Plaza, Lyric, Princess and Strand theaters, a few of Sioux City's many. Sioux City operating rooms are, so far as lies within the jurisdiction of the operator, above the average. The walls are black and the lights were out in all of them, but in only one, the Lyric, were the ports protected by glass. The Plaza, J. E. Bryant, manager, seats 900, mostly on the main floor. The screen is bordered by a wide band of black. The auditorium ceiling is very high. The chairs are expensive and comfortable. Brothers W. J. Fallon, chief operator, and Carl Gilbert, assistant, are projecting a sixteen-foot picture, with excellent screen results, considering operator's room location. The operating room is eleven by eighteen feet, with a ten-foot ceiling. The ports are of generous size, and the walls are black, but there is no glass in the ports, nor is there any exhaust fan, though I spoke to Manager Bryant about this, and think he will install one. The projectors are Simplex. Current is rectified by a motor generator set. I suggested a change in the auditorium lighting, which, however, is not at all bad as it is, and Friend Bryant was kind enough to say that the suggestion was excellent.

At the Lyric, J. H. McLean and J. Waters, managers, the operating room was small, but the ports were covered with glass, and there was an exhaust fan, so it is not as large as it ought to be. The projectors are Simplex. E. Sternberger is operator. The auditorium lighting of the Lyric is extremely bad. I called Friend McLean's attention to the matter, but he didn't seem very much impressed. His idea, as expressed to me, was that so long as the light didn't strike the screen,

that was sufficient. That it glared into the eyes of the audience did not, in his opinion, cut any figure. The Lyric is a 5-cent house.

The Princess seats 1,600. J. E. Schlank is manager, W. K. Disbrow assistant. It is a beautiful house, with fairly good auditorium lighting, from the projection point of view. George Allen is operator. The roof of the operating room is, however, just about 7 inches below the foundation stone of heaven, and the pitch in projection is pretty fierce. The room is small, and has no proper ventilation, the air being taken in out of the auditorium, the circulation being dependent upon the draft of an open vent flue. Two Power's Six A are used.

At the Strand I met Manager L. Weil. Mr. Weil's father manages the Royal, which I did not have time to visit. The Strand operating room is small, has a very low ceiling, and there is no glass in the ports. The sidelights in the balcony and under the balcony are very bad. The screen is bordered in black. Fred Burr is in charge of projection, with Claude Poole as assistant.

Taken altogether, Sioux City is just about average as regards auditorium lighting, and a little above the average in operating room practice, but there is plenty of room for improvement—yes, plenty.

The Sioux City men, having healthy appetites for the good things of earth, had set their minds upon a banquet, but alas, nary hotel, of class, in all the vastness of the city, would permit of any such ridiculous doings as a banquet lasting until 3 a. m. However, still with an eye to the main chance, the boys said: "Well, by golly, we'll feed anyhow." So when at midnight we greeted an almost 100 per cent attendance of Sioux City operators and managers in the Union Hall, we grew somewhat impatient at a twenty minute delay in the proceedings, which impatience vanished when we were ushered into the next room and confronted what was, under the circumstances, a very excellent layout of palate ticklers. In fact, so excellent was the spaghetti that if one or two of the good brothers hadn't been pried loose, I think they would have been absorbing it yet. They ate two big platters, and were fixing up to shout for more when we squelched their gastronomical ambitions by starting our language mill, which continued to run steadily and energetically until 3 a. m.

The Sioux City men were, I think, just a little bit skeptical as to my ability to tell them anything new. I was amused after the lecture when one good brother stepped up, grabbed me by the hand, and after pumping it up and down for about fifteen seconds remarked, in a soulful tone of voice: "Rich, old man, I'll tell you to your face, I thought it was the bunk. I've been against you, but (one hand went up in the air) never again. I am with you, old man, from now on, and I am with you to a hard-boiled finish!"

After the address, both managers and operators lingered to shake hands, and expressed themselves as highly pleased with what they had heard. The consensus of opinion, as expressed by those present, was that much good would accrue to the industry in Sioux City by reason of my visit, all of which,



Banquet to F. H. Richardson by Sioux City Managers and Operators.

of course, was not at all displeasing to your humble servant. Next morning I dropped in at the Royal to say good-bye and found Manager Weil, Sr., and his staff busily discussing ways and means to change the auditorium lighting to meet my suggestions. The boys took me to the station, and their last words were: "Come again, old man, and make it soon."

While in Sioux City I was summoned to the long distance 'phone to hear the voice of Frank M. Olson, operator, Strand theatre, Sioux Falls, South Dakota, expressing regret at his inability to be in Sioux City for the lecture that night. Brother Olson had, on behalf of the Sioux Falls operators and managers, written, under date January 19, inviting me to stop in that city, but it was too late to make the necessary change in itinerary. Sorry, gentlemen, but it could not be done.

Mason City, Iowa.

From Sioux City I turned my ship of fortune eastward and breasted Iowa cornfields for a couple of hundred miles, to Mason City, Iowa. On the observation platform I observed a fine, handsome gentleman with the familiar cream-covered Moving Picture World draped gracefully from his coat pocket. "And what particular cog in the machine are you?" said I, pointing suggestively to the pocket.

"A mere exhibitor—G. J. Dethleff by name—Alton, Iowa, by location—small town—1,000 population—doing good business—Power's 6-A machines—motor generator set—William Hanson, operator," was his brief but comprehensive reply.

Observe kindly reader! A man in a town of 1,000, not, so he says, drawing much from surrounding country, doing a good business, having equipment superior to very many city theaters. No hard luck grouch there. Brother Dethleff is a man who don't stand around under the tree with a sack, grouching because Sir Apple does not fall into it kerplunk. Nay, nay, Gladys. He climbs up into the tree, seizes the fruit resolutely, wrenches it from the bough and deposits it gracefully but firmly in the bag, the while watching for its neighbor with the other hand.

My Mason City audience, viewed as an audience, was one of the most difficult to address of any on the entire trip. It set about the hearing of the lecture as though it was a solemn rite. It was more like a wake than a gathering of theater men. At one point an operator so far forgot his decorum as almost to smile right out in meeting. Fortunately, however, he recovered himself in time, and thus avoided any such unseemly behavior.

And maybe you think it a light task to address an unresponsive, solemn-visaged audience for two mortal hours. Truly I had rather talk to the Omaha men, for instance, for twice that length of time.

After the lecture a very nice dinner was spread in one of the restaurants, and there the crowd loosened up and uncorked a few laughs when a vaudevillian, whose breath had a decidedly wet-state aroma, pulled some sleight-of-hand tricks, which, as he sagely observed, "are damned good tricks—if I only can do 'um!"

The Mason City men had insisted that I include their city in my itinerary, even offering to stand any extra expense I might be put to. To comply with their request had meant a lot of extra mileage and discomfort.

Certainly Mason City needed a lecture on projection. In only one operating room, that of the Bijou, F. X. Cota operator, were the conditions anything even faintly approaching what they should be. Brother Cota had his front shutters suspended by film links, placed on spreaders located directly over the machine apertures. His rewinder was geared down in speed, and on the operating side of the lamp-houses of his Power's Six A machines were heat protectors, consisting of an iron-bound sheet of asbestos, in which was inserted a four-inch square sheet of glass placed opposite the colored glass in the lamphouse door.

In general, Mason City operating rooms are poorly ventilated (Exception: The Regent), have white walls and too much light. Auditorium lighting varies from poor to very bad, from the projection point of view.

Fort Dodge, Iowa.

Fort Dodge, too, had insisted that I include them in the itinerary, and, having done so, demonstrated their right to be called live wires by getting somewhat busier than busy. Why, they even sent invitations to Des Moines, Omaha and Minneapolis, as well as to every exhibitor, exchange man and operator in every city, town and hamlet within a radius of more than sixty miles, also they worded their invitations in vigorous fashion.

Local Union 389, Fort Dodge, is the real goods, so far as hustle be concerned. There are only three shows running in the city, and only five altogether, yet the Union has about thirty members and expects to have forty by fall. Reason: The Union covers its jurisdiction, which extends, as most

union's jurisdictions do extend, over a wide stretch of territory. Local 389 doesn't sit on its haunches and howl, like a dog with a sore tail, about the "operators being unorganized." Not so, Mabel! Instead, it has girded up its loins, gone forth and organized its jurisdiction. Result: A strong, healthy union of thirty members in a city of, as I remember it, 18,000.

At the station brothers John Anderson and Otto Essinger had the welcome mat all nicely dusted off and spread out against our coming. And when supper time came—yum, yum! Some chef, that mother-in-law-to-be of brother Anderson's. Also the M. I. L.'s daughter, with whom Anderson proposes hitching in double harness very soon, is quite some considerable—well, Anderson is some picker, that's all!

Conditions in Fort Dodge are briefly summed up as follows: Majestic theater has brilliant, but poorly handled, picture light—shadows. The operating room is light flooded, and its ceiling is an affectionate one—loved the floor real well—distance between the two five feet, ten inches. Beside the screen a big exhaust fan lets in daylight—it should be protected on the outside by a light-proof chute, or hood. Bright exit lights right and left of screen—b a d. Equipment:

Power's 6A. Earl Lober is operator.

The Strand Theater has two Power's 6B projectors. The operating room is 10 by 12 feet, with a seven-foot ceiling. There is a fresh air intake duct, though poorly located, and a sixteen-inch exhaust fan. The lamp-houses are piped to the vent flue. There is a neatly inclosed, glass-front marble switchboard. Linoleum of neat pattern covers the floor. The arcs are handled by auto arc controls. Brother John Anderson has called my attention to a fault I have heard of in other quarters, viz.: That whereas the auto arc control regulates within half an ampere when new, in a few months there is a gradual falling off of accuracy, until it allows a variation of from three to five amperes. A very grave fault, indeed, and one which should be carefully looked into by its manufacturers, the source discovered and eliminated. It may be this fault does not exist in all machines, but that it does in some of them is certain.



John Anderson.



John Anderson's Fountain of Knowledge Adjoining His Operating Room.

Brother Anderson is a real operator. He uses his brains, as well as his hands. In a room adjoining the operating room is a table upon which are found The Handbook, third edition; Hawkens' books, Moving Picture Worlds and the American Correspondence School set—ample evidence that he is a student of his business. He takes current through a big motor generator set, located in the basement.

Mr. Anderson is chief and Lewis Dickman assistant operator.

At the Lyric there is a small operating room, with one simplex machine. The walls are black, but there is too much light. Auditorium lighting is very bad, consisting mostly of a lot of Chinese lantern sidelights.

I felt sincerely sorry for the Fort Dodge boys. They did a big lot of work, and had set the wheels in motion for a really big meeting, with good prospects for success. A large number of out-of-town men had announced their intention of motoring in for the meeting. But, alas! Jupiter Pluvius got on the job, and there was a literal downpour of extremely damp rain. Those who have speaking acquaintance with Iowa wind will know what that means. But, even so, approximately fifty were present, among them James A. Leese, Charles A. Movotry, and another whose name I did not get, from Waterloo, Iowa, a hundred miles away; L. O. Whipple, Clare, Iowa; Morris D. Burchhalter, Pocahontas, Iowa; F. E. Hughart, M. V. Brown, T. J. and E. F. Pfeghauft, Grand Junction, Iowa. (P. S.—I don't guarantee the spelling of those names—it is as nearly as I could decipher them.)

The meeting was a success—how could it be otherwise with such hustle behind it. But the lighting conditions in the theater selected for the lecture were but ill-suited to the purposes of a lecture; also the writer was weary almost to the point of exhaustion, and while the audience expressed itself as satisfied, I was not—with myself, I mean; also, I was literally compelled to leave the table before the banquet, which was served in the commercial clubrooms after the address, had progressed very far, and seek my little straw pile at the hotel. My room in the Mason City hostelry had been a sort of cross between an overworked planing mill and a good sized boiler factory for noise, and sleep had been but a vain hope. Fort Dodge was the goat. It was one point at which yours truly came mighty near climbing into bed and telling all and sundry to go hang.

I shall remember Fort Dodge men as hustling, enterprising boys, who, whatever their shortcomings, do not lack in energy, and who will in the end make good. I might, however, ask what important business it was which kept Manager Lego, Majestic Theater, secretary Iowa Exhibitors' League, away. Seems to me it would have looked decidedly better for him to have lent his presence to an affair of that kind, which has the indorsement of other State Leagues.

Des Moines, Iowa.

Des Moines, capital city of the Hawkeye State, came next after Fort Dodge. To reach it, one traveled by inter-urban, which means fairly swift and fairly rough traveling, but at 12:50 P. M. the smile-covered faces of Brothers Ray Harding, D. O. Seaman and R. Caldwell, president Local Union No. 286, hove into view at the station platform, and soon we were installed in one of the pigeonholes Des Moines hotel-keepers call rooms.

The men wanted to gasoline me around the city, but, beyond allowing them to take me up to and around the capitol building I refused to be interviewed. Nor did I wish to visit Des Moines theaters. I had been told that the conditions in that city were very, very far from good, and I did not wish any manager to think I was landing on him individually when I, in course of the lecture, condemned things of which he might be guilty. Moreover,

this particular traveler was fast approaching the end of both his physical and mental endurance, and rest was not only desirable but absolutely imperative, so we crawled away back into our hole, and pulled the hole in after us, until 11 P. M.

At that hour we addressed a meeting of operators and managers in one of the theaters, but, while the audience was appreciative, it lacked considerably in point of numbers, because the Union, I think, had not been as energetic as it should have been in its endeavor to secure a full attendance. I have observed that almost invariably in those cities where conditions are extra bad there is lack of interest, or, rather, a lethargy and lack of energetic action on the part of the organization. And when one comes to study the matter one sees that this is but the natural sequence of such conditions.

This is not a roast for Des Moines. I really believe the Des Moines men meant well. They did the best they could, but they need a real good shaking up and waking up, for their own good and the good of the moving picture industry.

Ottumwa, Iowa.

The train was all too slow approaching Ottumwa, where I lived during the spring and summer of 1886, because Friend Wife, whom I had not seen for 35 months, was to meet me there. But all things have end, and at noon we rolled into the Ottumwa station to (curtain—you wouldn't watch a man kiss his own wife, would you?) Well, the reception committee was on the job—very much so, but unfortunately I failed to note the names, an oversight for which I hope to be pardoned.

The boys joy-riders us around over the city, and did everything possible for our enjoyment and comfort. The various theaters were visited, with following results: The Strand Theater has a neat front, but its auditorium lighting is, from the projection point of view, simply awful. In all, there are fourteen bright lights and two clocks, to say nothing of six inverted fixtures throwing bright circles of light on the ceiling. The picture was of correct size and the projection light brilliant; speed uncontrolled, but approximately right. Charles J. Hill is operator. He has very cleverly made dissolving shutters which dissolve one motion picture into the next; also he has the same type of shutter on the stereo lens of each machine. These shutters are connected, of course. Brother Hill is doing his work well. The operating room is black and there is an exhaust fan, but no glass in the ports.

The Rex has very bad light on piano; also a large fan beside the screen admits daylight; the clock is immediately below screen—bad. Other auditorium lighting is fair.

The Orpheum operating room has three large windows, wide open, thus placing the operating room right out of doors, so far as air—and light—be concerned. Machine and room very dirty, and lamphouse interiors extremely so. Screen result poor—light very yellow.

I did not make notes on the Princess, but both its manager and operator are live wires. Power's 6B projectors are used. L. C. Simmons is operator.

The lecture was preceded by a banquet at which very nearly 100 per cent. of Ottumwa managers and operators were present; also J. E. Benton, who had traveled from



Banquet Tendered to F. H. Richardson by Ottumwa Managers and Operators.

Albia to hear us. Friend Benton is an old-time operator, who now is also an exhibitor.

The banquet was enjoyed by all and sundry, as also was the lecture, if I may judge by remarks from the audience after it was over. The Ottumwa men are small in numbers, but are possessed of the energy necessary to accomplish things, once their energies are directed into the right channels and that is exactly what I tried to do. How well I succeeded is for them to say.

Exline, Iowa.

Exline, Iowa, had been dedicated to rest—a whole week of it. The writer was born in Centerville, six miles north, and raised on a farm one mile north of the village of Exline, and in and around that hamlet and in Centerville many relatives and old time schoolmates live. For the first three days it seemed as though twelve to thirteen hours of sleep was a mere trifle, but we caught up finally.

And the old home farm! Yes, it was sadly changed in forty years, but I could reconstruct it all, and at least a few hoary and more or less feeble old trees were recognized as friends of other days. And the dear old hills were there. And the lane to the "West Eighty," through which it was my duty to bring the cows home at night, was just as it was all those years ago, and as I walked its length I followed the shadowy form of a tousled-haired, bare-footed urchin, who stopped to watch the tumble bugs' slow progress, or chased a grasshopper to his lair, or dragged his foot sidewise in the dust to raise a cloud thereof—a ghost-form of the long ago. For I was following the memory of myself in days long past and dead.

I ain't going back no more,
To that graveyard of a place,
For spooks walk there in broad daylight
That I don't care to face.
I'd rather treasure up them scenes
Afore the place was dead
And hang 'em up like pictures
On the inside of my head.
And if anyone should ask me
Where's the farm you once lived on,
I'll say, "It's gone to Heaven,
Where the dear old folks is gone."

At Exline there is a small theater managed by C. McDonald. The writer was able to add somewhat to the enjoyment of Exline people by correcting certain things which were wrong—for instance, he was using one of the narrow blades of his Power's 6A three-wing shutter. I left him projecting a very good picture—for a small-town theater.

Centerville, Iowa.

Centerville, Iowa, has two theaters, the Orpheum, in which the screen is surrounded by a "shadow box" of light-colored advertising cards and the whole back end of the operating room open to the light of day, and a really nice little house, the Majestic, in which the screen is bordered by a black band of goodly width. But the orchestra (four pieces, very nice music) light, particularly the one over the piano, are very bad indeed; also the lights burned on the proscenium arch during intermission are very trying on the eyes and might be eliminated with distinct advantage to all concerned. The equipment consists of a Power's 6B and mercury arc rectifier.

The Majestic is managed by Leo Moore; Leo White is operator. It has a pipe organ of goodly size.

RICHARDSON.

GENERAL'S NEW PURCHASING MAN.

Following the resignation of J. G. Rohlf's as purchasing agent, a promotion has been made by General Film to fill his place. Thomas J. McDermott, for five years with the company in the purchasing and auditing offices, is the new appointee. He is in charge at the General headquarters, 440 Fourth avenue, New York City.

F. R. SHATTUCK HEADS PENNSYLVANIA CENSORS

The Pennsylvania State Senate has confirmed the Governor's appointment of Frank R. Shattuck as head of the State Board of Censors to succeed J. Lewis Breiting. Mr. Shattuck is known as a broad-minded man of culture and as a wit. Other appointments are Mrs. Niver and E. P. Oberhaltzer.

Mary Pickford Starts Ambulance Unit

Complete Red Cross Organization to Be Financed by Film Stars—Mary Donates Second Ambulance.

HAVING presented an ambulance to the local Red Cross, Mary Pickford is now industriously at work arranging to have a number of the popular photodramatic stars each contribute an ambulance to the Red Cross and maintain it during the time it is in France.

Miss Pickford has already engaged her second ambulance



Mary Pickford Presenting Her Second Ambulance to First Lieutenant Harry Woodward for Service in France.

and has written notes to Charlie Chaplin, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, Marguerite Clark, William S. Hart and other prominent stars to induce them each to contribute an ambulance. The entire contribution will be sent to France as one complete unit from the motion picture stars.

The expense not only entails the purchase of the ambulance, but maintenance of it in the service, and the Aircraft star feels that if she can purchase and maintain two ambulances, the other prominent stars should do likewise.

Miss Pickford's second ambulance is now in New York and will be sent to France as soon as the donations from other stars are heard from.

Photodramatic stars are as popular in the trenches as they are in America, and it will be a unique distinction for the American Red Cross to convey the wounded in the ambulances provided by their screen favorites.

SELZNICK LIGHTING UP THE WHITE WAY.

Louis J. Selznick is now the largest single contributor to the whiteness of the Great White Way.

The electric signs used to advertise Selznick-Pictures at Forty-sixth street and Broadway, at Forty-second and Broadway, and on the Broadway theater itself total the largest number of square feet of illumination used by any one concern.

This apex of electrical display was reached with the completion of the big sign at Forty-second and Broadway, opposite the Rialto theater, last week, for the advertising of the new Selznick star, Constance Talmadge. Other sections of the same sign are employed for the announcement of the coming Rita Jolivet feature.

At Forty-sixth and Broadway is another Constance Talmadge illumination and one announcing "The Lone Wolf," while the Broadway theater display at present is also devoted to the big Brenon production.

MOLLIE KING IN "THE ON-THE-SQUARE-GIRL."

Beautiful Mollie King, who is becoming very popular, is starred by Pathe on July 29th when "The On-the-Square-Girl," a 5-reel Gold Rooster Play, produced by Astra, under the direction of George Fitzmaurice and written by Ouida Bergere, is to be released.

Author, director and star have been identified with many hits and "The On-the-Square-Girl" is characterized as a fast moving, interest-holding feature with a strong story and splendid production combined to make the best picture in which Mollie King has yet appeared. The supporting cast, gathered together by director George Fitzmaurice, includes L. Rogers Lytton, Aimee Dalores, Donald Hall and Ernest Lawford.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Stolen Treaty"

Five-Reel Vitagraph Blue Ribbon Feature Tells Entertaining Story of Diplomatic Intrigue, With Earl Williams and Corinne Griffith in Leads.

Reviewed by Robert C. McElravy.

ARTISTIC production, in the matter of costumes, settings and social atmosphere, are the outstanding features of this number, which was written by Thomas Edgelow and directed by Paul Scardon. A little more tension in plot development would have strengthened the interest at times, but there is at least one surprise and considerable mystery to compensate for the lack of suspense.

Earle Williams appears in the part of Geoffrey Wynne, a



Scene from "The Stolen Treaty" (Vitagraph).

secret service agent, Denton Vane as Prince Zarl of Zorania, and Corinne Griffith as the charming heroine, Irene Mitchell. Others having important roles are Billie Billings, Bernard Seigel and Robert Gaillard.

The observer first makes acquaintance with the cast at a Fifth avenue reception, where Prince Zarl is the guest of honor. Geoffrey Wynne makes his appearance as a society fop, and attracts considerable attention, but whose connection with the secret service is unknown. He meets the heroine and she makes known to him her desire to have a real adventure. Later he is able to accommodate her, as she plays an important part in rounding up the conspirators.

The nature of the diplomatic intrigue has a certain vagueness about it, which undoubtedly accounts for the lack of suspense. However, the observer is able to gather the important features as the story proceeds. The closing scenes are particularly attractive.

"The Trail of the Shadow"

Emmy Whelen in Five-Part Rolfe Photoplay An Attractive Heroine of Interesting and Well Produced Story—Released by Metro.

Reviewed by Edward Weitzel.

THE English musical comedy star, Emmy Whelen, is the principal player in "The Trail of the Shadow," a five-part Rolfe production adapted for the screen by June Mathis from a story by Oscar Lund. The plot is romantic, most of the scenes being laid in the West among picturesque locations, and the story, although not at all unusual, is continuously interesting.

The character played by Miss Whelen is that of a mysterious girl who lives in a cabin by herself and sells her beadwork to the visitors of a large summer hotel in the vicinity. A wealthy young chap from the East falls in love with her, but she refuses to marry him and will not explain her reason. It develops that the girl's father had been robbed and murdered by his private secretary in revenge for being rejected by the heroine. The man fled to the West and turned outlaw. Sylvia, the girl, also left the East after her father's death. One day fate leads the murderer to Sylvia's cabin. There is a struggle and Sylvia is left insensible. When she recovers she finds a note that leads her to believe that the man has taken the

most terrible revenge possible. The young chap from the East gets on his trail and makes him admit, with his dying breath, that he has lied.

There is plenty of dash and incident in the story and it is well produced. Emmy Whelen's type of beauty is adapted to the screen. She is not a remarkable actress in serious roles, but is earnest and palnstaking and has a winning personality. The supporting company is excellent and consists of H. S. Northup, Fuller Mellish, Eugene Strong, Kate Blancke, and Alice MacChesney.

"A Self-Made Widow"

Alice Brady Star of Five-Part Peerless Photoplay That Is Often Amusing and Never Dull—Released by World.

Reviewed by Edward Weitzel.

THE title "A Self-Made widow" suggests a tragedy, but there is nothing of that nature about this five-part Peerless photoplay from a story by Henry Albert Phillips. The author has started out to write an amusing tale, and never lets anything in the way of improbability interfere with the course of events. To thoroughly enjoy the picture it is only necessary to take everything in good faith and learn that fate and the scenario writers often play strange but entertaining tricks with the lives of some people.

Sylvia Smith, the heroine, is a simple country girl who elopes with a city chap, only to learn that he is already provided with a wife and family. She determines not to return home and be laughed at and immediately stumbles upon a most amazing adventure. This need not be fully explained here, but the manner in which she is enabled to step into a fortune and to announce that she is the widow of the man whose name is on the marriage license she owns, is anything but commonplace. In the latter part of the story, where the dead man comes back to claim his property and ends up by falling in love with his widow, events make a brave attempt to be serious but are as amusingly entertaining as ever.

Alice Brady is capital as Sylvia Smith and wears a number of stunning gowns, after the country girl becomes a widow.



Scene from "A Self-Made Widow" (World).

John Bowers is excellent as the hero, and other commendable impersonations are given by Curtis Cooksey, Justine Cutting, Richard Clarke, Henrietta Simpson, Herbert Barrington, and Lila Chester. Travers Vale directed the picture.

A Cissy Fitz-Gerald Company.

The latest on the market will be The Cissy Fitz-Gerald Company now being organized to produce first class two reel comedies, featuring this well known star. The pictures will be taken in Miami, Fla., where the climate is adapted for this work, and will be released through one of the larger exchanges as soon as completed. The office of the new company is located in the Fidelity Bank Bldg., Room No. 209.

Pathe Releases

"The On-the-Square Girl," Five-Part Astra Photoplay Featuring Mollie King. Number Four of "The Fatal Ring" With Pearl White, and Twelfth Installment of "The Neglected Wife."

Reviewed by Edward Weitzel.

"The On-the-Square-Girl."

THE material selected by Ouida Bergere for her photoplay "The On-the-Square Girl," produced by Astra with Mollie King as the star, is some times described as snappy. Anne Blair, the heroine, is a beautiful model in the Fifth Avenue shop of a man milliner. An elderly roue is attracted



Scene from "The On-the-Square-Girl" (Pathe).

by her, and the dressmaker arranges matters so that Anne is forced to wound her admirer severely before she can escape from his evil attentions. The man, whose name is Brockton, has a daughter Inez. The girl is engaged to an artist but her liking for fast life makes him turn from her, and when he meets and befriends Anne he knows he has found the right woman at last. Brockton is prepared to resent having his daughter thrown over for this humble little model but when he learns that Anne is his own child he is filled with remorse. Annie's mother was his first wife but had agreed to a separation that Brockton might be spared his father's anger and marry the woman picked out for him by the elder Brockton.

The atmosphere of the story is feverish. Most of the characters are more particular about their wardrobes than their morals and the lives they lead are expensive but unlovely. In building up the scenario the author has seen to it that it maintains a rapid pace in keeping with its subject, and director George Fitzmaurice has given it the benefit of a strong cast and correct settings. Mollie King is pretty and acts well as the model. The remaining principals are L. Rogers Lytton, Aimes Dalmores, Donald Hall, and Ernest Lawford.

"The Warning on the Ring."

The rate of speed maintained by the Pathe serial, "The Fatal Ring," through the preceding numbers shows no sign of let up in "The Warning on the Ring," the fourth installment. The fight over the ring is still kept up and Pearl Standish and Knox has a number of thrilling adventures with Richard Carslike and the Priestess before the end of the two reels. Some of the liveliest action and the best entertainment is furnished by Pearl's dog, after the ring is fastened to his collar and he is chased by the enemies of his mistress. The climax leaves Pearl plunging into a deep hole filled with water.

"Embittered Love."

The principal incident in number twelve of "The Neglected Wife" is near the close of the installment, when the veiled woman comes to Kennedy's office and tries to kill him with a knife. There is an exciting struggle, but help arrives before the woman can carry out her purpose. She runs to the window and escapes. The three-cornered fight between Margaret, Horace Kennedy and Mary, his wife, is still kept up, but the girl is not permitted to forget that Norwood is her true friend.

Abrams Out of Cameragraph Film.

Frank R. Abrams has severed all connections with the Cameragraph Film Manufacturing Company, Inc., being replaced, both as president and general manager, by J. P. Fitzsimmons, for many years identified in the photographic field.

"The Little Boy Scout"

Ann Pennington Featured in Five-Part Photoplay That Makes Excellent Juvenile Fiction—Produced by Famous Players.

Reviewed by Edward Weitzel.

THE author of this five-part photoplay, produced by the Famous Players and featuring Ann Pennington, is Charles Sarver. It is difficult to believe that the picture was intended for mature minds. Members of the Boy Scouts will enjoy it hugely. The story is on a par with the regulation fiction for boys and girls in their 'teens, and from this point of view will pass inspection with flying colors.

Justina Howland, the heroine, is living in Mexico when the story opens. Her father was an American and her mother a Mexican woman. Both are dead and her mother's brother plans to marry Justina to his son and so get control of the rich mines that will come to the orphan. Justina runs away and starts for the home of her aunt, who lives in Lowell, Mass. The girl gets to the border, is befriended by a Lieutenant Morton of the U. S. A., and arrives safely at her aunt's house. The uncle pursues her and, in order to escape being taken back to Mexico, Justina disguises herself as a boy scout, and joins a company of the juvenile soldiers, now under the command of her old friend Lieutenant Morton, who has also come to Lowell. When the uncle overtakes the scouts and tries to force Justina to go with him he discovers that she is Mrs. Lieutenant Morton, the pair having been married five minutes before.

The Boy Scout element is the best thing in the picture. Ann Pennington looks very fetching in her khaki uniform, but the part does not call for any serious efforts in the way of acting. Owen Moore as the Lieutenant, Fraunie Fraunholtz as Alvarez, Marcia Harris as Elizabeth Howland, George Burton as Luis Alvarez, and Harry Lee as Sergeant Jones make up a competent cast.

"The Poisoned Cup"

Two-Reel Episode of Kalem's "The Further Adventures of Stingaree" Series.

Reviewed by Ben H. Grimm,

IN THE latest two-reel episode of Kalem's "The Further Adventures of Stingaree" series we are given a further sight into the character of the Australian bushranger. There is little action in the number, and it is not nearly as exciting as have been the preceding episodes, but E. W. Hornung's story is fairly interesting, somewhat making up in interest what is lacking in action.

Stingaree this time gets tired of Howie's cooking and decides to invite himself out to dinner. He invites himself to a wealthy squatter's home. At the point of a gun he is made welcome and by sheer force of personality makes his unwilling hosts entertain him. Poison is put in a cup of coffee intended for Stingaree, and there is considerable suspense worked up when he is about to drink it. However, he changes cups with his hostess and the poisoning plan is brought to light when she



Scene from "The Poisoned Cup" (Kalem).

is about to quaff. Stingaree eludes the Mounted Police by a novel method.

True Boardman is the usual typical Stingaree. Paul C. Hurst, who also directed, is seen as Howie. Other members of the cast are: Hal Clements, Edythe Sterling, Tom Walsh, G. A. Williams and Ah Wing.

"The Range Boss"

A Red-Blooded Western Photo-Melodrama By Essanay, Featuring Jack Gardner and Ruth King—Adapted and Directed By W. S. Van Dyke.

Reviewed by James S. McQuade.

CHARLES ALDEN SELTZER'S short story, "The Range Boss," has lent itself so admirably to screen service that the spectator is always keyed up to a high pitch of interest. There was not a moment, with one exception, that my critical faculties were ruffled, the exception being a needless-



Scene from "The Range Boss" (Essanay).

ly lengthened exposure of a scene in the first reel, which shows a hill side with a few cowboys and cattle on it, in the range of the Flying W. However, the action is so lively and exciting otherwise that the exception is overlooked.

One relishes particularly, near the opening of the filmed story, the contrast between the manners of the East and those of the Western plains. We see Ruth Harkness (Ruth King), heiress to the Flying W., Willard Masten (Carl Stockdale), her fiancé, and her old aunt and uncle making the last lap of the journey from New York in a two horse buggy. They approach a stream whose depth is uncertain, and nearly come to grief by trying to cross it. A lone cowboy, Rex Randerson (Jack Gardner), who chances to be nearby, shouts a warning. Then he assists each of the party from mid-stream to the bank, a feat in which his pony plays an important part, more especially so in the case of Willard Masten, whom he lands plump in the water by means of a playful bucking jump. The innocent air of Cowboy Randerson as he gains the bank, over the absence of the curt New Yorker, would awaken the risibilities of a half-dead man.

It turns out later that Rex Randerson becomes range boss of the Flying W and an intimacy deeper than friendship steadily develops between him and Ruth Harkness. This breeds for Rex the enmity of Willard Masten and of the foreman and straw boss of the Flying W., which ends in the death of all three.

Jack Gardner's Rex Randerson is a typical western man of the plains—sensitive, brave and honest. He is a fine horseman, quick with his pistol and always ready to defend himself or the weak. In his suit for the love of Ruth Harkness he never lowers the pride of his manhood, not even when she wrongfully accuses him of lying. And near the end of the story he saves her from a fate worse than death by a break-neck ride and a pistol fight, in which he kills her assailant.

As Ruth Harkness, Miss King treats the spectator to many nice points in acting. In a look, a gesture, she can convey a world of meaning. And there is an arch sluice of humor at times that is very delightful.

Willard Masten is strongly impersonated by Carl Stockdale, while the minor characters of Old Man Catherson, Hagar, his daughter, Tom Chavis, the foreman, and Jim Pickett, the straw boss, are commendably carried. To the capable direction of W. S. Van Dyke the production owes much of its worth.

The release will be made July 16 through R-E-S-E.

Triangle Program

"Sudden Jim," With Charles Ray, and "The Sawdust Ring," With Bessie Love.

Reviewed by Louis Reeves Harrison.

"SUDDEN JIM" presents an entirely new characterization for Charles Ray, more manly, more typically American and one calling for an abundance of physical energy, but not quite enough of psychology. Perhaps this is because the man of swift methods does not hesitate long enough to reveal much of his character, but it is attractive and a change from the weakling roles to which Ray has been so long assigned.

He has been very successful in these difficult parts, very consistent in portraying them, but they are not representative of our national character in spite of the fact that they have been a decided improvement on the old-fashioned hero. Perhaps there is a balance to be struck between them which has not been reached, that of a man who overcomes destructive influences on his character by some form of innate strength or refinement of his early environment.

There are many sensational scenes, massed struggles and burning of railroad property, mechanical stuff of the old-fashioned melodrama so often used in pictures, but it is made consistent and plausible in this case. The most noteworthy character outside of that played by Ray is of a venerable county judge by Joseph J. Dowling, a gem in its way. The most amusing episode is that of a woman in the gallery of a nomination meeting calling out to her corrupted husband below that he had better vote the right ticket if he expects to have peace at home, a shot that is particularly opportune and one which will make a hit with audiences in all parts of the country. The love story is weak from lack of development of the girl's character, but that is the weak spot of melodrama as a rule. The minor roles are well taken and interpreted to the full extent of their opportunity. As a whole the story is an attractive piece of sensational realism.

"The Sawdust Ring."

"The Sawdust Ring" is a creditable attempt at domestic comedy by an author who is given too much for any one creative writer to do. He has transposed a story for the screen which affords Bessie Love some delightful opportunity and has written a story of realistic humor, with several distinct characterizations, but there is not enough material in it for five reels, and it drags at times from the prolongation of closeups and general attenuation. It presents Bessie Love as the daughter of a washerwoman who has "inherited" a tendency to be a circus performer, no more a matter of inheritance than a tendency to be a washerwoman, the weakest spot in the entire structure. Desire on the part of children to follow this or that occupation of grown-ups results entirely from imitation. Many playwrights could study the subject of heredity to advantage, but the safest rule for them to follow is to avoid that subject altogether.

Now it happens that the mother of Bessie was once married to a ring master and deserted him with her young baby through mistaken jealousy. When she is taken ill, and Bessie runs away with the junk man's son, their adventures land them in a circus. Bessie finds her daddy and takes him to her invalid mother. This is a thin story for five reels, without suspense and devoid of love interest, but it presents some attractive and amusing views of human nature. Bessie Love is the same conscientious little artist she has always been, and her impersonation is entirely effective—it is simply limited by conditions. The story will suit the younger portions of an audience, but it is not equipped with enough material for mature minds.

"The Cook of Canyon Camp"

George Beban Is Seen in a Picturesquely Staged Story of a French Canadian—Some Fine Touches.

Reviewed by George Blaisdell.

IT IS as a "French Canuck" that George Beban is seen in "The Cook of Canyon Camp," the Morosco subject released on July 19 through Paramount. Mr. Beban rises finely to his opportunities—he portrays the happy-go-lucky flapjack artist



Scene from "The Cook of Canyon Camp" (Paramount).

as only the great character delineator can portray him. Jean is wholesome and whole-souled, a philanthropist who hesitates not to tell a "beeg lie" when to him the ends seem to

justify the means. He unites the separated couple and unweaves the tangle into which his Pickwickian admission of already being the possessor of a wife had thrown his own love affair.

Donald Crisp is the author of the story and the director of the picture. Mr. Crisp has given his bent for lyrical composition full swing in some of the sub-titles—always in the dialect of the Canadian North—and they are effective. In the working out of the tale, with its fine touches and homely humor, we overlook the employment of the unknown brother whose visit is responsible for breaking up a happy home. The production will be judged as a whole; on that basis it will rate well and leave a most pleasant impression at the close.

We get the atmosphere of the woods in the opening of the story—and it holds to the end. Jean comes down to the shores of a lake, and with a mirror heliographs his message of love to Marie on the opposite shore; she with a glass answers back. There are the lumbermen turning out of their bunks in the morning and "falling to" on the giant flapjacks. And just by the way, these flapjacks—without salt, don't forget—figure so much in the story that a theater where "The Cook of Canyon Camp" is being shown is no place for a hungry man.

Helen Eddy is Marie, and in this story, as in the other Beban subjects in which she has appeared she counts heavily—she makes a fine foil for the leading player. She is always good to look upon—she has the intelligence to bring out genuine human qualities and to make those qualities shine amid rough, even unkempt, surroundings. Monroe Salisbury is Silent Jack, the morose tenderfoot lumberman, who had gone to the woods to forget his domestic "troubles," which Jean proves to be of his imagination.

"The Cook of Canyon Camp" is a real Beban picture—and the writer thinks that is saying considerable for any subject.

"The Love That Lives"

Five-Part Famous Players Photodrama Gives Pauline Frederick Fine Opportunities for Forceful Acting.

Reviewed by Edward Weitzel.

THERE is nothing half-way about "The Love That Lives," the five-part Famous Players-Paramount production written by Scudder Middleton. It belongs to the realistic school of screen fiction, and mother love is its theme. A scrub



Scene from "The Love That Lives" (Paramount).

woman with the beauty and refinement to attract the advances of a man of wealth and breeding is not met with every day, even in mimic life. Granting her existence, however, it is quite likely that she would act as does Molly McGill when she finds temptation in her path. "The Love That Lives" shows Mollie selling her soul for money with which to educate her son. When the man whose protection she accepts grows tired of her, she drifts rapidly downward. After her son has grown to manhood and thinks her dead, the chance is given her to work out her own redemption. She does so at the cost of her life. To accomplish this the author has taken full advantage of dramatic license, but the lesson is made none the less impressive.

Pauline Frederick is the Mollie McGill. The part is an unusual one for her, but she meets the test with well-founded assurance. The three stages in Mollie's life are distinct, and it is in the last stage that Miss Frederick does her most forceful work. She looks the broken-down, sin-worn woman with pitiful perfection and acts with equal skill. John Sainpolis is finished and satisfying as Harvey Brooks, and Joseph Carroll is uncommonly clever as the boy Jimmy. Pat O'Mally, Violet Palmer, Frank Evans and Elden Stewart fill the remaining roles with credit. The production is up to the Famous Players standard.

"Two Little Imps"

Jane and Katherine Lee Stars of Lively Kid Comedy in Six Parts—Produced by Fox.

Reviewed by Edward Weitzel.

A BACHELOR uncle with two mischievous youngsters in his charge and the girl of his heart stopping at the same hotel is a state of affairs that is bound to furnish amusement for the onlooker. This is the situation in "Two Little



Scene from "Two Little Imps" (Fox).

Imps," a six-part comedy written by Mary Murillo to exploit the precocity of Jane and Katherine Lee. "Helen's Babies" was the forerunner of Miss Murillo's work. The comedy entanglements of "Two Little Imps" are as thick as plums in a home-made pudding, and most of them are amusing. The serious matter is not nearly so good. There is a wayward son who breaks into his father's room in the hotel, but is reformed by his sister, the sweetheart of the hero. However, this is not important. It is the pranks of the two youthful stars that furnish the entertainment, and their talent for getting into mischief is abnormally developed.

To say that Jane and Katherine are in their element while being rescued from the ridge of the hotel roof by the fire department or helping to capture a gang of burglars is to do justice to the youngest of the Fox stars. The business-like way in which they do their work is not excelled by any member of the cast. Leslie Austen, Edna Hunter, Edwin Holt, Stuart Sage, Sidney D'Albrook and Wm. Harvey play the adult roles skillfully. The comedy has been well directed by Kenean Buel.

"The Greater Law"

Myrtle Gonzalez and George Hernandez Joint Stars in Five-Part Bluebird Photoplay with Scenes Laid in Alaska.

Reviewed by Edward Weitzel.

THE snow and ice of a Klondyke winter form the background of "The Greater Law," a five-part Bluebird photoplay written by Chas. Wilson, Jr., the leading roles being played by Myrtle Gonzalez and George Hernandez. Lynn W.



Scene from "The Greater Law" (Bluebird).

Reynolds, who produced the picture, is also the maker of the scenario. The plot is simple and direct and a good example of its class. Myrtle Gonzalez plays the part of Barbara Henderson, a young eastern girl whose brother is left in her care by her dying mother. The boy is weak and soon falls into evil ways. He takes his portion of his mother's estate and goes to Alaska in search of gold. He is killed in a dancehall, in a quarrel over a woman, and the hero of the tale, played by George Hernandez, is implicated in the murder. When Barbara goes to find her brother she is told of his death and the rumor of how he was killed. She starts to hunt down the murderer and has a number of thrilling adventures, until she learns she has been following the wrong trail for an avenger, but the right one for a woman whose heart has not led her astray, in spite of the circumstantial evidence against the hero.

The production is generally excellent and both stars create favorable impressions in their roles. Lawrence Peyton, Jack Curtis, Jean Hersholt and Maud Amory are the leading members of an adequate support.

"High Speed"

Jack Mulhall Featured in Five-Reel Butterfly Farce Comedy
—Story Unoriginal and Action Slow.

Reviewed by Ben H. Grimm.

THE only speed in "High Speed," a five-reel Butterfly farce-comedy, featuring Jack Mulhall, is in its title. The story is unoriginal and very draggy—a two-reel idea has been padded out with monotonous incident to five reels. The picture never rises above a point of merely passing interest.



Scene from "High Speed" (Butterfly).

The photography throughout is excellent, and there are many pretty and some beautiful exteriors.

The biggest contributing cause to the picture's flatness is the story, which tells of the young daughter of new-rich parents who, upon her return from a finishing school, is bored by her father and by about everything else about the house. The father sees to it that she meets a youth called Speed, who has earned that sobriquet through his manner of making every minute of the day count in his business. Speed becomes enamoured of the girl, but her mother insists on her marrying a count. Speed and the girl plan to elope, but the girl is caught by her mother. The mother nags until the girl consents to marry the count. Just as the marriage is about to take place the girl telephones Speed to save her. He breaks up the would-be wedding party by carrying the girl bodily out of the house and into his automobile. The two are aided in their elopement by the girl's father.

Jack Mulhall does his usual work in the leading male role. Fritzi Ridgeway plays the part of the girl. Others who appear on the screen are Harry Rattenberry, Lydia Yeamans Titus, Albert McQuarrie and J. Morris Foster. The picture was directed by George L. Sargent.

"Miss Deception"

Jean Sothorn Featured in Five-Reel Comedy-Drama—Produced by Van Dyke for Art Dramas Program.

Reviewed by Benn H. Grimm.

PURELY a vehicle for Jean Sothorn is "Miss Deception," a five-reel comedy-drama produced by the Van Dyke Film Corporation and released on the Art Dramas program. The picture is almost a sister to "The Road Between," an Art Drama picture which was released about two weeks ago. "Miss Deception" is a photoplay that relies upon curls, cuteness and the personality of Jean Sothorn to get it over. It is a production typical of that sort of pictures whose stories are made secondary to the exploitation of the charms of the star.

Miss Sothorn, this time, is seen as the madcap farm girl whose father, a millionaire, deserted her mother many years ago. The girl has been brought up by her uncle. The father,

believing the girl to be wild and untamed, has her come to the city. In reality the girl is refined and well educated, but she decides not to disappoint her father in his belief that she is wild. In her "wild make-up" she comes to the city and indulges in all sorts of pranks. But her disguise is the means of saving her father from marrying an adventuress. Also, through the discovery of oil on her uncle's and her own property, she is instrumental in saving her father from financial ruin.

The story was written by Joseph Franklin Poland, Eugene Nowland directed. In the company supporting Miss Sothorn are Jack Newton, Robert Kegerels, Mary More, Edwin Stanley, Jack Ellis and Hal Peel.

Production details are adequate to the story's needs.

"The Reed Case"

Five-Reel Butterfly Release Tells Fairly Entertaining Detective Yarn, With Story, Scenario and Production by Allen Holubar.

Reviewed by Robert C. McElravy.

MANY screen stories have the faculty of holding the interest in spite of numerous drawbacks in their general development, and this five-reel number is one of that type. It has any number of minor faults, and yet the observer's attention is carried along from reel to reel without perceptible break.

Allen Holubar, who wrote and directed the piece and plays the leading role, has done some very creditable work in shorter productions, but parts of this kind are hardly up to his standard. The introductory scenes, bringing out the early work of Jerry Brennon, the detective-hero, are rather long and unnecessary to a certain degree. Then the Reed case itself is brought into the story in an uncertain way. The kidnapping of the girl was done so surreptitiously that the observer scarcely knows what has happened until Jerry finds her in the mountain cabin. This process of development leaves out the element of suspense. Neither is there anything to convince the observer that Jerry is threatened with a nervous breakdown.

The cabin in the woods and the mysterious developments during Jerry's stay are the strong features of the production. Mr. Holubar has a good eye for atmosphere and artistic settings and this is worthy of a much stronger story. The photog-



Scene from "The Reed Case" (Butterfly).

raphy is also unusually attractive. There is plenty of action and considerable suspense in the last two reels, which bring the story to a pleasing close.

Ernest Shields, who has a good sense of comedy, makes the most of his limited opportunities. Alfred Allen appears as Renfroy, the old school detective, and Louise Lovely makes an attractive heroine. Others in the cast are Fred Montague, George Pearce, Sydney Dean, Nanine Wright and Edward Brady. The minor characters are too completely subordinated in many of the scenes.

"The Wrong Mr. Fox"

Klever Comedy Two-Reel Subject Features Victor Moore in Humorous Horseplay.

Reviewed by Arthur W. Courtney.

AS THE title shows, "The Wrong Mr. Fox," a Klever Comedy, with Victor Moore, is a comedy of mistaken identity. Victor Moore is Mr. Fox, a down-and-out actor. He tries to commit suicide by gas, but the landlady interrupts by bringing in a letter which offers him a position with a company in Canaan, Vermont. He is so full of gas that when he blows out a match his breath catches fire. The first part of this reel is the funniest part of the picture.

When he gets to Canaan he is met by church members who

are at the station to meet the Rev. Mr. Fox, their new pastor. Moore is broke and so he decides to go through with an impersonation of the minister. He takes his trick bicycle to church so that if his preaching falls flat he can do his bicycle act.

He begins the service by taking the collection. Then he disrobes in what, unfortunately, is represented as Billy Sunday's style. He finishes by riding his bicycle up and down the aisle and out.

Although this picture will amuse many people, its use of Billy Sunday's name in this connection will not commend it to Mr. Sunday's admirers. And they are legion.

Joe Welch in "The Peddler"

Yiddish Comedian Appears in a Screen Amplification of His Famous Sketch.

Reviewed by Arthur W. Courtney.

JOE WELCH's popular vehicle of nearly a generation ago, "The Peddler," produced by the U. S. Amusement Corporation in six reels, is on the Art Dramas program for release on July 25. If memory serves, this play was at one stage of its career a variety sketch built about the situation of Joe Welch discovering his own son robbing the safe. At another time it was a full fledged Bowery melodrama with lots of tremulous incidental music. The photoplay is merely a screen version of the stage play. It is an undramatic story told at great length. Every hint in the dialogue of the stage play has been built up into a scene in the photoplay. Undoubtedly many persons will be interested in this plain tale.

It is scrupulously clean. When Mr. Morgan discovers his wife with Sammy he puts her out of the house and makes Sammy support her. She makes Sammy "leave early every night" and the detective reports further to Mr. Morgan "everything is right and proper."

Joe Welch's voice is missed. But the titles in his dialect, which are inserted so often for their own sake, not to make situations more intelligible, may well have been spared.

Joe Welch is an itinerant country peddler who saves enough to open a second-hand clothing store in the city. He is a modern Job. His own son, Sammy, robs him. But finally oil is discovered on the tract of land in Oklahoma which his wife left him, and he is paid \$500,000. He ends his days in affluence.

Young Catherine Calvert, as Sarah, the housekeeper, who marries Sammy, gives an interesting impersonation. Sammy is played by Sidney Mason. His is a thankless job. The part is frankly intended for theatrical purposes only. This is true also of the part of Mrs. Morgan, played by Sally Crute. A subtitle tells that all she wants is affection. The blind foundling, Mary, is played by six-year-old Kittens Reichert with much tenderness.

Those who have seen Joe Welch in the stage version of "The Peddler," and those who wish they might have seen him, will find in this photoplay an hour of good entertainment. It is an authentic record.

"Betty, Be Good"

A Five-Reel Balboa on the Mutual Program Featuring Jackie Saunders.

Reviewed by Arthur W. Courtney.

JACKIE SAUNDERS is featured in a five-reel Mutual entitled "Betty, Be Good!" It is the story of a rich, motherless girl who is constantly being admonished by her father to be good. She reads in the newspapers of the food riots at the city hall and decides to bake bread for the hungry multitude. She gets all stuck up with dough, burns the bread and tosses it out of the window on the butler's head. This is typical of the humor of the picture.

Each reel is just added to the preceding one. There is no vital connection between them. As we look back, however, we realize that Jackie's father refuses to lower the price of food until the end of the last reel. He is on bad terms with the mayor and has affidavits sworn to incriminate the mayor and keep himself out of jail. All the developments of the plot are transparent. The father is setting out to town with the affidavits. He hands them to the chauffeur, who places them beside him in the roadster. Then the father decided to take the big car. The chauffeur gets it, but leaves the affidavits in the roadster. Jackie runs away from home with the roadster. She is held up by a mule. A tramp steal the affidavits. He shows up in the last reel trying to sell the affidavits to the mayor. Then we get a flash back of what has actually happened. When the mayor sees the affidavits he laughs and says that the man who made them has since been put in the insane asylum. Everyone registers surprise and Jackie's father reduces the price of food.

The mayor's son spends his vacation as an officer on the police force, incognito. He arrests Jackie for disobeying traffic regulations. In a sense, she arrests him, for they marry eventually.

OTTO LUCK AND THE RUBY AZAMATAZ.

For the seventy-sixth release of Paramount-Bray Photographs, Wallace Carlson sent his now famous movie hero "Otto Luck" in quest of the "Ruby" of Razmataz and the

further adventures of this luckless chap afford ample opportunity for a cartoon that is among the best ever done by this versatile artist.

Pathe Program

Schedule for Week of June 29 Features Mollie King, Pearl White and Ruth Roland.

MOLLIE KING in a strong feature directed by George Fitzmaurice, Pearl White in a thrilling episode of her "Fatal Ring" serial and Ruth Roland in an intense-compelling chapter of "The Neglected Wife" are features of Pathe's program for July 29th in addition to two issues of the Hearst-Pathe News which at the present time is claimed by exhibitors to outdraw any five-reel feature.

"The On-the-Square Girl" is the title of beautiful Mollie King's five-reel Gold Rooster play, produced by the Astra Film Corporation under the direction of George Fitzmaurice and written by Ouida Bergere. The splendid supporting cast includes L. Rogers Lytton, Aimee Dalmores, Donald Hall and Ernest Lawford. It is a fast-moving, strong story dealing with the phase of New York life similar to that side of English society depicted in "Our Betters," W. Somerset Maugham's play which was produced after the picture was written and which ran all season on Broadway. In it, Mollie King has the role of a beautiful Fifth Avenue cloak model and she wears some of the handsomest gowns ever seen in a motion picture.

Pearl White appears in "The Warning on the Ring," the fourth chapter of "The Fatal Ring" serial. It is one of the most exciting chapters yet. Carslake determines to secure the Violet Diamond, but Pearl, with the aid of her pet dog, cleverly eludes him. The end of the episode has a strong carry-over interest to the next which will bring theater patrons back to see it. "The Fatal Ring" is called "another 'Iron Claw'."

"Embittered Love" is the title of the twelfth episode of "The Neglected Wife" serial, in which Ruth Roland is starred. This chapter is marked by the attempt of the veiled woman to kill Horace Kennedy after she has sent to Mary Kennedy the following note: "Your husband visited the other woman's apartment this afternoon. Remember he ruined my life and I am going to punish him."

The seventeenth release of the "Know America" Combitone scenics is entitled "Eastern Texas." The release shows very interesting scenes of Galveston, the immense sea-wall that protects the city from the ravages of storm, scenes in Dallas, the largest cotton gin in the world and views of the state fair grounds.

An International cartoon and scenic split reel release and Hearst-Pathe News Nos. 62 and 63 complete the program.

Triangle Program for July 22

Charles Ray Appears in "Sudden Jim"; Jack Devereaux and Winifred Allen in "A Successful Failure."

THE long-heralded Triangle production of "Sudden Jim," the Saturday Evening Post story by Clarence Budington Kelland, starring Charles Ray, will be released on the program for July 22. "A Successful Failure," produced under the supervision of Allan Dwan and featuring Winifred Allen and Jack Devereaux, is the other feature of the week.

The scenes were filmed in the big woods of California. One of the most spectacular is that showing a burning trestle, one hundred feet high, over which Charles Ray drives a trainload of logs just before it collapses to the ground. In the cast supporting Ray are Sylvia Bremer, Joseph J. Dowling, Lydia Knott, William Bellingford, Frank Whitson and Georgie Stone. Director Victor L. Schertzinger has charge of the production.

"A Successful Failure," featuring Jack Devereaux and Winifred Allen, is a humorous view of the struggle which a young man makes to gain enough currency of success to marry the girl he adores. When a package of counterfeit bonds is tossed at him by a young woman in a taxicab he believes that fortune has blessed him, not detecting their bogus species. He keeps the bonds as capital, and the confidence they give him is of inestimable value in giving him the courage to win.

The supporting company includes William Riley Hatch, George Renavent, Frank Currier, Russell Simpson and Robert Crimmins. The play was written by Robert Shirley and directed by Arthur Rosson, under the supervision of Allan Dwan.

BADET IN SELIG'S "NO GREATER LOVE."

Miss Regina Badet, the emotional French actress, is presented in the role of Sadunah the Dancer, in the Selig Red Seal Play, "No Greater Love." This K-E-S-E production was written by William Le Quex and is a life drama of to-day, being the study of a woman's heart. "Sadunah the Dancer" has a daughter whom she wishes to shield from the life she had led. Pursuing her sole ambition, Sadunah marries a rich financier, and when he gets into serious trouble and it would seem that he will lose all his money she tempts him to commit a terrible crime. But she, too, is ready to sacrifice all for mother love. The call coming, Sadunah, at whose feet the artistic world has paid homage, gives her life for her child.

Regina Badet is known to many as "The vampire of the French screen." "No Greater Live" is said to present not only a strong plot, but beautiful photography, scenic effect, etc.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE LOVE PHILTER OF IKEY SCHOENSTEIN (Broadway Star Feature).—Bernard Siegel, William Shea and Mildred Manning head the cast of this O. Henry one-part comedy. It is full of human nature and laughs.

STRICTLY BUSINESS (Broadway Star Feature).—An O. Henry story in two reels very well done. A vaudeville actor meets an actress who agrees to join him in putting on a vaudeville sketch on strictly business terms as far as their personal relations are concerned. The story is entertainingly told and ends in a genuine surprise. The titles are very good.

THE POISONED CUP (Kalem).—A two-reel episode of "The Further Adventures of Stingaree" series. Stingaree invites himself out to dinner and gets into a few tight places. However, he once more eludes the mounted police. The number does not contain much action and is not as exciting as preceding episodes.

Art Dramas, Inc.

THE PEDDLER (U. S. Amusement), July 25.—Joe Welch's popular play in a six-reel film version. This is a faithful record of the play and will be found entertaining. A long review is printed elsewhere.

Bluebird Photoplays Corporation

THE GREATER LAW (Bluebird), July 16.—Myrtle Gonzalez and George Hernandez are the stars of this five-part photoplay. It has a clean-cut story adequately produced and acted. A longer review is printed on another page of this issue.

Butterfly Pictures.

HIGH SPEED, July 16.—A slow-moving, unoriginal five-reel comedy-drama, with Jack Mulhall in the leading role. The story tells of how a youth full of "pep" finally won a bored, wealthy girl from a count with whom the girl's mother had arranged a marriage. A review is printed on another page of this issue.

Fox Film Corporation.

TWO LITTLE IMPS (Fox), July 8.—Kid comedy of an amusing sort runs all through this five-part photoplay, in which Jane and Katherine Lee are the two trouble-makers. A longer review is printed on another page of this issue.

Greater Vitagraph.

THE STOLEN TREATY, July 16.—A five-reel story of diplomatic intrigue, particularly strong in artistic production, though somewhat vague in plot development. A longer review appears in this issue.

Kleine-Edison-Selig-Essanay

THE RANGE BOSS (Essanay), July 16.—This is a western story that always keeps interest on the edge. Jack Gardner, Ruth King and Carl Stockdale appear in the leading roles and they are well supported. The direction has been ably done by W. S. Van Dyke, who also adapted the photo-melodrama from the story of Charles Alden Seltzer.

Metro Pictures Corporation.

THE TRAIL OF THE SHADOW (Rolle), July 2.—An interesting story well produced, with Emmy Wehlen, the English musical comedy star, as the heroine, this five-part feature has plenty of merit. It is reviewed at length on another page of this issue.

LEST WE FORGET (Drew), July 9.—The Drews, holding forth in this comedy, do their usual refined class of work. In this number "Henry," having arrived at that stage of matrimonial life where the daily remembrances of candies and flowers for wife have become a source of annoyance, is subjected to a course of absent treatment by "wife," who sends flowers and candy to herself, thus arousing hubby to a jealous rage. The story works out very nicely, with Henry penitent and giving his order for an everlasting supply of daily flowers and candy.

Mutual Film Corporation.

A MATCH IN QUARANTINE (La Salle), July 24.—In this comedy the son and daughter of two neighbors (widow and widower) elope. In doing so they succeed in having the home of the widower, to which the widow has come to protest against circumstances, quarantined for

smallpox. The result is, that both couples are married before the close of the story, after the younger pair have been arrested for speeding in an automobile.

THE RAILROAD RAIDERS (Signal), July 16.—The fifteenth chapter of this serial is called "The Mystery of the Counterfeit Tickets." The gang takes advantage of the opening of a new branch on the K. & W. to counterfeit railroad tickets for the excursion to Copper City. A dishonest ticket agent sells the tickets and turns the money over to them. They go to the counterfeiters' shack to divide the money. Helen Holmes and her party attempt to capture them by lighting gasoline from the automobile in a trench that runs down to the shack. The burning of the shack is the punch in this episode.

BETTY, BE GOOD! (Mutual), July 16.—A five-reeler featuring Jackie Saunders. On the whole it is pretty poor material. A longer review is printed elsewhere.

JERRY AT THE WALDORF (Cuh), July 12.—In this number of the Jerry pictures we find the hero being turned from a rooming house because of nonpayment of room rent. He then takes a room at a large hotel and, by happening in the wrong room, causes such a disturbance that he finally is led away by the police. Only moderately entertaining.

REEL LIFE NO. 63 (Gaumont), July 12.—The subjects contained in this issue are "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," and a couple of animated cartoon studies from "Life," entitled "A Hasty Pudding" and "Professional Etiquette."

MUTUAL TOURS AROUND THE WORLD NO. 36 (Gaumont), July 10.—In this number will be found some excellent views of Havana, Cuba; Aigues-Mortes, France, and some of the ancient cities of Egypt, such as Alexandria, Damietta, Mansura and Tanta. An interesting number.

MUTUAL WEEKLY NO. 132 (Gaumont), July 18.—Interesting items of this issue are British submarines passing through Golden Gate, British "tanks" in action and American "tanks" in action, Dutch warships visiting the New York harbor and the Congressional ball game at Washington, D. C.

Paramount Pictures Corporation.

THE LOVE THAT LIVES (Famous Players), July 9.—The work done by Pauline Frederick in this five-part screen play will be a surprise to many of her admirers. She plays a fallen woman who is redeemed through love for her son. A longer review is printed on another page of this issue.

THE COOK OF CANYON CAMP (Morosco), July 29.—George Beban is featured in this story of the Canadian woods. It is a good story, staged by Donald Crisp amid picturesque surroundings, and contains many good touches of light and shade. Helen Eddy and Monroe Salisbury are in the supporting cast.

THE LITTLE BOY SCOUT (Famous Players), June 28.—This five-part photoplay, starring Ann Pennington, is an excellent picture for the youthful mind, the Boy Scouts, in particular. Owen Moore is the leading support of the cast. A longer review is printed on another page of this issue.

Pathe Exchange Inc.

NEW YORK'S GIANT BARGE CANAL (International), Week of July 15.—The half-reel educational showing the working of New York's large canal from Albany to Buffalo divides interest with an amusing "Jerry on the Job" cartoon entitled "Love and Lunch."

THE ON-THE-SQUARE GIRL (Astra), July 29.—The life of a model in a man-milliner's establishment is shown in this five-part photoplay, starring Mollie King. The picture is full of dramatic episodes. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

SEEING THINGS (Nestor), Week of July 23.—A comedy number, featuring Eddie Lyons, Lee Moran and Edith Roberts. Eddie and his valet go to "Lonesome Lodge," in the mountains, and Lee Moran does some good comedy work as a scared colored man. This is well constructed and laughable throughout.

THE SOLDIER OF THE LEGION (Gold Seal), Week of July 23.—This subject, by Maude Spengler Meeson and E. J. Clauson, was shown in five reels, but will undoubtedly be cut to three. It tells a story within a story, illustrating a novel being written in a boarding house. The writer, his friend, "Spike," and the girl slavey play parts in the later yarn, which takes place in Algeria. The manner of presenting this is light and fairly entertaining, but the subject as a whole has no special strength, neither episode being entirely convincing. The cast is pleasing and includes Irene Hunt, George Pearce and Leo Pierson.

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about "The Lust of the Ages," an eight-reel picture directed by Harry Revier and produced in Utah by the Ogden Pictures Corporation, and about several other things.

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"I had no end of amusing and interesting experiences out in Utah during the filming of the picture. This can be easily appreciated when you know that whole flocks of sheep and herds of goats, cattle and horses were used in the making of the picture. The scenes in which the animals appear are those representing the period in the world's progress in which no money was used—the time when the necessities of life were used as a medium of exchange. Mr. Revier, I believe, is to be complimented on his handling these scenes, as well as the numberless other spectacular episodes. And his handling of the whole subject has been done with the master craftsmanship—but I am not going to boast about the picture; I am going to abide by the decision rendered by the public after the evidence has been presented on the screen."

Vivaciously then Miss Walker told us of a recent visit to a meeting of Chicago exhibitors. It could be seen from her demeanor no less than her words that she was overwhelmed by the reception that had been accorded her by the exhibitors. She said that recently she had met many exhibitors and that they all demanded that she give them comedies. It is because of this request, from the exhibitors, Miss Walker said, that she is so anxious to get suitable comedy material.

KITTY GORDON RENEWS WORLD CONTRACT.

Kitty Gordon has signed a new contract with World-Pictures-Brady-Made covering a full year from the current month. The present arrangement was made under an option held by the World corporation when Miss Gordon was "signed up" six months ago for three pictures to be completed within that space.

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months longer at a specified salary, and it is this proviso that has been taken up. The three picture plays already completed with Miss Gordon as star are "Forget-Me-Not," "The Beloved Adventuress" and "The Divine Sacrifice," the one last mentioned not having been published as yet.

State Rights Department

Conducted by BEN H. GRIMM

Superpictures Film Clearing House

Corporation to Buy Big Pictures and Sell Direct to Important Exhibitors in Different Territories—Collins Outlines Policy.

SUPERPICTURES, INC., has in preparation plans whereby the corporation will become a clearing house for big feature productions. Frederick L. Collins, president of the corporation, in announcing Superpictures' unique policy, states that the firm will proceed to buy the biggest pictures produced and sell them, whenever feasible, direct to exhibitors in different territories. The exhibitor-buyer will in turn book the picture to other exhibitors in his territory.

The plan has been reached with a view to eliminating the exchange and cutting the costs of distribution. Overhead expense in maintaining exchanges often equals twenty-five per cent. of the cost of production Superpictures puts forth, and it is by doing away with much of this expense that Superpictures is determined to place itself in a position whereby it can sell at a reasonable price the best photoplays made.

"Productions released by Superpictures will not be merely splendid features, satisfying the spectators," Mr. Collins states. "They will be more than that—superpictures in quality as well as in name, sold at a fair price and backed by powerful publicity so that an exhibitor will be positively assured that every Superpicture will be a super-box-office success. Exhibitors who show Superpictures will not only take in more money—they will also make more money.

"We do not expect to become fabulously rich in the motion picture business. We are prepared to lose money on our first production. But eventually we will make a fair profit. The man who makes a Superpicture and the exhibitor who shows it come first. They will take their profit and we will come last.

"We are ready to buy, manufacture or finance any really big pictures. We'll sell them to big exhibitors, launch huge publicity campaigns and let the exhibitors take the profits.

"We have spent six months trying to find the best way to produce and sell motion pictures of undoubted quality. We tried the program idea. We had nearly a million dollars invested in the securities of program companies. We've owned stock in the 'star' companies. And we've made money.

"However, we have decided that the plan nearest perfection is to furnish the exhibitor what he wants at a price he can afford to pay. We are ready to act as a clearing house for any man who owns a production we believe to be of Superpictures quality. We will sell it to the big exhibitors, who are going to be the state rights buyers of the future. We'll put the proper publicity behind it and take a small profit. The exhibitor will make the big money.

"The exchange system is full of flaws. It cannot adjust itself to varying conditions; it fails to give the proper sort of service. The big exhibitor knows conditions in his vicinity, knows the smaller exhibitors and realizes what prices they can afford to pay and is able to help them get the best possible value out of a picture they book. One exhibitor would rather deal with another than with an exchange, for the exhibitor can give genuine service. He has dealt with exchanges and knows, from experience, where they fail to satisfy the man who shows pictures. These faults he corrects in his own selling organization.

"We believe in the exhibitor and we're going to deal with him. We're not merely going to talk with him. We're going to prove to him that Superpictures will make money for him; prove it by giving him the best pictures produced and at a price that gives him an opportunity to pile up profits on Superpictures days.

"We shall not release more than twelve productions in the first year. After the first year, however, we expect to be in a position to supply the big demand for Superpictures that by that time will have been built up.

"We don't ask the exhibitor to do more than investigate our plan and look at our productions. We know that once he knows what we are doing he will be an eager customer."

KING BEE SELLS MIDDLE WEST AND SOUTH.

The Standard Film Corporation, of 1305 Walnut street, Kansas City, has contracted for the King-Bee Corporation's Billy West comedies for the Middle Western states. R. C. Cropper, of the Standard firm, is projecting a big advertising campaign for the comedies in the territory.

The Southern Metro Pictures Corporation, of New Orleans, has purchased the comedies for Louisiana, Mississippi and Tennessee.

Century Comedy Rights Sold

Julius Stern Sells Distributing Rights on Alice Howell Subjects to Longacre Distributing Company.

JULIUS STERN, president of Century Comedies, has closed a deal with the Longacre Distributing Company for the exclusive rights to handle Alice Howell's comedy features, under the Century brand, throughout the United States and Canada. The Longacre Distributing Company will operate from the Mecca Building, New York, and will immediately begin establishing branch distribution offices throughout the country.

While the deal becomes effective at once, active operations in distributing Century subjects will not begin until about the first of September. Meanwhile the plans for circulating the comedies will be perfected and the branches will be made ready for business. The Century features were established some few weeks ago with Alice Howell the star of every comedy.

"Balloonatics," "Automaniacs," "Neptune's Naughty Daughter" and "Alice of the Sawdust," all personally directed, produced and edited by J. G. Blystone, have been subjects thus far created. The only theater where Century features have been shown is the New York Strand, on exclusive pre-release under arrangement with Managing Director Harold Edel. Therefore the product will be initiated throughout the country, when the Longacre Distributing Company begins operations.

GERSTEN BUYS FILMS FOR NORTHERN JERSEY.

Frank Gersten, a pioneer exhibitor, has launched into the state rights field with the purchase of two big features for Northern New Jersey. From his newly-opened exchange in the Times Building, New York, Mr. Gersten is now handling bookings for his territory of "Redemption," with Evelyn Nesbit and her son, Russell Thaw, and George Loane Tucker's "I Believe."

Mr. Gersten announces that he is in the market to buy big features for Northern New Jersey. He is at present negotiating for a number of additional attractions, and he invites exhibitors to keep in touch with him. He states that he will confine his activities to the Northern New Jersey territory, and through intensive co-operation with exhibitors will endeavor to give them service plus.

ILLINOIS MAN BUYS THREE IVAN FILMS.

Frank Zambreno, who has spent the last two weeks in New York purchasing state rights for Illinois, concluded an agreement by which the Unity Photoplays Company becomes exclusive distributor in Illinois of the Ivan features "Her Surrender," "Two Men and a Woman," and the new Ivan super-feature, "Babbling Tongues."

Mr. Zambreno was especially impressed with "Babbling Tongues," the new Ivan super-feature, directed by William Humphrey. Mr. Zambreno stated that he contemplates exploiting this feature in a manner similar to the way other big features are exploited, and he proposes to give it an extended run at one of the best down town theaters of Chicago. Immediately upon consummating this deal Mr. Zambreno returned to Chicago.

THEIS BUYS "THE CRISIS" FOR EASTERN PA.

Theis Production Company, with headquarters in the Orpheum Theater Building, Wilkes-Barre, Pa., has purchased the Eastern Pennsylvania rights to William N. Selig's "The Crisis." The picture will be given a three weeks' run at the Garrick theater, Philadelphia, beginning August 13. An augmented orchestra and a chorus of thirty persons will be added attractions at this run. After the Garrick showing the picture will be put on tour throughout Eastern Pennsylvania.

PIEDMONT ABSORBS HAWK COMPANY.

Piedmont Pictures Corporation has absorbed the Hawk Film Corporation and has moved from 1600 Broadway to new offices on the tenth floor of 727 Seventh avenue, New York. The activities of the company have been extensive during the past year. The corporation specializes in foreign business. The firm recently closed the "Jimmie Dale" serial for Spain, Portugal, India, Burma, Ceylon, Dutch East India and Porto Rico. The serial was produced by Monmouth and released in this country by Mutual. Piedmont also closed Fox films for Chile, Peru and Bolivia.

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"I would be the happiest girl in the world if I could get some good comedy stories," Miss Walker told us. "You cannot imagine how difficult it is to obtain suitable material

—stories that will hold up for five, six or even more reels. Two-reel ideas are more or less plentiful; but it is not the plan of the Ogden Pictures Corporation to pad a two-reel idea to five or six reels. That was made forcefully evident to me when I read Arron Hoffman's script of 'The Lust of the Ages.' That picture, of course, is by no means a comedy—it is a serious picture with a serious purpose; but the same basic rules that apply to comedy padding apply to drama padding. And I can assure you that there is not one superfluous foot in 'The Lust of the Ages.' Parenthetically I might state that I modestly believe 'The Lust of the Ages' to be a picture of assured success, because it is a picture builded around a factor that plumbs deeply our economic existence. And besides the basic dramatic theme—the lust for money—there is much of the spectacular.

"I had no end of amusing and interesting experiences out in Utah during the filming of the picture. This can be easily appreciated when you know that whole flocks of sheep and herds of goats, cattle and horses were used in the making of the picture. The scenes in which the animals appear are those representing the period in the world's progress in which no money was used—the time when the necessities of life were used as a medium of exchange. Mr. Revier, I believe, is to be complimented on his handling these scenes, as well as the numberless other spectacular episodes. And his handling of the whole subject has been done with the master craftsmanship—but I am not going to boast about the picture; I am going to abide by the decision rendered by the public after the evidence has been presented on the screen."

Vivaciously then Miss Walker told us of a recent visit to a meeting of Chicago exhibitors. It could be seen from her demeanor no less than her words that she was overwhelmed by the reception that had been accorded her by the exhibitors. She said that recently she had met many exhibitors and that they all demanded that she give them comedies. It is because of this request, from the exhibitors, Miss Walker said, that she is so anxious to get suitable comedy material.

KITTY GORDON RENEWS WORLD CONTRACT.

Kitty Gordon has signed a new contract with World-Pictures Brady-Made covering a full year from the current month. The present arrangement was made under an option held by the World corporation when Miss Gordon was "signed up" six months ago for three pictures to be completed within that space.

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months longer at a specified salary, and it is this proviso that has been taken up. The three picture plays already completed with Miss Gordon as star are "Forget-Me-Not," "The Beloved Adventuress" and "The Divine Sacrifice," the one last mentioned not having been published as yet.

State Rights Department

Conducted by BEN H. GRIMM

Superpictures Film Clearing House

Corporation to Buy Big Pictures and Sell Direct to Important Exhibitors in Different Territories—Collins Outlines Policy.

SUPERPICTURES, INC., has in preparation plans whereby the corporation will become a clearing house for big feature productions. Frederick L. Collins, president of the corporation, in announcing Superpictures' unique policy, states that the firm will proceed to buy the biggest pictures produced and sell them, whenever feasible, direct to exhibitors in different territories. The exhibitor-buyer will in turn book the picture to other exhibitors in his territory.

The plan has been reached with a view to eliminating the exchange and cutting the costs of distribution. Overhead expense in maintaining exchanges often equals twenty-five per cent. of the cost of production Superpictures puts forth, and it is by doing away with much of this expense that Superpictures is determined to place itself in a position whereby it can sell at a reasonable price the best photoplays made.

"Productions released by Superpictures will not be merely splendid features, satisfying the spectators," Mr. Collins states. "They will be more than that—superpictures in quality as well as in name, sold at a fair price and backed by powerful publicity so that an exhibitor will be positively assured that every Superpicture will be a super-box-office success. Exhibitors who show Superpictures will not only take in more money—they will also make more money."

"We do not expect to become fabulously rich in the motion picture business. We are prepared to lose money on our first production. But eventually we will make a fair profit. The man who makes a Superpicture and the exhibitor who shows it come first. They will take their profit and we will come last."

"We are ready to buy, manufacture or finance any really big pictures. We'll sell them to big exhibitors, launch huge publicity campaigns and let the exhibitors take the profits."

"We have spent six months trying to find the best way to produce and sell motion pictures of undoubted quality. We tried the program idea. We had nearly a million dollars invested in the securities of program companies. We've owned stock in the 'star' companies. And we've made money."

"However, we have decided that the plan nearest perfection is to furnish the exhibitor what he wants at a price he can afford to pay. We are ready to act as a clearing house for any man who owns a production we believe to be of Superpictures quality. We will sell it to the big exhibitors, who are going to be the state rights buyers of the future. We'll put the proper publicity behind it and take a small profit. The exhibitor will make the big money."

"The exchange system is full of flaws. It cannot adjust itself to varying conditions; it fails to give the proper sort of service. The big exhibitor knows conditions in his vicinity, knows the smaller exhibitors and realizes what prices they can afford to pay and is able to help them get the best possible value out of a picture they book. One exhibitor would rather deal with another than with an exchange, for the exhibitor can give genuine service. He has dealt with exchanges and knows, from experience, where they fail to satisfy the man who shows pictures. These faults he corrects in his own selling organization."

"We believe in the exhibitor and we're going to deal with him. We're not merely going to talk with him. We're going to prove to him that Superpictures will make money for him; prove it by giving him the best pictures produced and at a price that gives him an opportunity to pile up profits on Superpictures days."

"We shall not release more than twelve productions in the first year. After the first year, however, we expect to be in a position to supply the big demand for Superpictures that by that time will have been built up."

"We don't ask the exhibitor to do more than investigate our plan and look at our productions. We know that once he knows what we are doing he will be an eager customer."

KING BEE SELLS MIDDLE WEST AND SOUTH.

The Standard Film Corporation, of 1305 Walnut street, Kansas City, has contracted for the King-Bee Corporation's Billy West comedies for the Middle Western states. R. C. Cropper, of the Standard firm, is projecting a big advertising campaign for the comedies in the territory.

The Southern Metro Pictures Corporation, of New Orleans, has purchased the comedies for Louisiana, Mississippi and Tennessee.

Century Comedy Rights Sold

Julius Stern Sells Distributing Rights on Alice Howell Subjects to Longacre Distributing Company.

JULIUS STERN, president of Century Comedies, has closed a deal with the Longacre Distributing Company for the exclusive rights to handle Alice Howell's comedy features, under the Century brand, throughout the United States and Canada. The Longacre Distributing Company will operate from the Mecca Building, New York, and will immediately begin establishing branch distribution offices throughout the country.

While the deal becomes effective at once, active operations in distributing Century subjects will not begin until about the first of September. Meanwhile the plans for circulating the comedies will be perfected and the branches will be made ready for business. The Century features were established some few weeks ago with Alice Howell the star of every comedy.

"Balloonatics," "Automaniacs," "Neptune's Naughty Daughter" and "Alice of the Sawdust," all personally directed, produced and edited by J. G. Blystone, have been subjects thus far created. The only theater where Century features have been shown is the New York Strand, on exclusive pre-release under arrangement with Managing Director Harold Edel. Therefore the product will be initiated throughout the country, when the Longacre Distributing Company begins operations.

GERSTEN BUYS FILMS FOR NORTHERN JERSEY.

Frank Gersten, a pioneer exhibitor, has launched into the state rights field with the purchase of two big features for Northern New Jersey. From his newly-opened exchange in the Times Building, New York, Mr. Gersten is now handling bookings for his territory of "Redemption," with Evelyn Nesbit and her son, Russell Thaw, and George Loane Tucker's "I Believe."

Mr. Gersten announces that he is in the market to buy big features for Northern New Jersey. He is at present negotiating for a number of additional attractions, and he invites exhibitors to keep in touch with him. He states that he will confine his activities to the Northern New Jersey territory, and through intensive co-operation with exhibitors will endeavor to give them service plus.

ILLINOIS MAN BUYS THREE IVAN FILMS.

Frank Zambreno, who has spent the last two weeks in New York purchasing state rights for Illinois, concluded an agreement by which the Unity Photoplays Company becomes exclusive distributor in Illinois of the Ivan features "Her Surrender," "Two Men and a Woman," and the new Ivan super-feature, "Babbling Tongues."

Mr. Zambreno was especially impressed with "Babbling Tongues," the new Ivan super-feature, directed by William Humphrey. Mr. Zambreno stated that he contemplates exploiting this feature in a manner similar to the way other big features are exploited, and he proposes to give it an extended run at one of the best down town theaters of Chicago. Immediately upon consummating this deal Mr. Zambreno returned to Chicago.

THEIS BUYS "THE CRISIS" FOR EASTERN PA.

Theis Production Company, with headquarters in the Orpheum Theater Building, Wilkes-Barre, Pa., has purchased the Eastern Pennsylvania rights to William N. Selig's "The Crisis." The picture will be given a three weeks' run at the Garrick theater, Philadelphia, beginning August 13. An augmented orchestra and a chorus of thirty persons will be added attractions at this run. After the Garrick showing the picture will be put on tour throughout Eastern Pennsylvania.

PIEDMONT ABSORBS HAWK COMPANY.

Piedmont Pictures Corporation has absorbed the Hawk Film Corporation and has moved from 1600 Broadway to new offices on the tenth floor of 727 Seventh avenue, New York. The activities of the company have been extensive during the past year. The corporation specializes in foreign business. The firm recently closed the "Jimmie Dale" serial for Spain, Portugal, India, Burma, Ceylon, Dutch East India and Porto Rico. The serial was produced by Monmouth and released in this country by Mutual. Piedmont also closed Fox films for Chile, Peru and Bolivia.

Lincoln Cycle for State Rights

Benjamin Chapin's Pictures Present Many Angles—Released Under the Master Title, "The Call to Arms."

THE problem of state-righting a picture is a difficult one, because most pictures are not fitted to many uses in many ways, but there is an occasional feature which allows an almost unlimited amount of repetition and use in many different ways, as well as in many different lengths. What is considered by many to be an ideal state rights proposition is the Benjamin Chapin Cycle of Lincoln Photoplays, going under the general title of "The Call to Arms."

Five years of Benjamin Chapin's life have been spent in perfecting the Lincoln Cycle, which is meeting much success at the Globe theater, New York. Though absolutely different from anything ever seen before by the New York public, it caught on immediately, and now if one has not seen the Lincoln Cycle they are considered behind the times.



Benjamin Chapin.

Through his years of struggle with the Lincoln subject—years of discouragement and universal advice of "quit undertaking the impossible," Mr. Chapin went on unswervingly in his desire to bring the Lincoln character to the twentieth century, as an inspiration and guide for the America of future generations. With no idea of personal glory, making a supreme sacrifice of his life and dedicating it to this one great picture, Chapin has at last seen the fruits of his unwavering devotion to the work by having his creation recognized as one of the motion picture's greatest contribution to the world of drama.

Nothing before seen in motion pictures has the same kind of appeal, and the picture's emotional qualities are such that the Lincoln Cycle is of

sure value in bringing home the realization that in this land of freedom nothing is impossible—that the poorest boy can rise to the greatest height; and, above all, the character of Lincoln is set as the one high standard of true Americanism.

"The Cycle" consists of four separate features under as many titles—"My Mother," "My Father," "Myself" and "The Call to Arms." Each of these pictures could be regarded as a separate story, yet as a whole, when they are combined in the one production, "The Call to Arms," the whole fits in together and carries the element of suspense throughout. The psychology of the audience has evidently been studied by Mr. Chapin, because they are carried through each emotional phase in a way that makes them ready for the next one—from tears at the touching scene of Nancy Hank's death they are carried to amusement at the mock trial where young Abe Lincoln won his first law case.

There are not only human touches in the picture—the picture is human and vital throughout. Not a moment while it is on the screen does the interest slow down—the intensity of the master character of President Lincoln rises to a splendid finish which is right in harmony with the times. As one critic declares, "It is a photoplay for every American, and every American should see it."

SOL LESSER HANDLING KING BEES IN WEST.

Sol Lesser, of San Francisco, has acquired the local state rights of the King Bee Billy West Comedies. He expresses himself as delighted with the qualities of the productions which, he says, are among the funniest he has ever seen. Their money-making possibilities, in Mr. Lesser's opinion, are enormous, as the ability and popularity of the star, the excellence of the supporting company, and the cleverness of the acting and production have been well established by the releases so far available.

Sol L. Lesser has a two-fold purpose in making his next trip East, which will bring him to New York about August 1. Firstly, to attend the convention of the National Organization of state rights buyers, now being promoted by him, which will take place on August 7; secondly, to purchase feature productions independently for his All Star Features Distributors, Inc., of San Francisco, Cal.

This develops the fact that Mr. Lesser's connection with the new enterprise in no way interferes with his intention to continue purchasing independently, as well as under the national organization.

Hall's Sales Show Active Market

Twenty-Three States Sold for "Bar Sinister"—Most of "Her Fighting Chance" Territory Also Closed.

WITH the purchase by M. H. Hoffman of a large block of territory for "The Bar Sinister," Frank Hall, who controls the world rights to Edgar Lewis' production, announces that twenty-three states have been disposed of. The closed territory includes New York, New England, New Jersey, and the Middle South, including Delaware, Virginia, Maryland and District of Columbia in the East; Illinois, Michigan, Indiana, Kentucky, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin, North and South Dakota, California, Nevada and Arizona are also among the states that have been taken. This leaves open Georgia, Florida, Alabama, Mississippi, North and South Carolina, Louisiana, Texas, Oklahoma, Arkansas, Washington, Oregon, Idaho, Montana, Colorado, Wyoming, New Mexico and Utah.

Rights to the Jane Grey production, "Her Fighting Chance," have also been disposed of rapidly, M. H. Hoffman again being prominent among the men who have acquired the rights to this picture. While negotiations are now pending for additional states, New England, New York, New Jersey, the Middle South and the Middle West have all been sold in a short time.

The rapidity with which territory for these two features is being bought, in spite of the Summer season is, according to Frank Hall, conclusive proof of the excellent condition of the market. "My experience while dealing with exchange men regarding the rights for 'The Bar Sinister' and 'Her Fighting Chance,' added to the daily reports coming into my office from my other enterprises, such as the Civilization Film Corp., booking special pictures in New Jersey, the Strand theater, Newark, the U. S. theater, Hoboken, the Criterion theater, Atlantic City, etc., lead me to believe we are entering upon an exceptionally prosperous season and I am laying my plans accordingly," said Mr. Hall. "The state rights exchanges are justified in preparing for a banner year and producers with special pictures of real merit are having no trouble disposing of them at a legitimate profit."

L. S. TOBIAS TO RETURN TO CONNECTICUT.

After an absence of one year, L. S. Tobias, former manager of Mutual's exchange in New Haven, Conn., will return to that city, this time as owner and manager of his own exchange. Mr. Tobias has taken over the lease on the premises just vacated by Mutual and will open elaborate offices for the purpose of exploiting state rights pictures for the state of Connecticut exclusively.

Mr. Tobias previously spent three years in the territory and not only knows personally every exhibitor up there, but is extremely well liked for his fairness in business. Already Mr. Tobias has arranged with Educational Films Corporation of America to handle their Dittmars subjects in Connecticut, and several other firms are negotiating with him to handle their goods. Formerly all state rights pictures were handled from Boston, but owing to their enormous territory Connecticut suffered not only neglect, but loss of business and money for the exchange. With this new arrangement Mr. Tobias affords state rights buyers thorough representation on their releases in the State of Connecticut. The offices will be located at 130 Meadow street, New Haven, Conn. Mr. Tobias left for Boston this week to complete arrangements with the exchanges there.

MUTT AND JEFF CARTOONS AT STRAND.

Starting with the first of Bud Fisher's new Mutt and Jeff series, "The Submarine Chaser," these pictures will be shown at the Strand theater, in New York, every day during the coming year. These are the first pictures to be released under the direct supervision of Bud Fisher and territories are selling fast, with the probability that the entire country will be sold before the second of the series is released, for all territories are at least being negotiated for where they have not been sold.

One of the first big territories to be sold was the entire South, which was purchased during the past week by William Oldknow, of Atlanta, Georgia, who is the general manager of the Consolidated Film and Supply Company. The territory he has contracted for includes North and South Carolina, Georgia, Tennessee, Alabama, Florida, Mississippi, Louisiana, Arkansas, Indian Territory, Oklahoma, Texas, Southern New Mexico and Eastern Arizona. The Regal Films, Limited, of Montreal, have purchased the rights for Canada, while the rights of Mexico have been bought by the Tavares-Kalb Company.

EASTERN STUDIOS FOR MOTOCOMEDIES.

With the return to New York from Chicago of H. C. Allen, president of the Peter Pan Film Corporation, the announcement is made that Motocomedies have been taken over by the Peter Pan Film Corporation, which company will move the studio from Chicago to New York, where the comedies will be made in the future.

The publicity and distribution plans which President Allen has in mind will no doubt place Motocomedies at the very top of popularity and create a demand for them all over the country. This will be brought about through an arrangement with the editors of various newspapers, who will benefit through the advertising campaign by a plan which is said to be entirely new to the industry.

Showing of "Persuasive Peggy" Soon

State Rights Buyers, Exhibitors and Peggy Hyland's Admirers Write Daily About Mayfair Production.

EVER since M. A. Schlesinger announced his first Mayfair production, "Persuasive Peggy," with dainty Peggy Hyland as the star, the trade has anxiously awaited the trade showing of this picture. Letters by the score have come to Mr. Schlesinger, president of the corporation, from exhibitors and state rights buyers all over the country, asking about the story under way and making sure that their name would not be overlooked when the invitations for the trade showing were issued. Within the next week or so Mr. Schlesinger plans to announce the date and place of this showing.

"Persuasive Peggy" is now completed and the arrangements for the showing well under way. The waiting experienced by the state rights buyers and exhibitors will be



Scene from "Persuasive Peggy" (Mayfair)

well repaid, it is reported, for every detail of the production has received the greatest attention and nothing has suffered through the haste sometimes prevalent in motion picture studios.

Maravene Thompson, author and co-scenario writer of the charming story which ran serially in magazine form before being published as a book, has invited many fellow-authors to be present, and although the names of these literary luminaries have not yet been announced, the gathering promises to be a stellar one in every way.

Miss Hyland not only plays the title role in this—her first Mayfair production—but as well has given her undivided attention from the day she signed her contract with the corporation. Time and time again she was able to suggest some human touch which, through letters from her admirers, she knows will please. This correspondence, also, has proven just how anxiously the public is awaiting the release of "Persuasive Peggy," for every mail brings inquiries.

NEW "MUTT AND JEFF" SERIES READY.

The first of a new series of "Mutt and Jeff" Animated Cartoons was released on Monday, July 9, and there will be a new one each week hereafter. Bud Fisher, the creator of these characters, ceased releasing them about three months ago in order to accumulate a reserve supply, thus affording him an opportunity to improve the animation and the humor as well as the quality and finish.

CUMMINS CLOSES JAPANESE DEAL.

Samuel Cummins, of 1476 Broadway, New York, has sold for Hiller & Wilk the rights to Japan for "Defense or Tribute." The purchaser was Kisaburo Kabayashi, of Tokio, Japan. Mr. Cummins has been specializing recently in the foreign field and has met with considerable success. He has also made several domestic sales recently.

ADS PREPARED FOR "GARDEN OF ALLAH."

The Selig company has prepared a complete line of advertising material to accompany "The Garden of Allah." There is a complete line of one, three, eight and twenty-sheet posters, press sheets, ad cut sheets, special folders, sliders in colors, heralds, lobby display cards and photographs, portraits and scenic cuts, lobby display frames and pictures in colors, etc.

"REDEMPTION" TO RUN IN LOEW THEATERS.

Contracts have been signed for the showing of "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, in all the Loew theaters; also the Proctor houses. Coincident with this announcement comes the further information that but little territory is open for the picture, which was produced by Julius Steger and John A. Golden.

Export and Import Gets More Films

Several New Productions—Two With Lyda Borelli—Received From Abroad by Ben Blumenthal.

PLANS that have been held in abeyance for some time owing to the uncertainty of steamship sailings are now ready for market introduction by Ben Blumenthal, head of the Export and Import Company, which is exploiting "Robespierre" and "Ivan the Terrible" in American territory. Last week a steamer brought several negatives in, among them being three of seven-reel productions founded on famous literary works. Lyda Borelli, the international star, plays remarkable roles in two of them, and Mr. Blumenthal has at once set to work preparing them for the market.

Among the new attractions to which the concern has acquired the rights is a six-reel drama with Lyda Borelli, entitled "From the Great Beyond." This is founded on the novel "Malombra," by Antonio Fogazzaro. It is built on psychic lines, and Lyda Borelli plays the role of a girl with two souls. On the arrival of the print it was placed in work for titling, but the subject of metempsychosis stumped the would-be titlers completely. Other channels were tried out; finally the services of Leon J. Rubinstein were contracted for. He interpolated a set of titles which reduce the scientific elements of the picture to the easy understanding of the layman.

Mr. Blumenthal has been holding a series of conferences with state rights buyers relative to "Robespierre" and "Ivan the Terrible," and it has practically been decided that both are to go into a Broadway theater for a run. It will soon be announced that they will open the season at first class houses which have never before offered a film attraction. The purpose of this is that both "Robespierre" and "Ivan the Terrible" will be given a run for profit, instead of the common practice of using the metropolitan engagement, at a loss, to inflate the value of territorial rights. Mr. Blumenthal proposes to put both over for a successful run, and the first two weeks will decide about similar engagements in other cities.

CHICAGO LIKES "THE DEEMSTER."

W. J. (Billy) Dunn, contracting manager for Warren & Clarke, the big out-door showmen who bought the rights to "The Deemster" for Illinois, Indiana and Wisconsin, has signed contracts with Lubliner & Trinz and Alfred Hamberger, the two big Cook County circuits, and "The Deemster" is now literally sweeping Chicago. Ten prints are working daily in the Windy City.

John B. Warren, senior member of the firm, reports astonishing results with this, his first venture in the state rights field, and announces his willingness to buy other big features. His organization is equipped to handle the biggest attractions on the market.

"BABBLING TONGUES" (Ivan).

Ivan Film Productions announces the release at an early date of "Babbling Tongues," with James Morrison, Grace Valentine and Arthur Donaldson in the leading parts. This



Scene from "Babbling Tongues" (Ivan).

feature is to be released as the second Super-feature on the program of the Ivan. William Humphrey, who directed the production, also furnished the story and scenario in conjunction with George Edwards Hall. The exceptional cast of players has been selected because of the players' particular qualifications for their roles. Paul Capellani, Gladden James, Louise Beudet and Carolyn Birch are other members of the stellar cast.

Manufacturers' Advance Notes

Paramount "Star Series" Subjects

Subjects Featuring Sessue Hayakawa, Vivian Martin and Louise Huff Are Announced.

The first production in which Sessue Hayakawa, celebrated Japanese actor, will star under the new Paramount "Star Series" selective booking system of release, an adaptation of Wallace Irwin's popular Japanese school boy stories, has been chosen under the title of "Hashimura Togo." The adaptation was prepared for the screen by Marian Fairfax. William C. De Mille directed the production. The cast which has been selected in support of Mr. Hayakawa includes Margaret Loomis, Tom Forman, Raymond Hatton, Walter Long, Ernest Joy, Mabel Van Buren and Florence Vidor.

"Little Miss Optimist," which was written especially for Vivian Martin by Gardner Hunting, and was prepared for the screen by the author, will be Miss Martin's first production under the new Paramount "Star Series." Robert Thornby was in charge of the staging of the picture, which will be released late in August. In the cast which supports Miss Martin are Tom Moore, Charles West, Ernest Joy and Helen Bray, who have appeared in previous releases of Paramount Pictures.

"The Varmint," an adaptation of Owen Johnson's famous Lawrenceville stories of the same name by Gardner Hunting, will be the first production in which Jack Pickford and Louise Huff will appear under Paramount's new "Star Series." Theodore Roberts appears in the important role of "the Roman." The production was staged at the Morosco studio under the direction of William H. Taylor. Jack Pickford is, of course, John Humperdink Stover, the effervescent and extremely "fresh" young man whose remarkable activities at the Lawrenceville school earned him the uncomplimentary name of the Varmint.

Edward Walton and Maggie Breyer, who will be seen in a forthcoming Triangle play now in production at the Yonkers studio under the supervision of Allan Dwan, are both "old-timers" whose character parts have made them famous on Broadway.

"OUR BOYS" (Essanay).

Here's a short picture especially constructed for a children's program. It is a Black Cat feature and presents little Ellis Paul, six years old, in the leading role. Nearly 100 other children make up the supporting cast. The story takes you back to grade school days, and unfolds a schoolroom romance. It will bring back memories of happy childhood



Scene from "Our Boys" (Essanay).

hours to grown-ups. There is a strong patriotic vein, also, in which the children are depicted "doing their bit" for their country. The acting is splendid and the whole excellently staged and photographed. "Our Boys" has a screen time, approximately, of 27 minutes. The General Film is handling the releases.

"DOUBLE STANDARD" WRITTEN BY BRAND WHITLOCK.

Brand Whitlock wrote the story entitled "The Double Standard," which will be released by Universal on July 23, under the Butterfly brand. A strong cast, headed by Roy Stewart and Joseph Girard, adds effective characterization to a plot that drives home a powerful social message.

The famous American minister to Belgium tells the story of the test that comes to a newly-elected city judge, who has



Scene from "The Double Standard" (Butterfly).

promised to administer the law without fear or favor. He is especially interested in the regulations affecting the dives and cabarets of the city. His wife's two brothers—one a prominent editor and the other a bishop—have both worked hard to elect John Fairbrother to office. They cannot understand the young judge's intense interest in these unusually tabooed questions. Still, both agree to stand behind him.

The occasion rises sooner than any of them had expected. On the following day, when Fairbrother takes his seat on the bench for the first time, two young women, taken in a raid on Johnson's cafe, a local resort of unsavory repute, are brought before him for sentence. The judge demands to know the names of the men who were in the company of the girls at the time of their arrest. He is shocked to discover that one is the son of the editor, while the other is the nephew of the bishop. He demands that the men shall be obliged to stand trial with the girls. This causes much consternation, but the judge finds a way to smooth out the dilemma and at the same time points out a fairer method of solving the "double standard." Phillips Smalley has produced the story with his customary skill.

CONCERNING O. HENRY STORIES.

With the steady production of O. Henry photoplays, the first comprehensive endeavor to film this great American short story writer's works, is reaching the completion of its first stage. Four releases are just now being filmed for distribution by General Film in August, which will complete twenty subjects of two-reel length as the first series of O. Henry pictures.

At the studio in Brooklyn two directors are now at work on the last four subjects of the two-reel series, the subjects being "The Coming Out of Maggie," "The Venturers," "The Best Seller" and "The Lonesome Road." Thos. R. Mills, who has directed most of the O. Henry releases, is being relieved by Martin Justice, whose work is just now being seen in "A Departmental Case" and "Little Specks in Garnered Fruit." Mr. Mills, it is expected, will hasten to the coast to do some of the O. Henry stories that are laid in Western surroundings.

Origin of "Stingaree"

Australian Believes Author Hornung Was Inspired By Famous Kelly Gang of Bushrangers.

THERE'S no doubt in my mind that Hornung, the author of *Stingaree*, the Australian bushranger, was inspired by the famous Kelly gang," declared Frank Boyd of Melbourne, in commenting on the series to a Kalem official. Mr. Boyd, who is financially interested in Australian gold mines, saw an episode of "*Stingaree*" at a New York theater and, having but a short stay in this country, he called at the Kalem office, where several episodes as yet unreleased were run for him.

"It is not likely that you know the Kelly gang as well as we do," continued Mr. Boyd. "They were the most famous outlaws in all the bushranger-infested country. Their operations took place in Victoria, largely in the Strathbogie ranges, and today there is a large tract in that section known as the 'Kelly Country.'

"These men were not blood-thirsty bandits. In fact, many of them were as gallant as your *Stingaree*. The leaders were Dan and Ned Kelly, brothers, ably assisted by John Byrne and Steve Hart. Their first lawless act was 'cattle duffing'—the Australian for misbranding. Cattle owners, however, did not regard the offense as seriously as did your early Westerners who hung rustlers. In this case they called the mounted police, who sent an officer named Fitzpatrick to break up the gang. When Fitzpatrick tried to arrest Dan Kelly, Ned Kelly appeared and in a fit of anger shot the trooper in the wrist. This headstrong act started a feud between the troopers and the Kelly gang. Then the Kelly men became fugitives, with a price on their heads—just as you have pictured *Stingaree* and Howie.

"It is a well-known fact," continued Mr. Boyd, "that the Kelly brothers were unusually chivalrous. Frequently they aided the woman in distress and they were continually suppressing their men who would take unfair advantage of defenseless station keepers (ranchmen) and travelers.

"No doubt Mr. Hornung, who created *Raffles* and *Stingaree*, heard many tales of the Kellys' adventures when he was in Australia, and spun his romances from these incidents, for the Kellys were types entirely different from the vicious Morgan, the lone bandit of Victoria, and the Ben Hall and Gardner gangs of bushrangers in New South Wales."

Mr. Boyd, who was raised on an Australian ranch and later became a prospector, has traveled extensively over his native country. He was particularly interested in the second episode of *Stingaree*, "*The Jackeroo*," which led him to call on Kalem.

"I knew the jackeroo type well in my early days," he remarked. "The jackeroo is similar to your American tenderfoot. Usually he was a foppish, irresponsible young fellow, pensioned off by a wealthy father in England, and at our station the hands were not lacking new pranks to play upon the newcomer."

Mr. Boyd, who is en route to London, having traveled across the United States, is an ardent picture fan, and is one of Melbourne's "first nighters" when American theatrical productions come to his city.

UNUSUAL EVENTS IN LATEST ANIMATED WEEKLY

Several topics of unusual news and pictorial effect are covered in the 80th issue of the *Universal Animated Weekly*, which has recently doubled its circulation among first-run exhibitors.

One of the most striking scenes shows the recent elevated railway wreck in Brooklyn in which twenty-nine people were injured, while forty more miraculously escaped. The camerareporter of the *Animated Weekly* happened to be near at hand when the accident occurred, and succeeded in getting a picture of one of the cars falling to the street.

A series of remarkable views taken at an American Aviation Camp shows one of our new scout aeroplanes in action. This is the smallest and fastest air-motor that has yet been made. It is shown rising from the ground with a start of less than fifty yards, and is then followed through various fighting tactics by the *Universal* cameraman who made his pictures from an accompanying machine. The captions explaining the work of this latest of Uncle Sam's "speed eagles" are clear-cut and packed with patriotic ginger.

Scenes incident to the reopening of Minneapolis as a commercial deep water port are also worthy of mention. These show the arrival of the U. S. S. *Dandellon* at the city wharves, which have just been cleared for traffic with New Orleans after a period of fifty years.

SELZNICK HAS CLEVER TRAILER.

Lewis J. Selznick has just adopted a new idea for advertising his productions. It is in the form of a film, distributed free to exhibitors playing Selznick-Pictures, and the series, the first of which has just been sent out to the Selznick exchanges, is called "*Little Journeys to Selznick Pictures Studios*."

This novelty is a unique elaboration of the "trailer," which has come into use extensively of late. Instead of merely flashing a few scenes, to stimulate curiosity in a coming production, the *Little Journeys* show the pictures being made, the director, personal glimpses of stars, and other little touches of studio life.

QUAINT ISLANDS PICTURED IN GAUMONT'S "TOURS" NO. 39.

Give us "something different" is always the cry of the motion picture spectator. At times the exhibitor is in despair, not knowing how he is to gratify this insatiable demand. It is here that Gaumont single-reels come to the rescue. They are edited with the one idea of giving always "something different" and "something interesting." Take, for example, Gaumont's "*Tours Around the World*" No. 39, the current



Scene from "Gaumont Tours 39."

issue. It has three highly entertaining subjects, pictures of places that have been practically little more than names to the American people. Yet the curiosity to know these places is pleasurably aroused the minute the names are flashed upon the screen. It is this ability to arouse and hold pleasurable interest that makes these Gaumont pictures so valuable.

The pictures in "*Tours*" No. 39 are of Marken, an island in the Zuider Zee; Majorca, a Spanish island of the Mediterranean, and La Grande Chartreuse, where for centuries the celebrated liqueur was made. These European places have other customs, other scenery, and other peoples than our own, and upon the screen they prove just the bright spots that exhibitors often need to rescue their programs from dullness. Exhibitors can count upon Gaumont pictures always giving their patrons what they want. They bear repetition, and as those who see them are their best advertisers, it is always well to run a Gaumont single-reel more than one day.

TRIANGLE EXTENDS STUDIOS.

The Triangle Film Corporation has purchased sixteen acres adjoining its plant at Culver City, California, for the purpose of making improvements that will more than double the producing capacity of the studio. Also there have been made additions to the playing force, new directors, performers and cameramen.

According to announcements extensive building operations are planned, and it is reported that Triangle, within a year, will have centered all of its Western activities at the suburb of Los Angeles. The present Culver City plant comprises eleven acres. It contains seven great concrete and glass stages, a property building filled with \$200,000 worth of furniture and other properties; film factory, planing mill and carpenter shop, wardrobe building, administration building and miscellaneous structures valued at more than \$3,000,000, not to mention the 1,800-acre ranch at Hartville, which is used for exterior location work and "Western" productions.

With similar improvements erected upon the recently-purchased sixteen acres ample accommodations will be provided for more than one hundred companies. The capacity of the present Triangle plant is fifty companies, and the factory can produce 50,000 feet of film daily.

PREPARING SEPTEMBER L-KO'S.

General Director J. G. Blystone, of L-Ko Comedies, is finishing a group of comedies for release through Universal exchanges on the program of comedies directed by Dick Smith, Vin Moore and Noel Smith for September circulation. Each of these directors has turned a subject back to Mr. Blystone to be edited and finally approved for release.

"From Ranch to Riches" has been completed by Vin Moore, with Myrtle Sterling, Kathleen Emerson and Al Forbes leading the merriment. "*The Prop's Revenge*" is a theater comedy, depicting the revenge of the property man, who sets out to make life miserable for Gladys Varden, Walter Stevens and Harry Griffith. Noel Smith directed this one. "*Street Cars and Caruncles*" is a Dick Smith release, featuring Bob McKenzie, Eva Novak, Chester Ryckman and Eddie Barry. The August L-Ko's have already been announced.

Mary Fuller in Universal's Latest Schedule

Appears With Herbert Rawlinson in "The Beautiful Impostor"—Stirring Drama and Sparkling Comedy Enliven Features on Big "U" List.

IN ADDITION to "The Double Standard," a Butterfly picture released July 23, Universal will issue eighteen reels of combined drama, comedy and current events, including the latest episode of "The Gray Ghost," the new mystery serial.

Tuesday, July 24, "A Soldier of the Legion," a Gold Seal thriller with an interesting comedy setting will be released. The story was written by Maude Springer Nelson and F. J. Clawson, and directed by Ruth Ann Baldwin. The dire necessity of two seekers after literary fame gives them the idea of putting Celeste, the maid of all work about their lodgings, into a work of fiction designed to bring princely royalties. Algiers is chosen as an appropriate setting, and Celeste is transformed forthwith into a houri of the desert. One of the authors impersonates the hero, his pal does the heavy part, while Jones, a cross-grained neighbor, is pressed into service as an orderly of the type of Kipling's Mulvaney. The result is a rapid-fire tale of hair-breadth escapes, which reaches a more surprising conclusion than the authors had intended. On the same date, "Seeing Things," a Nestor comedy, written by Fred Palmer and directed by Roy Clements, will be released, featuring Lee Moran and Edith Roberts. Taking a presumably haunted house as a setting, a diverting tale has been worked out to the accompaniment of many laughs.

"The Sign of the Cucumber," an L-KO in two reels, is the offering for Wednesday, July 25. Directed by Dick Smith and supervised by J. G. Blystone, this jumble of mistaken identities features the misadventures of a desperate safe-cracker who descends upon a peaceful hamlet to acquire the local bank funds. He also acquires a "double," who causes him much inconvenience at the hands of the law until a way out of his troubles—and incidentally out of the county jail—is discovered. Tom Delmar, Bob McKenzie and Eva Novak succeed in extracting every bit of humor out of their respective roles. The 82nd issue of the Animated Weekly will also be released on the same date, showing the latest current events in pictorial form.

Mary Fuller will be starred in "The Beautiful Impostor," released Thursday, July 26. Written by Catherine Carr and directed by Lucius Henderson, this tabloid drama has much of the unexpected human quality about it that would have pleased O. Henry. Miss Fuller takes the part of Isabel Whitlock, a young woman of brains and beauty, who is threatened with the loss of her ancestral home unless she is able to provide the necessary cash to carry her case through court. Leaving the country, she comes to the city and, after various disheartening experiences, obtains work as a mannequin in a fashionable dressmaking establishment. Here she seems to have landed in a hopeless rut, until circumstances offer her the chance to impersonate a noted French actress at the home of a social "climber." This incident leads to complications that threaten to end badly for Isabel, but her common sense comes to her rescue in time, and a happy denouement is worked out. Mary Fuller has never appeared to better advantage than in this colorful transcript from life. She is capably supported by Clara Beyers, Nellie Slattery and John Walker.

A Joker Comedy, entitled "Canning the Cannibal King," and featuring William Franey, will be shown on the same date with the Mary Fuller feature. Charles J. Wilson, Jr., and C. B. Hoadley wrote the script of this hilarious commentary on the social life of the South Sea Islands, while W. W. Beaudine is credited with the direction. Lillian Peacock, Za Su Pitts and Milburn Moranti assist William Franey in extracting all the humor out of the strange domestic situation in which they feature.

Herbert Rawlinson and Neva Gerber are the featured players in "Caught In the Act," a Victor comedy-drama, scheduled for release Friday, July 27. The story was written by Eugene B. Lewis and directed by T. N. Heffron. It deals with the troubles that follow in the wake of a night of thoughtless carousal participated in by Tom Worth and his pals. Coming to himself the day after, the young man is informed that he has made a wreck of his life, as well as compromising his friends. His memory of the immediate past being a blank, poor Tom dreads the hour when he will be called to account. It eventually develops that he is mistaken by the police for a well-known criminal, but the reason of his friends' rebuke is kept a secret until the closing scenes.

A unique issue of the Universal Screen Magazine will be released on the same date with "Caught In the Act." This deals with a variety of subjects, including pictures of the only tea farm in the United States and a recent effort to reduce the cost of footwear by utilizing snake skins in the manufacture of shoes.

On Saturday, July 28, the 11th number of Universal Current Events will be released, together with a Powers Educational and a Powers Comedy Cartoon. "The Soubrette," a Joker Comedy, featuring Gale Henry and Milton Sims, completes the week's offerings.

Outside of Greater New York the fifth episode of "The Gray Ghost," the mystery serial based upon Arthur Somers Roche's Saturday Evening Post novel, "Loot," will be shown during the week. This episode is entitled "Plunder," and features Eddie Polo, Harry Carater, Priscilla Dean and Emory Johnson.

New Metro Wonderplay

Francis X. Bushman and Beverly Bayne Have Begun Work on "The Compact," a Seven-Reel Feature.

FRANCIS X. BUSHMAN and Beverly Bayne have begun work on a new seven-reel Metro wonderplay de luxe, under the direction of Edwin Carewe, assisted by Harry Franklin. As is the case in all Metro productions de luxe, this wonderplay will be made under the general supervision of Maxwell Karger. The photoplay is Albert Shelby LeVino's adaption of Charles A. Logue's original story, "The Compact."

Francis X. Bushman has the part of James VanDyke Moore, with a page in the blue book of New York, but of a type totally unlike the popular conception of a New York society man, for Moore can fight, he can shoot, and he is every inch a type of man that has made the West what it is today. The scene of the story is laid in Red Gulch, Arizona, where the silver mines are located.

Beverly Bayne, who co-stars with Mr. Bushman, finds in the role of Beverly Anderson an opportunity that she has never had in any of her previous screen appearances.

In support of these stars there will be a specially selected company headed by Harry S. Northrup, who will play the part of "Ace High" Horton. The majority of the scenes are taken in the open, for "The Compact" is a big open-air story in which the popular co-stars will be seen in roles that will not only hold their old admirers, but will win for them many new ones.

"ONE TOUCH OF NATURE" (K-E-S-E).

John Drew Bennett, godson of the famous actor, John Drew, is featured in "One Touch of Nature," an Edison production scheduled for release through George Kleine's K-E-S-E organization July 30.

Mr. Bennett is of Yale '08, and aside from being a splendid actor is noted as a baseball player and all-around athlete. He possesses many of the traits and has many of the characteristics of his illustrious godfather.

Manager John McGraw of the Giants is in the cast supporting Mr. Bennett in "One Touch of Nature," and has quite a prominent part in this forthcoming photoplay. Any time Mr. McGraw gets tired of managing the New York Giants he can always find work as a film actor, judging by his success in "One Touch of Nature."

Violet Cain has the opposite leading part to Mr. Bennett. She will be best remembered as having scored successfully in "Daddy Long Legs," in portraying Youth in "Every Woman" and acting the role of Dora in "The Marriage Market," and also Lucy in "The Girl of My Dream."

Peter B. Kyne wrote "One Touch of Nature" for the Saturday Evening Post, and it created more than ordinary interest. There is a very pretty romance interwoven with a story having to do with national sports. It will appeal to both sexes, it is said, and it is predicted that it will find immediate favor with exhibitors.

The star, John Drew Bennett, will be remembered by motion picture theater patrons as having played opposite Lillian Walker in "The Blue Envelope Mystery."

LOU MARKS IN SLAPSTICK SERIES.

Lou Marks, recognized in the profession as one of the foremost acrobatic slapstick comedians, who formerly saw service under many of Mack Sennett's Keystone directors and who achieved fame in that company's laugh provokers, is to be starred by the lately formed Commonwealth Company in a series of original slapstick comedies to be directed by Frank P. Donovan, who brought comedian Marks here from the West.

The first offering is entitled "His Watery Waterloo," written by Frank P. Donovan, and has a cast of over thirty people. The story is laid around a seashore resort and the opportunities for trick photography and real funny situations are numerous. The comedies have been contracted for by one of the standard programs, with the first release scheduled for the middle of July.

"SPARKLE" COMEDIES FOR MASTBAUM.

General Film won quite a significant little victory in Philadelphia the other day, when out of eight comedies viewed by the Stanley V. Mastbaum board of critics, its "Where's My Nightie?" one-reel comedy was elected for booking. This is the first of the new series of comedies being distributed by General, the Sparkle brand produced by the Jaxon Film Corporation. "Where's My Nightie?" made an instantaneous impression and was booked solidly for three days at the Stanley theater by Mastbaum.

TWO NEW RAY COMEDIES.

The Johnny and Emma Ray comedies are continuing steadily in production. Two new ones are now being listed by General Film in addition to its first group of six, they being "A Laundry Mix-Up" and "A Peaceful Flat." In one Johnny Ray affects the disguise of a Chinaman for laughing purposes and in the other he goes abroad as a mincing miss.

Paramount Ready for Big "Star Series" Drive

Adolph Zukor Declares His Organization Has Now Reached Point Where It Is Ready to Begin Work.

WITH the approach of August 5 and the inauguration of the new distributing system for Famous Players-Lasky productions, which goes into effect upon that day, interest centers on the plans which are being formulated and developed by Adolph Zukor and his organization.

Realizing the big value of organization, Mr. Zukor, in preparing for this new arrangement, has surrounded himself with high-calibre men in every department. As a nucleus for the newer organization he has added to the existing organization the creative genius of David W. Griffith; the organization and personal talent of Thomas H. Ince, and Mark Sennett, creator of the celebrated Keystone comedies.

The other noted directors active in the studios are J. Searle Dawsey, Frank Reicher, Robert Vignola, Joseph Kaufman, Maurice Tourneur, George Melford, William C. DeMille, William H. Taylor, Donald Crisp and Marshall Neilan.

"With the coming of August 5 we are going to embark upon a new era of production and distribution which will be unparalleled in screen history," declared Mr. Zukor, in commenting upon the vast organization which he has been gradually assembling about himself. "We are coming into closer contact with the exhibitor than we have ever been, even in the past, and we are working in closer sympathy with him than before. By this I mean that we are capitalizing the knowledge of the needs of the exhibitor which we have been accumulating. We are going to place before him, in the form of our 'star series' selective booking plans of distribution, the system which has been tried and proved to be most beneficial to the exhibitor and one which he himself realizes to be the solution of his problems, because it enables him to choose from our great stellar array only the stars who are most popular among his own patrons.

"But we do not for a moment get the idea that we are through growing just because we have reached our present proportions. We are not through by any means. As a matter of fact we have been simply building up our organization and have got it to a point where we are now ready to begin real work. Everything that has gone before has been in the nature of preparation. With August 5 we start our real drive, a drive that is intended to put new life into this vast motion picture business and to raise to a far higher plane than that which has been attained hitherto the standards of screen production and presentation."

"THE STREETS OF ILLUSION" (Pathe).

The insistent demand of exhibitors for pictures starring Gladys Hulette has resulted in the release by Pathe of "The Cigarette Girl" on July 8 and the announcement that "The Last of the Carnabys" will be released July 22 and "The Streets of Illusion" August 12.

"The Streets of Illusion" is a delightful, original story by Philip Bartholomae, the noted playwright, whose first Pathe Gold Rooster play, "The Cigarette Girl," was enthusiastically greeted.

Like all of Gladys Hulette's Pathe-Astra features, "The Streets of Illusion" was directed by William Parke. A feature of the production is the splendid cast, which includes, in addition to Gladys Hulette, William Parke, Jr., J. H. Gilmour, Richard Barthelmess, who has made a hit as Marguerite Clark's leading man in several of her most successful pictures, Doris Grey, Kathryn Adams and the wonderful child actor, Gerald Badgley.

The picture tells the story of a little girl to whom the world was a beautiful place, who saw only the silver lining of the dark clouds, for she lived in the streets of illusion. It is filled with human interest, comedy touches and highly dramatic moments.

THE WEEK'S WORK IN FOX STUDIOS.

Dustin Farnum is now busily at work on his fourth subject for the William Fox productions. "The Spy," by George Bronson Howard, has been selected as the story. Winifred Kingston is leading woman. The cast includes William Burress, Charles Clary, Howard Gaye and William E. Lowry. Richard Stanton is directing.

Mr. Fox announces that Dustin Farnum's four pictures—"The Scarlet Pimpernel," "Durand of the Bad Lands," "North of Fifty-three" and "The Spy" will be released this fall.

Another new Fox kiddie feature was begun last week, under the direction of C. M. and S. A. Franklin. This film has an Arabian theme, and already hundreds of carpenters are at work on the grounds of the big Fox plant in Hollywood, Cal., erecting gigantic interior and exterior settings for the production.

From the Foxfilm comedy department comes the announcement that Willard Louis, the well-known heavyweight of a dozen or more features, will work under the direction of Charles Parrott in comedies henceforth.

Winifred Westover is also an addition to the players in the Sunshine comedies which Harry Lehrman makes. Miss Westover was born in San Francisco and has spent almost all of her life in California.

Triangle Completes Kiddie Feature

Thelma Salter Starred in Fantastic Fairyland Play, "In Slumberland."

A SPECTACULAR kiddie feature, "In Slumberland," which is said to surpass in elaborate development of scenic and lighting effects any picture ever produced by Triangle, has been completed for release the last week of this month. Thelma Salter, the seven-year-old actress, is presented as the



Scene from "In Slumberland" (Triangle).

star of this production. She is supported by Georgie Stone, who will be remembered as the leader of the Triangle kiddies in several Fine Arts plays. Several hundred children and a large company of professional dancers appear as elves, fairies and gnomes in the fairyland scenes, for which fantastic sets, representing crystal grottoes, huge toadstools and glittering fairy palaces were devised by Director Irvin Willat, who has also originated some new lighting arrangements to provide the ethereal atmosphere desired for those scenes in which Thelma enters the land of dreams.

Virtually every animal species of Noah's ark is represented in this picture. A snail has one of the most important parts, that of steed for the fairy queen, Gloria Hope. A miniature stage setting was constructed for the episode in which the queen mounts the back of the shell-backed animal. This incident is only one of the photographic feats employed to translate fairyland to pictures.

While the story has a particular appeal for children, it is said to have an equal interest for adults because of its human interest, its beauty of scenic investiture and the acting of child players. The plot centers about the adventures of the young heroine and her infant brother in a dream trip through fairyland. A number of adults have prominent roles in the prologue and epilogue. Among the number are Laura Sears, Jack Livingston, Walter Perry and J. P. Lockney. L. V. Jefferson, the author of the story, claims the distinction of having sold the largest number of scenarios of any writer in the profession.

GOLDWYN SIGNS BIG BILLPOSTING CONTRACT.

Goldwyn Pictures Corporation has signed contracts for a nation-wide billboard campaign to be made during the summer and fall months throughout the United States and Canada.

The extent of this campaign to back up the local exhibitors of Goldwyn pictures and to focus attention upon Goldwyn stars will be understood better by stating that extensive postings will be made in every town and city of 5,000 population or more.

A remarkable twenty-four sheet, pronounced to be one of the most distinctive pieces of paper ever designed and executed by a lithographer, will be the first piece of Goldwyn paper. There will be a monthly change of copy with other equally distinctive papers to follow.

The first Goldwyn poster is the work of a distinguished group of painters. It is of a type that will become a noteworthy decorative attraction. The posting contract calls for an expenditure in excess of \$100,000. The posters will carry artistic likenesses of stars. Goldwyn has yet another advertising phase of nation-wide scope that soon will be exploited.

AMERICAN TROOPS REACH FRENCH FRONT.

The swiftness of preparations by American soldiers is almost as surprising to Americans as it is staggering to Germany. The Gaumont-Mutual Weekly No. 133, the current issue, shows a regiment of Americans reaching the French front. That there they are close to the first-line trenches is evident from the care with which they are seen testing their gas masks. A cheer will go up every time these pictures are shown, doubling in intensity as the Stars and Stripes are hoisted beside the Tri-Color of France.

Triangle Announces Coming Productions

Outlines Program for July and August—"Sudden Jim" Coming on July 22.

THE month of July has been one of the most notable in the history of Triangle, according to an official of the company. He points to "The Flame of the Yukon," produced under the direction of Charles Miller from an original story by Monte M. Katterjohn, as an example.

"Sudden Jim," not only one of the most widely read stories of the day, but also one of the most convincing pictures of American life, will be released on July 22. It illustrates the company policy to maintain a balance of star, story and production. It was produced by Victor L. Schertzinger. Charles Ray, who has appeared in all of the plays directed by Schertzinger, heads the cast.

"The Sawdust Ring," a story of circus life by L. V. Jefferson, has just been passed on by the executive board. Bessie Love in this picture is said to prove a revelation.

"In Slumberland," a kiddie feature starring Thelma Salter, will be released July 29. Director Irvin Willatt staged the play with elaborate scenic effects.

The stars on the Triangle program for August include Olive Thomas, Louise Glaum, Bessie Barriscale, Bessie Love, William Desmond, Enid Bennett, Wilfred Lucas, Elda Millar, Jack Devereaux and Veta Searl.

The features for the week of August 5 are "The Food Gamblers," a drama that drives home some pertinent truths of present day conditions. It was produced under the supervision of Allan Dwan, with Wilfred Lucas and Elda Millar in the leading roles. Olive Thomas, star of "Madcap Madge," is featured in "An Even Break," written and directed by Lambert Hillyer. It is a comedy-drama. Magnificent settings, depicting Broadway roof gardens and cafes, and a company of more than four hundred people were employed in the production.

Louise Glaum in a distinctly new type of part will appear on August 12 in "Golden Rule Kate," produced under the direction of Reginald Barker. William Desmond in "Master of His Home," directed by Walter Edwards, shares honors with Miss Glaum on the week's program. Alma Rueben appears in his support.

Bessie Love will reappear on August 19 in "Wee Lady Betty," a modern story of old Erin, produced under the direction of Charles Miller. Enid Bennett in "They're Off," directed by Rol Neill, will also appear the week of August 19.

Bessie Barriscale in an elaborate production, "Wooden Shoes," a story of Dutch life, will be a feature of August 26. "The Jinx Jumper," an Allan Dwan production, with Jack Devereaux and Veta Searl, will be on the same bill.

Among the stars of September productions are William S. Hart, Charles Ray, Dorothy Dalton, Margery Wilson, Bell Bennett and Winifred Allen.

WILLIAM RUSSELL IN "THE GREAT STANLEY SECRET."

William Russell appears in a most sensational role in "The Great Stanley Secret," a two-chapter drama, the first episode of which—"The Gypsy's Trust"—will be released by the Mutual



Scene from "The Great Stanley Secret" (Mutual).

Film Corporation July 23. The episodes will be in four reels each.

"The Great Stanley Secret" is a highly dramatic production, eight reels of action punctuated with thrills. The first chapter opens with a sensational railroad wreck scene, and there is punch and snap every minute afterward.

The picture was produced by the American Film Company, Inc., under the direction of Edward S. Sloman, who has supervised a series of highly successful pictures in which William

Russell has been starred. Russell and Sloman have developed a high degree of teamwork, the evidence of which the screen has seen.

Playing opposite Mr. Russell in "The Great Stanley Secret" is Charlotte Burton, now Mrs. Russell. Their romance has but recently culminated, and their love-making was at its height during the production of "The Great Stanley Secret."

William Tedmarsh plays the role of Quabba, the gypsy chieftain to whom the protection of the little heir to the Stanley fortune and title is entrusted. Tedmarsh's role is difficult and unusual, but he executes it with remarkable ability.

The wreck scene has been pronounced one of the most artistic and realistic bits of photography in the history of motography. It took hours to prepare for the smash and the filming of the burning wreckage was a remarkable bit of night photography.

"SKINNER'S BABY" (ESSANAY)

Following the success of "Skinner's Dress Suit" and "Skinner's Bubble," Essanay is shortly to release a third picture of this series, the title of which will be "Skinner's Baby."

Bryant Washburn, creator of the screen version of Skinner again appears in that role. The original cast, headed by Hazel Daly as Honey, forms his support. By special permission of Henry Irving Dodge, the author of the book, the scenario was written by Harry Beaumont, who has directed the former pictures. Mr. Beaumont is producing the forthcoming one, also, "Skinner's Baby," as the title indicates, introduces a new member of the famous family.

Filming of "Skinner's Baby" will be completed within a few days and trade showings will be run at all branch offices of the Kleine-Edison-Selig-Essanay immediately afterward. The picture will be released August 6.

"A DAUGHTER OF THE SOUTHLAND" (Selig).

"A Daughter of the Southland" is a Selig two-reel drama of the days of 1860-65. The story has to do with the love of a Southern girl for a Northern naval officer and of her loyalty to him despite the fact that he was with those that were fighting her country. The marked battle between the Monitor and Merrimac is reproduced in the action of this drama. The details are not only of absorbing interest carrying a succession of thrills, but the naval battle is reproduced with an eye to perfect historical accuracy. The battle between the Monitor and Merrimac was the first engagement between ironclads and revolutionized naval warfare to mark the doom of wooden vessels and inaugurated the steelclad battleship. Some very good photography and scenic effects are introduced during the course of the action.

MANAGER MCGRAW IN K-E-S-E RELEASE.

John J. McGraw, manager of the New York Giants baseball team, is perhaps the best-known man in sports today. His aggressiveness and splendid leadership in connection with the Giants has won for him extended popularity. This popularity will be an asset to exhibitors who book "One Touch of Nature," released through George Kleine's K-E-S-E organization July 30, because McGraw has a rather important role in the picture and is numbered as one of the cast. Most of the scenes in which McGraw was filmed were taken at the Polo Grounds, New York City. "One Touch of Nature" was written by Peter B. Kyne for the Saturday Evening Post. The picture was made at the Edison studios. John Drew Bennett, a godson of John Drew, the famous actor, is the star, and the woman lead is by Violet Cain.

HERALDS FOR "ALMA, WHERE DO YOU LIVE?"

Something really new in heralds has been provided by the Newfields Producing Corporation for their six-reel super-feature, "Alma, Where Do You Live?" starring Ruth MacTammany. A few years ago the song hit from the original stage presentation had world-wide popularity—everyone was singing "Alma, Sweet Alma, Where Do You Live?" So, as an advertising stunt, Newfields have reproduced words and music of the song on their heralds—so that everybody can "try it on their pianos." This will serve to link up the advertising of the picture with the fame of the musical comedy triumph as nothing else could. The musical phase of the advertising has been carried out in every particular, and the original score adapted to the film.

COHAN FILM OFFERS NEW TYPE OF STORY.

Aircraft promises something entirely new in way of photoplay stories in its George M. Cohan production, "Seven Keys to Baldpate," just completed under the direction of Hugh Ford. On the stage this play, heralded by George M. as a "mystery farce" offered a distinct novelty to the theater and that it should have this same effect on the screen, only to a far greater extent due to the wide scope of the motion picture and the great demand for novel film stories, is readily apparent. Although the new Cohan picture was originally scheduled for later release, as a result of the many requests for another production presenting this popular actor-author-producer, it will be shown publicly commencing early in August.

Mary Miles Minter Heads Mutual

Featured for the Week of July 23 in "Melissa of the Hills"—Other Subjects Scheduled.

MARY MILES MINTER leads Mutual's schedule for the week of July 23 in "Melissa of the Hills," a five-reel drama laid in the feud belt of Tennessee. Mary plays the role of the "angel daughter" of the circuit rider.

On the same date Mutual will release the first chapter of "The Great Stanley Secret," a two-chapter drama. William Russell plays the leading role, with Charlotte Burton as his leading woman. The chapter is entitled "The Gypsy's Trust," and is in four reels.

"Melissa of the Hills" contains, besides a thrilling story well told, some moments of high excitement. The feud clans, whose leaders Melissa's father has failed to pacify, stage a most realistic battle among the mountains, a hair-raising scene.

"Melissa of the Hills" follows "Periwinkle," which was laid in a life-saving station on the Pacific coast, a decided contrast from her new release. The production was made by the American Film Company, Inc., under the direction of James Kirkwood.

"The Great Stanley Secret" is in eight reels—two four-reel chapters. It is a thrilling drama of intrigue and love, with the popular "Big Bill" Russell in the leading role. The first episode opens with a railroad wreck scene of great realism and pretentious proportions, and action is fast and snappy. The famous Stanley jewel, a family heirloom, is stolen from the neck of the tiny heir to the earldom, whose father and mother are both killed in the wreck, and the action of the production is based upon the efforts of a selfish cousin and his accomplices to get the gem from the youngster, who has come under the protection of a gypsy chieftain.

Two comedies will be released on the schedule of July 23, "A Match in Quarantine," a one-reel LaSalle, on July 24, and "Red, White and Blew," a one-reel Cub featuring George Ovey, which is scheduled for the screen on July 26.

Mutual Tours Around the World, Gaumont's one-reel travel picture, is released July 24. It takes the audience to Kairawan, sacred city of Tunisia; Prague, the ancient capitol of Bohemia, and to the "Dauphines," a beauty spot of south-eastern France. Reel Life, the weekly film magazine, released July 25, carries the following subjects: "Juvenile Craftsmen," "A Dangerous Eagle Hunt," "Pedigreed Eggs," "The National Sylvian Theater," the first government-owned theater in America, and animated cartoons from Life. Mutual Weekly, the news reel, is released July 25. It contains current events up to within a few hours of release date.

FARRAR STARTS WORK ON FIRST ARTCRAFT.

Geraldine Farrar has started work on her initial production for Artcraft at the Lasky studio in Hollywood, Calif. For the past three weeks elaborate preparations have been made for the filming of this new photodrama at the West Coast plant under the supervision of Cecil B. De Mille, who also staged Miss Farrar's former Lasky triumphs. Mr. De Mille is giving his personal attention to the direction of the new Farrar-Artcraft offering and all efforts are being made to present in this cinema the greatest achievement of, not only the star but the producer as well.

Supporting Miss Farrar is an exceptional cast selected with particular care by Mr. De Mille. Many of these players appeared with the star in "Joan the Woman" including Wallace Reid, who again plays opposite the noted actress in her newest film play. Several of the largest scenes ever staged at the new Lasky plant have already been completed for Miss Farrar, who after her vacation in the California mountains following a particularly active winter season in the metropolitan opera, has started on her new film with great enthusiasm.

FRANCE COMPLETES "THE NATURAL LAW."

Announcement is made by Charles H. France, director general of the France Film Co., Inc., that their first super-feature, "The Natural Law," has been completed, and will shortly be released, though no method of distribution has yet been decided upon. The film is in eight reels, and is a close duplication of the stage play, "The Natural Law," which ran for eight months at the Republic theater. Its powerful theme has made possible a picture of supreme dramatic strength, much suspense and many thrills.

Miss Marguerite Courtot is featured in the heroine's role, with George Larkin playing opposite her. Others of the all-star cast include Maggie Holloway Fisher, who created the role of Mrs. Franklin in the stage play, and made such a hit in it. The author himself, Howard Hall, who played the strong part of the doctor at the Republic, appears in the same role in the film.

Charles H. France, who directed the film himself, is a well-known producer, and this makes his entry into the independent picture making field.

SWAAB TRADES IN USED MACHINES.

Lewis M. Swaab, Philadelphia, proprietor of the largest motion picture supply house in the East, calls attention to his "Used Machine Department," where numerous good used machines are for sale. He also states that he will gladly accept old apparatus as part payment for the incomparable Simplex machine in which he specializes.

Ince to Build a Studio

Producer Announces the Acquisition of Charles Ray and Enid Bennett for Paramount Program.

THOMAS H. INCE announces that he expects shortly to build a new studio from his own designs, in which will be produced the pictures under Mr. Ince's new affiliation with Paramount. The announcement came in the form of a statement from Ince through Jesse L. Lasky to the New York Paramount offices, and followed on the heels of the news that Charles Ray and Enid Bennett will henceforth appear in pictures to be released regularly through Paramount.

Mr. Ince, who is now occupying the former Biograph studio in Los Angeles, says:

"I will present in five-reel photodramas to be released on the Paramount program Charles Ray and Enid Bennett, whom I believe has the greatest possibilities, and one other star whose name will be announced later.

"Having only four producing companies, I can give to each one my personal supervision and attention, and instead of attempting to turn out a quantity of photodramas for a program we will be able to devote our attention entirely to quality.

"The Famous Players-Lasky Corporation has been kind enough to place at my disposal the facilities of their big western organization and I can foresee nothing but a most brilliant future. I will also have an opportunity to devote my own time toward the betterment of the photodramatic art as my colleagues are doing—Mr. De Mille and Mr. Griffith."

Enid Bennett signed a contract with Ince to appear in pictures scarcely a year ago, yet she is already credited with being one of the most popular stars of the cinema. She was born at York, Australia. Her secret aspirations toward foot-light fame were enhanced by her meeting with Katherine Grey in "The Third Degree." Miss Grey helped her secure an engagement as "Modesty" in "Everywoman." After that she played prominent parts in Fred Niblo's and Josephine Cohan's repertoire company in Australia.

Ray came under Mr. Ince's direction three years ago. After some time spent in demonstrating his ability to perform hazardous feats for the screen he jumped into fame overnight by his portrayal of "The Coward." Many of his appearances have been in the characterizations of American youths, and in these he has been able to inject an unusually large amount of sympathy while still remaining in character. His portrayals are marked by an appeal that makes itself felt straight through the screen. Ray is six feet tall, has dark brown hair and eyes and is but 26 years old.

"THE LOST EXPRESS" (Signal).

The entire first episode of the new Signal Film Corporation serial—"The Lost Express"—to be released through Mutual exchanges, has been completed. The cast surrounding Helen Holmes in this new and bigger serial undertaking is superior to any that has appeared with her in the past. J. P. McGowan numbers among his players Leo Maloney, Thomas Lingham, William Brunton, Will Chapman, W. A. Behrens and Andrew Waldron, all of whom appeared with Miss Holmes in the past,



Scene from "The Lost Express" (Signal).

and in addition has Al. Smith, who is famous for his character delineations, and Edward Hearn, who has played leads in Universal production for the past two years.

The exact date for release of Chapter One of "The Lost Express" has not yet been set, but it will be sometime in September, and announcement will be made in the near future as to the day and date when the initial episode will be available.

Selznick's September List

Completed Schedule Includes a Number of Interesting Subjects Featuring as Many Favorites.

THE schedule of Selznick-Pictures releases for fall has been completed, and forms the most imposing array of attractions that has yet emanated from this organization. The Selznick-Pictures themselves will be represented by Herbert Brenon's production of "The Lone Wolf," now running at the Broadway theater, Norma Talmadge in "Poppy," and Constance Talmadge in "The Lesson," directed by Charles Giblyn. In addition to these there will be two special productions, one of which will be the vehicle for Eva Tanguay's debut on the screen, and which has been entitled "Firefly," and the other will be a Rita Jolivet feature, centering about the sinking of the Lusitania.

Owing to the fact that Herbert Brenon has been specially engaged for the production of "The Fall of the Romanoffs," this director will have no other Selznick-Picture than "The Lone Wolf" until late in the fall. "The Lone Wolf," however, from the comments that have been made on it during the Broadway run, is equal to several pictures all rolled into one. It is a frank, out and out melodrama, free from any attempt to teach or preach. Mr. Brenon simply took Louis Joseph Vance's rapid fire story and made it into a still more rapid fire picture.

Norma Talmadge has been so industrious in turning out Selznick-Pictures that "The Moth" was finished, with cutting and titles complete, before "Poppy" was released. This production has been deliberately held back because "Poppy" has proved so popular it is in demand on all sides. It is breaking the records made by both "Panthea" and "The Law of Compensation." In "The Moth" Miss Talmadge appears for the first time since she joined the Selznick forces as a conventional society woman, and the gowns which she wears in the production will establish her as one of the best dressed women on the screen or stage.

Miss Constance Talmadge, as a star in her own right, has won the admiration of all who have been in touch with Director Giblyn's work on "The Lesson." With youth, beauty and vivacity all on her side, the Selznick prediction is that she will leap immediately into the highest popularity.

Eva Tanguay, who has been widely described as "cyclonic," will have ample opportunity to exhibit her breezy talents in "Firefly." The popular vaudeville star will have the role of a young woman who is disguised as a gypsy youth, who finally escapes and discovers a romance.

The Lusitania picture, in which Rita Jolivet will be starred, will be of timely interest because it deals with the incident which was the first of the series of provocations that lead to the present war with Germany.

These five big attractions will be distributed to the Selznick Exchanges in September, the only exception being "The Lone Wolf," which is being specially booked for ten pre-release runs simultaneously in August.

"FROM RANCH TO RICHES" (L-Ko Comedies).

Vin Moore, under the watchful eye of General Director J. G. Blystone, has turned out a novel comedy for early release on the L-Ko program. While it is admittedly difficult to find new ideas in screen merrymaking, it is believed by L-Ko that "From Ranch to Riches" will come as a novelty, in spite of



Scene from "From Ranch to Riches" (L-Ko).

the scores of L-Ko's that have preceded it. Myrtle Sterling, Kathleen Emerson and Al Forbes will lead a large company through many hair-raising stunts while working out the complications that are depended upon to bring the laughs.

PATRICIA THEATER HOOKS UP WITH GOLDWYN.

From its offices in Toronto, Goldwyn Pictures, Ltd., of Canada announces the signing of the Patricia theater, London, Ont., for the entire first year's output. Manager W. L. Stewart made the contract with N. L. Nathanson and his representative, Sydney Taube.

"THE INNOCENT SINNER" (Fox).

"The Innocent Sinner," an R. A. Walsh production, featuring Miriam Cooper, is the next release on the Fox program, following the presentation of Gladys Brockwell in "To Honor and Obey?" The new picture is somewhat along the lines of the famous Fox picture, "The Regeneration," and this, together with the fact that it is a Walsh production, is sufficient to arouse wide attention among the exhibitors.

The story of "The Innocent Sinner" tells of the downfall of



Scene from "The Innocent Sinner" (Fox).

a young girl through a man's treachery and of her upward climb through the love of a good man. On her way toward regeneration, the girl uplifts another sinner, a young crook, who redeems himself by entering the navy and heads a squad of fellow Jack Tars to the girl's rescue from a dive in one of the greatest free-for-all fights ever screened.

Miriam Cooper is featured in this strong and absorbing picture, and she has been surrounded by a cast of players well known to all film goers and perfectly chosen as to type. Among them are: Charles Clary, Jack Standing, Jane Novak, Rosita Marstini, William E. Parsins, Johnny Ruse and Jennie Lee.

LOUISE GLAUM IN NEW TRIANGLE PLAY.

Some of the most weird and fantastic settings ever built at the Triangle Culver City studios are being used this week by Director Walter Edwards for the next starring offering of Miss Louise Glaum. Several important photoplay personages have been cast to support Miss Glaum. George Webb has been assigned the leading male role, and Hugo B. Koch will appear as the villain. Others in the cast include Thomas Guise, Lee Hill and Dorcas Matthews. The story, which is by Monte M. Katterjohn, is said to be the greatest afforded Miss Glaum since "The Wolf Woman," and the Triangle siren has announced that she will introduce some gowns which for bizarre effect will out-vampire any of her previous sartorial creations. Miss Glaum's gowns, which have attracted attention in the most exclusive fashion centers, are originated and designed by Mon. Randall, the artist.

Lee Hill, who for several months has been assistant to Director Walter Edwards at the Triangle Culver City studios, has been cast for an important role in the play. This is not by any means Hill's first attempt as an actor. He has appeared in the productions of various companies before understudying Director Edwards. Hill will appear as Miss Glaum's Hindu servant, and was chosen for the part because he has spent many years' residence in India and is familiar with the customs and mannerisms of the people.

NEW FAIRBANKS FILM NEXT ARTCRAFT OFFERING.

The next production to be released by the Artercraft Pictures Corporation will be a new Douglas Fairbanks comedy entitled, "Down to Earth." The story for this play was written by the versatile Douglas himself and is replete with typical Fairbanks humor, optimism and philosophy. Under the direction of John Emerson the new film is now rapidly nearing completion at the Lasky studio in California and August 12th is the date announced for its release by Artercraft.

Although typically a Douglas Fairbanks picture, his new Artercraft offering is different from any of his previous plays. This is due to the fact that the production does not feature the popular actor's athletic thrillers but rather shows why he is capable of performing these hair-raising tricks. While "Wild and Woolly" was more of a thriller, "Down to Earth" gets most of its laughs from incidents concerning life as Douglas sees it. A capable supporting cast includes Eileen Percy, Gustave Von Seyfertitz, Charles P. McHugh, Charles Gerrard, William H. Keith, Ruth Allen, Fred Goodwine, Florence Mayon, Herbert Starding, David Porter and Bull Montana.

Mutual-Empire Announcement

Charles Frohman Plays—To Appear Early in September—Noted Stars With Strong Support.

John R. Freuler, president of the Mutual and of the Empire, gives out the titles of a number of the Charles Frohman pictures and the stars to be featured, summarized in the following schedule: Ann Murdock in "The Beautiful Adventure," "The Imposter" and the "Outcast"; Julia Sanderson in "The Run-away," and Olive Tell in "Her Sister."

"These stars and plays, chosen from the array of dramatic treasures of Charles Frohman, represent the pick of the Frohman plays in a big list of box office winners which are to be put into Empire-Mutual pictures," said Mr. Freuler.

According to present plans, the first of the Charles Frohman pictures will be presented early in September. While the Mutual is accepting reservation for that period, exact release dates are yet to be decided upon.

The productions at the Empire studios are now in the hands of Albert Campellani, famous director of many famous stars, including Clara Kimball Young and Del Henderson, director of "Outcast," "The Impostor" and others.

Among the famous artists to appear with Miss Murdock in "Outcast" is Miss Kathryn Calvert, wife of the late Paul Armstrong, playwright, who is to appear as "Valentine." Kate Sargentson is another well-known Frohman favorite who will be in Miss Murdock's support, and others named in the cast are Jules Raucourt, a noted French actor who appeared with Miss Murdock in "Please Help Emily"; Herbert Auling, Richard Hatteras, Reginald Carrington, Zola Todman, Gertrude Andrews and Frank Goldsmith.

David Powell, the talented player who played last with Clara Kimball Young in "The Price She Paid," will be Miss Murdock's leading man. There will be thirty-six people altogether in "Outcast."

"SIC 'EM CAT" (BRAY CARTOON)

The cartoon section of the 77th release of the Paramount-Bray Pictographs, is from the pen of Leighton Budd whose work on present day political subjects has been recognized as being of high order. The subject has to do with food control, a thought which is in the minds of householders everywhere, and it is hoped that it may perhaps instil something of an understanding in the minds of theater goers of what President Wilson, through the food commission, is trying to tell Americans.

The main theme has to do with the tremendous waste of good food in our kitchens. The "producer" who, in the cartoon, is represented by the housewife, is in her kitchen baking a cake and her little girl who represents the "consumer" asks for and gets a generous piece. She runs off with it and takes a bite, laying the rest on a chair nearby. Her interest in the cake is for the moment detracted by her doll labelled "carelessness" and with this she plays. In comes a big rat called "waste" which steals the cake and runs off with it. The loss of the cake bothers the little girl not very much since she knows that she can go back to her mother for more as there is plenty to be had. She gets another piece and goes through about the same performance with the rat stealing the remaining piece again. Finally, the mother, "producer" realizing that "carelessness" is responsible for the losses, seeks a means to kill the rat, "waste" and gets a cat which represents "food control." The cat promptly gets busy and put an end to "waste."

Depicted in the imitable manner of the Bray Studios Inc., this cartoon is sure to find strong favor with motion picture audiences everywhere and the story does not fail to carry with it the "punch" so essential to a strong cartoon. The food control commission of which Mr. Hoover is at the head, strongly endorses this sort of propaganda, and the idea has found favor with this important new branch of governmental activity.

"BEHIND THE MASK" (APOLLO)

In "Behind the Mask," an Apollo production, for release on the Art Dramas Program, Harry R. Raver, president of Apollo, feels that he has a feature of unusual strength in story and production. It was written by Charles Dazey and adapted by Frederick Rath.

Mr. Dazey is famous for his play, "In Old Kentucky" and is the author of numerous screen successes, among which are "Manhattan Madness," "The Flower of Faith," "Wolf Lowry," and "The Redemption of Dave Darcy." Like all of this author's work, "Behind the Mask" is highly original and its twists are of the surprise order.

ARTCRAFT TO ISSUE HOUSE ORGAN.

At a meeting of the executives of the Artcraft Pictures Corporation last week, it was decided to celebrate the first anniversary of this organization with the initial publication of a house organ to be devoted entirely to the aid of Artcraft exhibitors. The new magazine will be issued twice a month and will contain ideas and suggestions aimed to assist the exhibitor in the exploitation of Artcraft pictures. "Artcraft Advance" is the name of the new publication and Norman S. Rose, well known in motion picture advertising and publicity circles, has been engaged as its editor.

"THE SHOW-DOWN" (Bluebird).

Scenes out of doors, photographed in Palm Canyon, Cal., and on Santa Cruz Island, will embellish with photographic beauty the Bluebird release for Aug. 13. "The Show-Down" was created by Lynn F. Reynolds, who has gained distinction as Bluebird's "nature study" director—he never takes a scene indoor when he can make a vista out in the open serve the same purpose. Myrtle Gonzalez and George Hernandez, stars of the Reynolds Bluebird organization, will have the same



Scene from "The Show-Down" (Bluebird).

prominence in the advertising as they hold in the presenting cast.

The scenes incident to the operations of a German submarine in the Pacific ocean will provide sensational features, and the rugged life of the shipwrecked castaways on a verdant island will show how human nature is brought into its true light in the melting pot of experience when all hands get "back to the primitive." Natures variously change and hypocrisy is exposed, while the good traits of the characters are brought to the surface when it comes to "the show-down."

Arthur Hoyt who, with Neva Gerber, will be starred in the next Lynn Reynolds Bluebird; George Chesbro, Edward Cecil and Jean Hersholt will have prominent roles in "The Show-Down," supporting Miss Gonzalez and Mr. Hernandez. Walde-mar Young and Mr. Reynolds prepared the scenario.

LESTER CUNEO IN "THE HIDDEN SPRING" (Metro).

Harold Lockwood's villain, Lester Cuneo, who has figured as the heavy man in a great number of Metro-Yorke plays, appears in "The Hidden Spring" as a rather different character than usual. Up to the production of "The Haunted Pajamas," the last Metro-Yorke feature, Cuneo usually appeared as the typical heavy, who fights with the leading man in nearly every play.

In "The Hidden Spring" Lester Cuneo is Bill Wheeler, the strong man of a mining community, who, through nearly all of the picture, is the staunch ally of Donald Keeth, the young lawyer, portrayed by Harold Lockwood. Bill Wheeler is one of the men in the mining town who has been wronged by the unscrupulous boss of the community, Quartus Hemby. When Donald Keeth takes Wheeler's case and fights it in the court against Hemby, whom everyone fears, Keeth wins the everlasting friendship of the rough-and-ready Wheeler, and the latter tells him, "Keeth, I'm with you from death to breakfast."

From that moment an alliance is established between Keeth and Wheeler, so well portrayed by Lockwood and Cuneo, who in real life are as great bosom friends as they become in "The Hidden Spring."

"EYE OF ENVY" FIRST HORSLEY-ART DRAMA.

On account of the unanimous demand from exhibitors using Art dramas program, the releasing of the David Horsley productions, starring Crane Wilbur, will be begun immediately, the first one going on the program after "When You and I Were Young," the Apollo release starring Alma Hanlon.

The title of the first to be released is "Eye of Envy." This is a story somewhat unique, in that while its story is allegorical, it has nevertheless all the intensity of a straight dramatic production. Harrieh Ingraham directed it, from a story by J. Francis Dunbar.

The principal characters are Ambition, played by Mr. Wilbur, Avarice, played by Jode Mullally, and Innocence, played by Gene Grosby.

The incidents which make up the interesting plot are all pointed and filled with meaning, so that the story impresses a vivid moral as well as furnishes novel entertainment.

Paralta Finishes Two Plays

Kerrigan's "A Man's Man" and Miss Barriscale's "Rose O'Paradise Ready for Triangle.

THE Paralta studios in Hollywood, at which the Bessie Barriscale corporation and the J. Warren Kerrigan company are at work, has been a busy place in the past two months. The proof of this is that Miss Barriscale has completed a big production of Grace Miller White's popular emotional love story, "Rose O'Paradise," and J. Warren Kerrigan and his com-



Scene from "A Man's Man" (Paralta).

pany have just finished his production of a screen version of Peter B. Kyne's "A Man's Man."

The Kerrigan production is described as a very important contribution to the screen, showing Mr. Kerrigan in a character which will greatly add to his popularity as a star. While John Stewart Webster, the role Mr. Kerrigan plays, is a fighting man, he is of a different type than any part this star has ever played. Mr. Kerrigan's leading woman is Lois Wilson, who lays Dolores Ruey. Other important members of his cast are Kenneth Harlan, Ed Coxen, Ida Lewis, Eugene Pallette, Joseph J. Dowling and John Stepling.

In "Rose O'Paradise" Miss Barriscale plays the role of "Jinnie" Singleton, an orphan persecuted by an uncle to secure her fortune. The uncle has her father incarcerated in an insane asylum. He escapes, but to die at her side, warning her of her danger. To escape her uncle she takes four little kittens in a water pail and her old violin and makes her way to another town to Lafe Grandoken, an old cobbler, and his wife, and takes up her abode with them. Here the cruel machina-



Scene from "Rose O'Paradise" (Paralta).

tions of her uncle reach her in sensational incidents which make up a thrilling emotional love story.

Miss Barriscale has never done sensational "stunts" in any play she has ever appeared in, but in "Rose O'Paradise" she does one in an escape down a rope from the second story of a building in which she is confined as "Jinnie."

Miss Barriscale's supporting cast includes Howard Hickman, David M. Hartford, Norman Kaiser, Edythe Chapman and Lucille Young.

Uncle Walt Mason Stories

Will Be Picturized by Filmcraft Corporation—To Release One Rhyme Reel Each Week.

WALT MASON, or Uncle Walt, as he is more popularly known to the readers of nearly two hundred of the biggest newspapers of the country, has finally been backed into a corner by the Filmcraft Corporation of 220 West 42nd street, New York, and, with the assistance of "The George Matthew Adams Newspaper Service," an exclusive contract to produce his short stories and poems has been jimmied out of him and now reposes in the safe of the Filmcraft Corporation.



Walt Mason.

R. V. Rothermel, president of Filmcraft, is an old-timer in the sales end of the film business and from long experience is qualified to speak on the salability of a product to the trade. He admits it himself so it must be true that the signing up of Walt Mason is one of the best jobs he has ever done, not only because there is a strong demand for a new and distinctive type of single-reel picture, but also because there is a tremendous market value attached to Walt Mason's material due to a steady and persistent building up of a following of millions of readers carried out for the last ten years by the George Matthew Adams News-

paper Service in such papers as the New York Globe, Philadelphia Bulletin, Boston Post, Chicago News and scores of others, to say nothing of such publications as the Ladies' Home Journal, Judge, Every Week, and so on.

It is Mr. Rothermel's idea that the steady, persistent, plugging type of publicity is the kind that wins in any field, and it appeared to him that Walt Mason's representation six days a week for nearly ten years in such newspapers and periodicals is strong enough to appeal to the most conservative film buyer.

These pictures are all single reels and specialize in natural, humorous situations amplified in each case by just a flash of animated cartoon comedy to give distinction and variety.

The George Matthew Adams Newspaper Service is working in conjunction with Filmcraft, and through its connections with hundreds of newspapers throughout the country can give these Walt Mason Rhyme-Reels true feature value to any enterprising exhibitor.

"THE FALL OF THE ROMANOFFS" WILL BE HISTORY OF RUSSIA.

Herbert Brenon is rapidly completing his latest and most pretentious production, "The Fall of The Romanoffs," featuring Ilodor, the Russian Mad Monk and confidant of the Czar and Czarina, and it will be ready for showing about the middle of August. An exceedingly interesting feature of this picture is that it will be an authentic and up-to-date history of the recent astounding events in Russia, leading up to and including the revolution and overthrow of the Romanoff Dynasty.

Ilodor, the Mad Monk, who is playing himself in the picture, has told the world in his revelations the conditions in the Russian Court that led up to the revolution, and these revelations will be reproduced accurately by Mr. Brenon in "The Fall of The Romanoffs." The value of this film from the historical standpoint can scarcely be exaggerated. Imagine to-day how priceless a film would be which authentically showed the French revolution, the events leading up to our own Rebellion, or one of the Crusades?

One of the leading characters of the events pictured, playing his own role in it all lends additional interest. Ilodor has proven to be an exceptional screen actor, despite the fact that it is his first appearance before the camera. Mr. Brenon has surrounded the Russian monk with an exceptional cast of sterling players, including such artists as Nance O'Neil, Alfred Hickman, Conway Tearle, Ketty Galanta, William E. Shay, Charles Craig, Mlle. Marcelle and a number of others. Great care has been taken to make the picture historically perfect, and two Russian experts are supervising the production to be sure that all details are correct.

MONTGOMERY K-E-S-E MANAGER AT BUFFALO.

George H. Montgomery, formerly of George Kleine's general offices, Chicago, has been placed in charge of Mr. Kleine's K-E-S-E branch office at Buffalo. K-E-S-E business in Buffalo and surrounding territory has grown so rapidly that it was decided to make Buffalo a regular branch instead of a sub-New York City branch, and large quarters have been engaged in the Palace theater building. The Buffalo branch will carry a full supply of film, advertising matter and everything that has to do with an exchange office.

Notes of the Trade

THE arrangement whereby the Gaumont Company has the exclusive right to animate the illustrations in "Life" is working out admirably. Each issue of "Reel Life" carries a section devoted to these clever animations. Reports from Mutual Branch managers are unanimous in speaking of the enthusiastic reception these pictures are receiving everywhere.

-Announcement comes from the Erbograp Company that a third picture starring Marian Swayne is in preparation for Art Dramas Program. Like her two preceding photoplays, this will be a comedy-drama. The title of the coming picture has not yet been decided.

The Gaumont Company is specializing upon single-reel pictures at the present time. It is devoting its attention to "Reel Life," "Tours Around the World" and the Gaumont-Mutual Weekly. Each of these is issued weekly through Mutual.

The Overland Film Company, owing to an increase in business have been forced to enlarge their quarters, and have moved from Suite 603 to Suite 511, Godfrey Building, 729 7th avenue.

Carl Stearns Clancy has been engaged by Lorimer Johnston as his assistant in directing Crane Wilbur productions at the David Horsley studios.

Willard Van Der Veer, who represented the Gaumont Company on a motion picture expedition to the tropics, has returned to New York. Some of the pictures have already appeared in Gaumont's "Tours Around the World" series, and others will be released in the near future. Mr. Van Der Veer confined his activities to the islands of the West Indies.

Madge Kennedy has returned from her vacation spent at French Lick, Ind., and will resume work upon her second Goldwyn production, which is a farce comedy. Miss Kennedy's first Goldwyn play, "Baby Mine," by Margaret Mayo, will be released in late September.

Franklin Ardell has been added to Roscoe ("Fatty") Arbuckle's staff of scenario writers at the Comique studio.

Catherine Calvert, who starred in two recent U. S. Amusement-Art Dramas, "House of Cards" and "The Peddler," is busy at the Fort Lee studio on her third, which is as yet untitled. Herbert Blache is directing.

Paul M. Bryan, editor of Gaumont's "Reel Life" and "Tours Around the World," has rented the Flushing, N. Y., home of Dan Beard, head of the Boy Scouts, for the summer months.

Frederick Vroom, for long identified with moving picture production, has been secured by David Horsley to direct forthcoming five-reel pictures. Mr. Vroom's dramatic career opened in 1885, when he played with Barret and Booth in Shakespearean dramas. In 1890 he left the stage, journeyed to Alaska and entered into mining. He returned to the United States in 1910 and entered upon motion picture production with the Thanhouser Company in their New Rochelle studios.

Harry King Tootle, publicity manager of the Gaumont Company, has returned from a vacation spent at the Lake Placid Club.

Under the direction of William Bertram, Baby Marie Osborne is busily engaged at the David Horsley studios in smiling and loving her way through "Baby Pulls the Strings," produced by the Lasalida Films, Inc., for the Pathe Program.

Alice Mann is Roscoe ("Fatty") Arbuckle's new leading lady. She will make her debut in Paramount-Arbuckle comedies when "His Wedding Night" is released. Miss Mann has appeared in Vitagraph productions in the Lawrence Semon comedies and also with Billy Reeves under the Lubin banner.

Gertrude Selby and Neal Burns are now filming a new comedy for the Selbourn Comedy Company at the David Horsley studios. The story deals with the complications met with in the attempt of a bride and groom to be quietly and respectably wed.

Ida May Park is nearing the completion at Universal City of the five-reel photodrama, "The Rescue," featuring Dorothy Phillips, with William Stowell as leading man, and Lon G. Chaney as the heavy.

Director Jack Conway nearly has completed at Universal City a five-reel comedy-drama entitled "Little Fairy Fix-it." Ella Hall plays the title role, with George Webb, James McCandless and Lincoln Stedman in her supporting cast.

The Pathe Philadelphia office has just lost three men who have heard the call of Uncle Sam and enlisted in the regular army. They are: Wm. B. Bran, the poster man; J. J. Keating, the shipping clerk, and Albert Speln. The Pathe organization is now represented in the Army, Navy, Naval Reserve and National Guard by a considerable number of its employees.

The current publication of World-Pictures Brady-Made is Alice Brady in "Maternity." This is the picture in which Miss Brady lost a bunch of hair and gained a number of contusions in the big fire scene. "It was more of a 'roast' than any critic ever gave me," said Miss Alice afterward.

Picture Theaters Projected

HELENA, ARK.—The Elaine Mercantile Company plans to establish a modern moving picture house here.

BERKELEY, CALIF.—A new steel and concrete moving picture theater is being erected here for Beech and Krone. It will have seating capacity for about 1,200 persons. The structure will be completed about the middle of September.

LEADVILLE, COLO.—The International Amusement Company of Denver, plans to erect a one-story moving picture theater, 36 by 125 feet, to cost \$35,000.

WASHINGTON, D. C.—Rialto Theater Company, Ninth and G streets, N. W., plans to erect a one-story theater building, 100 by 141 feet and 70 by 100 feet, fire-proof, slag or composition roof, wood and cement floors, steam heat, electric lights, cement sidewalks; seating capacity about 2,200.

WASHINGTON, D. C.—The Casino theater has reopened under the management of J. W. Jeffries.

ALLERTON, IA.—Fred Mann will erect a moving picture house here.

ATLANTIC, IA.—The opera house formerly conducted by B. C. Harris, has been leased by E. B. Hardenbergh.

BURLINGTON, IA.—Martin Bruhl is the new owner of the Grand Opera House.

CEDAR RAPIDS, IA.—The Ideal theater is now being conducted under the joint management of Joseph Papousek and Rudolph Maresh.

COLUMBUS JUNCTION, IA.—H. M. Glikey has purchased the Majestic theater from J. A. Knight.

COON RAPIDS, IA.—Challon Smith has disposed of his moving picture theater here.

CORYDON, IA.—Victor Newton will conduct the moving picture theater and opera house hereafter, having leased same from Mrs. Wyatt and sons.

GRANDY CENTER, IA.—The Gem theater has opened under the management of B. W. Shepard.

MARENGO, IA.—The Orient theater has been taken over by E. T. Floren and C. E. Hildebrand of Marathon, Ia.

MERRILL, IA.—The Merrill Opera House has been purchased by Robert Crough.

ONAWA, IA.—Royce Fairchild, owner of the Royal theater, has made extensive improvements to the house.

ROCK VALLEY, IA.—The opera house formerly operated by W. W. Cocroft has been taken over by C. P. Deschler and W. F. Richter.

SABUAL, IA.—P. N. Jorgenson has sold his moving picture theater here.

STRAWBERRY POINT, IA.—A. A. Beguhn has disposed of his interest in the Lyric theater.

WATERLOO, IA.—Frank Mertz, formerly operator at the Family theater, has purchased the Cozy theater on Bridge street, and will conduct it himself in the future.

BEECHER, CITY, ILL.—G. W. Maus is having plans prepared for a \$15,000 moving picture theater.

FITHIAN, ILL.—A modern airdome will be erected here by Tom Gritton.

DECATUR, ILL.—The Lincoln Square is the name of a new moving picture theater opened here by Nate Erber.

ROCKPORT, IND.—T. H. Mays, Builders' Exchange, Evansville, Ind., has the contract to erect a one-story theater and store building, 48 by 101 feet, for the Spencer Lodge, I. O. O. F.

LOWELL, MASS.—W. A. Beal & Son, 63 Tremont street, Boston, has the contract to erect a theater, store and office building for the Strand Realty Company, 162 Tremont street, Boston, to cost \$100,000.

ANNAPOLIS JUNCTION, MD.—Harry W. Webb, 1318 Fidelity building and associates, plan to erect fireproof moving picture theater, with seating capacity for 2,000 persons.

BALTIMORE, MD.—Northeastern Amusement Company has plans by Meodre Wells Pietsch, 1210 American building, for an addition to moving picture theater at corner of Gay and Hoffman streets, 43 by 52 feet.

DETROIT, MICH.—Kenneth M. De Vos Co., Inc., care R. E. Kenneth, 521 Hook building, have plans by Hill & Farwell, 711 Empire building, for a theater, store, office and apartment building 132 by 125 feet.

LANSING, MICH.—Claude E. Cady, associated with John S. Wilson in the Colonial theater, has purchased Mr. Wilson's interest and will conduct the house as sole owner and manager hereafter.

MUSKEGON, MICH.—A one-story brick fire-proof theater building will be erected at the corner of Jefferson street and McKinney avenue, to cost \$30,000.

NILES, MICH.—Miss Mae Codd, formerly manager of the Jefferson theater at Goshen, has taken charge of the Strand theater in this city.

ALBERT LEA, MINN.—The Royal theater is now under the management of Thomas R. Thorn.

ATWATER, MINN.—The Lyric theater which has been closed for some time, has been reopened by Sidney Strong.

CANNON FALLS, MINN.—The Commercial Club has leased the opera house.

CHAMPLIN, MINN.—The Gem theater has been remodelled by Hassen Brothers.

CROSBY, MINN.—An addition will be built to the Grand theater. George Morpe is the owner.

CROSBY, MINN.—The Empress theater has been leased by Mertens and Heff.

HUTCHINSON, MINN.—A. W. Dibble has disposed of his interest in the Rex theater to the United Theaters Company, of Minneapolis. Mr. Dibble will continue as manager.

HUTCHINSON, MINN.—The United theater, formerly the Rex, has been reopened.

LAKEFIELD, MINN.—A new moving picture theater will be opened here shortly by C. and D. Donaldson and T. W. Vaughan.

MAGNOLIA, MINN.—G. O. Trowbridge and F. A. Baker, Jr., have dissolved partnership in the moving picture business. Mr. Baker will continue the business alone.

NASHWAUK, MINN.—The Unique theater will be enlarged. Crockett Brown is the owner.

ROCHESTER, MINN.—Harry and Bert Beyestedt of Winona, have disposed of their interest in the Garden theater to Glenn Mickleson of Swift Current, Saskatchewan, Canada.

KANSAS CITY, MO.—Swenson Construction Company have the contract to erect a fire-proof theater building, 48 by 127 feet, for the Overland Amusement Company.

ST. LOUIS, MO.—Federal Construction Company, 812 Olive street, has the contract to alter theater and office building; fireproof materials, composition roof, reinforced concrete floors, install elevator, for Vaudeville Theater Company, 705 Olive streets, to cost \$75,000.

ENDERLIN, N. D.—The Brand theater, formerly owned by R. C. Harper, has been purchased by James Moran and John Bergeson.

EDISON, NEB.—The moving picture theater formerly conducted by Terry Horton, has been taken over by Harvey Billesbach.

HASTINGS, NEB.—The new Wonderland theater has been opened to the public.

HEBRON, NEB.—J. B. Reed of Stratton has purchased the interest of C. C. Boves in the Elite theater.

HOOPER, NEB.—A moving picture theater has been opened here by Reetz & Sanders.

PALMER, NEB.—L. J. Cooper has taken over the Martha Ellen Opera House and will conduct it as a first-class moving picture house.

PIERCE, NEB.—A moving picture theater has been purchased here by Edward Hill and Ralph Green.

FAIRVIEW, N. J.—V. Pompalona, Cliffside, N. J., has plans by P. H. Diemer, 128 Humboldt street, Town of Union, N. J., for a one-story moving picture theater, 25 by 100 feet, to cost \$15,000.

NEW YORK, N. Y.—Fleischmann Construction Company, 7 W. 45th street, have the contract to erect a theater building for the Putnam Theatrical Company, to cost about \$500,000.

DAYTON, O.—The Dayton Theater Building Company, has plans by Schenck & Williams, 591 Arcade building, for a three-story theater and store building, to cost \$225,000.

LORAIN, O.—The Lorain Amusement Company has been incorporated with a capital of \$75,000 and plans to erect a modern moving picture theater on Broadway. George Scheuker is interested.

PUT-IN-BAY, O.—A company has been organized here and have commissioned O'Donnell & Wolf to prepare plans for a one-story moving picture theater, 25 by 150 feet, to cost \$18,000.

TOLEDO, O.—A new moving picture theater, to cost about \$20,000, is being constructed here for Charles Tafelski.

HOBART, OKLA.—The Palace theater has opened under the management of Ferris M. Thompson. The house has seating capacity for 500 persons. A \$2,000 Wurlitzer orchestra is a feature.

GILBERTON, PA.—M. J. Kerrigan contemplates erecting a modern fireproof moving picture theater here.

PHILADELPHIA, PA.—A new moving picture theater will be erected on the site of the Grand theater at the corner of Seventh street and Snyder avenue. About \$15,000 will be expended on the new structure. M. Stiefel is the owner.

PHILADELPHIA, PA.—Ketcham & McQuade have the contract at \$27,000 to make alterations to the Jumbo theater at the northeast corner of Front street and Girard avenue.

PHILADELPHIA, PA.—Improvements costing \$5,000 have been made to the Lafayette theater at the corner of Kensington avenue and Cambria street.

PHILADELPHIA, PA.—The Knickerbocker Ice Company has taken title to the National theater property at the southwest corner of Tenth and Callowhill streets. The new owners will erect a two-story building on the site.

PITTSBURGH, PA.—H. Miller & Sons, May building, have the contract to remodel and erect a three-storey rear addition, 60 by 150 feet, to the Olympic theater, to cost about \$100,000.

PITTSBURGH, PA.—The Harry Davis Enterprise Company, Opera House building, have plans by C. Howard Crane, Dime Bank building, Detroit, Mich., for rebuilding moving picture theater destroyed by fire. The structure will cover an area 100 by 130 feet and cost approximately \$150,000.

LEMMON, S. D.—The Marcus theater has been purchased by Mrs. Sarah McKinnon.

PIERPONT, S. D.—H. S. Chamberlain has disposed of his interest in the Idle Hour theater to H. A. Harder.

WILDER, TENN.—Albert Amusement Company has been incorporated with a capital of \$25,000 by Will S. Elbert, W. V. Turley, O. F. Pennebaker and others will erect a moving picture theater on Main street, 100 by 200 feet. The structure will be of frame and steel construction and cost about \$10,000.

SAN ANTONIO, TEX.—Wright & Sanders, 212 Adams Bank building, have the contract to erect a store and theater building of reinforced concrete, 50 by 150 feet, for J. M. Bennett, to cost \$25,000.

SHAMROCK, TEXAS.—A new moving picture theater to be known as the Liberty, is nearing completion. There will be seating capacity for 700 persons. A. L. Blossingin will conduct the enterprise.

BREMERTON, WASH.—The Eagle is the name of a new moving picture theater opened here by T. C. Williams.

CENTRALIA, WASH.—Field, Fitzgerald & Smith have plans by W. Vernon, Finch block, Aberdeen, Wash., for a three-story concrete theater, 80 by 130 feet, to cost about \$75,000.

ASHLAND, WIS.—Louis and Abel Latta have secured control of the Majestic theater.

BEAVER, DAM, WIS.—The Grand theater has been leased by G. J. Doerr and will be reopened.

DEHAVAN, WIS.—E. H. Wood has disposed of his moving picture theater to Henry Rockwell.

EDGAR, WIS.—This town has plans by Swarthout & Speer, Spencer building, Wausau, Wis., for a two-story auditorium, 50 by 90 feet, to cost \$15,000.

WAUKESHA, WIS.—The Waukesha Amusement Company, recently organized and incorporated with a capital of \$75,000, has purchased the Auditorium, Colonial and Unique theaters in this city. W. E. Ladwig is president of the company.

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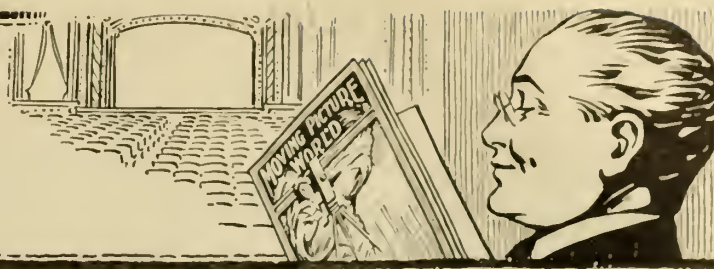
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Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Liberty Company Building Big House.

Plaquamina, La.—The Liberty theater company has completed contracts for the erection of a first-class modern motion picture theater here, and it is expected the building will be ready for occupancy in about 90 days. The new theater is to have a seating capacity of 900 and is to be fitted with all of the latest appliances for the proper projection of pictures and for the comfort of the patrons. With the completion of this theater Plaquamina will have two new and up-to-date photoplay houses which would be creditable to a much large city.

Arcade Theater Opens.

Columbia, Miss.—The Arcade theater has just been completed in this city and it is one of the coziest places of amusement in this section of the state. The new theater is to be under the management of Edward Blanchard, who is an experienced showman. The new theater occupies the same location as the old Pearl theater. It is built of brick and stucco and presents a very attractive appearance, while it is fitted with all the latest appliances.

F. I. L. M. Club Reported Dead.

New Orleans, La.—The local F.I.L.M. club, which started out under such promising aspects a few short weeks ago, is reported dead. Its most ardent friends are hoping that it is only a case of suspended animation.

Boehringer Company Officers to Make Trip.

New Orleans, La.—Ernst Boehringer, manager of the Triangle theater, which ceased to exist as a motion picture house on July 16, having been purchased by New York interests for the purpose of being turned into a vaudeville and motion picture theater in the early autumn, has arranged for an extended trip of the officers of the Boehringer Amusement company to inspect some of the leading theaters of the country with a view to installing improvements in the new Liberty theater which is now building, and which is to be opened as a modern motion picture theater early in November. Upon the return of the officials, Manager Boehringer, in company with his publicity manager, Leon Grandjean, and assistant Manager Blankenship, will visit the principal cities to study at close range the best methods of detailed operation. The new Liberty theater will be as perfect in construction and appointments as it is possible for modern architects to make it, and it is to be one of the show theaters of the entire South. It will have a seating capacity of over 2,000 and every convenience for the patrons will be installed and maintained.

Lincoln, Neb.—The Colonial Amusement Company has been formed here and through E. E. Duncan, 852 North Twenty-fifth street, announces that the Colonial theater, costing \$40,000, will be erected at 140-144 O street and will be formally opened on August 27. Plans call for a fire-proof, 50x150 structure with front of pressed brick, stucco and terra cotta. Provision also is made for the installation of a large pipe organ.

Strand's Opening the Picture Event in South

Saenger Company Dedicates Magnificent Photoplay House on Independence Day—S. L. Rothapfel, Managing Director of New York's Rialto, Assists in Staging Initial Performance.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The formal opening of the Strand theater on July 4 proved to be the motion picture event in the entire South. No other photoplay theater outside of New York can boast of a greater degree of perfection in every detail than this new temple of pleasure that has been provided for the people of New Orleans by the Saenger Amusement Company. The completion of the Strand had come to be a subject of conjecture with the citizens who were interested in a perfunctory way with the progress of the building, for it is a fact that innumerable annoyances were experienced by the Saenger management through no fault of their own. General Manager E. V. Richards, Jr., never allowed himself to be diverted from his purpose, however, and the result is that when the Strand was thrown open to the public, it proved to be a wonder to the most of the people who visited it for the first time on July 4.

The Strand has been completed at a cost of close to \$250,000 and all of its appointments are of the best and most substantial quality. It seats 2,000 persons and every provision has been made for the perfect showing of motion pictures. Don Philippini, the orchestra leader, has a company of thirty-five of the most accomplished musicians to be procured. Nor has the Saenger management stopped at this musical provision. A magnificent Hope-Jones Unit organ supplements the orchestra and lends additional impressiveness to the program. This organ is the finest one of its kind in the South and is presided over by Prof. Fitch. (A complete detailed description of "The Strand"

appears in last week's issue of The Moving Picture World—July 21.)

The detail of the opening of this magnificent theater were placed in the hands of S. L. Rothapfel, the noted exhibitor who has made the Rialto theater in New York a national byword. Managing Director D. L. Cornelius, of the Strand, with his highly trained house staff followed out the directions of Mr. Rothapfel implicitly. Even the orchestra was under the personal direction of the New York exhibitor, Don Philippini having gladly resigned the baton to the motion picture exhibiting genius. Novelties in light effects, in musical accompaniment, in arrangement of program and many other ways were introduced and made a part of the regular daily presentations. All of which contribute to make the Strand distinctive.

Mr. Rothapfel had a great time while aiding in opening this fine new theater. He came from a comparatively cool climate to New Orleans in about its hottest season and any person who watched him mopping the perspiration from his face could realize that it was not all due to hard work. Nevertheless, Mr. Rothapfel was reluctant to leave. He declared that his reception in this city had been a most cordial one and that the people had a way of making one feel at home that is not frequently experienced in other cities. He was enthused over the Strand and profuse in his praise of everybody and everything connected with it.

"The Strand performances are perfect," he declared, "and I leave New Orleans knowing that at last the South has a real photoplay theater."



Beautiful and Spacious Rest Room in Strand Theater, New Orleans, La.

Showing "Nation" Film in Kansas Prohibited

District Court Grants State's Application for Injunction Against Exhibition of "Birth of a Nation"—Order to Become Permanent if Film Company Loses Mandamus Case Pending in Supreme Court.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

TOPEKA, KAN.—"The Birth of a Nation" is temporarily barred from showing in Kansas by an injunction issued by the District Court of Shawnee County, Kan. The judges of the two District Courts sat together to hear the case, because of its importance. It was the first test of features of the new censorship law—and several State officials had become involved in it. A temporary injunction was granted against the showing of the picture, the chief ground being that the Board of Review had recalled the permit previously granted for its exhibition. If the case now pending in the Supreme Court, in which the State asks for the return of the permit and its revocation, is decided against the film company in the next thirty days, the injunction will, it is said, automatically become permanent; otherwise a further hearing will be had in the District Court. It is also possible, it is said, that the District Court may take up the matter of permanent injunction before thirty days.

The State's application for injunction against "Birth of a Nation" in the District Court caused several letters to be made public which it had been charged had influenced the Board of Review to change its mind about the picture, and order its recall. As previously reported in the Moving Picture World, Mrs. J. M. Miller, chairman of the board, declared that the letters from the State officials reached her after the board had made up its mind to recall the picture for another review, the board having decided after the permit was granted that it could properly condemn the picture.

The evidence in the case, however, tended to show that the decision of the board was directly influenced by the letters, since it was a fact that the recall order had been sent out after the letters had been written.

The same letters were introduced by the attorneys for the Sherman-Elliott Film Company, handling "Birth of a Nation," in the mandamus suit in the Supreme Court brought by the State.

One of these was from Governor Capper, dated May 9, and addressed to Mrs. B. L. Short, one of the members of the Board of Review. This letter was as follows:

"I am sorry to learn that the board passed favorably upon 'The Birth of a Nation.' I cannot help but feel that it will be a serious mistake to let this picture be shown in Kansas at this time. It is certain to arouse prejudice and create bad feeling in cities like Kansas City, Topeka and Wichita, which have large colored populations. The picture is unfair to the colored people. It has been turned down in a great many cities on that account and Kansas, which has always stood for an equal opportunity regardless of race or creed, ought not to take a backward step.

"Very respectfully,

"ARTHUR CAPPER, Governor."

Charles Sessions, private secretary to Governor Capper, had previously sent the following letter, while the approval of the film was still merely a rumor in Topeka:

"There is a rumor here that the censor board has passed 'The Birth of a Nation.' I cannot believe it. That's why I am writing. That picture is an insult to Kansas and the north. It glorifies the worst gang of cut throats that ever infested America—the Ku Klux Klan. It also pictures our Union officers and soldiers as the rag tag of creation. It also perverts history. That a board of loyal Kansas women would pass such a picture is inconceivable to me and I shall not believe it until I hear from you personally that such is the case."

A third letter offered in evidence, to indicate the pressure brought to bear on

the board, was from Mrs. Prentis, a prominent club woman of Topeka, to Mrs. Miller, chairman of the board. It was as follows:

"Just heard that you had passed the 'Birth of a Nation.' RECALL IT. If you value the esteem of the loyal people of Kansas, do this. It is an insult to the old soldiers and to every loyal person in this state. I heard southern women in California bragging that at last they had been able to get their side of the controversy presented to the people

"CAROLINE PRENTIS."

In a postscript Mrs. Prentis added: "Aside from any other argument against it, this is not time to be stirring up feelings which that picture will stir up."

Reviewer Joins Defense Council.

Kansas City, Mo.—Mrs. J. M. Miller, chairman of the board of review of moving pictures in Kansas, has been made chairman of the Kansas state branch of the Women's Committee of the Council of National Defense.

Endorses Censor Board's Work.

Topeka, Kan.—The Kansas Equal Suffrage Association has undertaken local work in support of the actions of the state board of review. At a recent convention in Topeka, the work of the board was highly complimented, and resolutions adopted endorsing the board's attitude and purposes, as well as the results so far. Arrangements were made at the convention for the forming of committees in each town to inspect pictures shown there, keep watch as to whether eliminations are made, as ordered, and make reports to the board of review.

Three Kansas City Theaters Robbed.

Kansas City, Mo.—Kansas City theaters suffered several burglaries last week. The three touched are located in different parts of the city, and were robbed on different nights. The goods taken varied from the entire receipts of two nights shows to the contents of a candy case. The Mozart theater was the heaviest loser, as the owner of the theater had neglected to deposit his receipts of the two nights previous. The Bancroft theater was broken into and robbed of several wall fans and other equally valuable fixtures. The Linwood theater was the victim of a boy's raid as the only thing touched was the candy case, which was completely wiped out.

Bard Re-Leases Rialto Theater.

Kansas City, Mo.—C. G. Bard has released the Rialto theater here from W. T. Moore, owner of the lease and theater equipment. Mr. Bard is well known in Kansas City as an exhibitor and film salesman. He is running his house at advanced prices and is advertising heavily. This theater was formerly a five-cent house called the Pearl

Standard Takes Over Art Dramas Chicago Office.

Kansas City, Mo.—The Standard Film Corporation has taken over the Art Dramas office in Chicago, Ill. This transaction involves an amount of money to the extent of \$100,000 and means much to the exhibitors who will be served out of that office, as all the features of the Kansas City administration will be installed there. The executive offices of the company will be moved to Chicago, and this change will take R. C. Cropper, the president of the company, Phil Ryan, and others from Kansas City. The new office will bear the name of the Standard Film Corporation. The Standard's terri-

tory will embrace the states of Illinois, Indiana, and Wisconsin in addition to the present territory now being held through the other offices. Mr. Cropper has been in Chicago since June 21, and will remain there for active supervision of the change.

Completes Plans for Fall Campaign.

Kansas City, Mo.—The Mid-West Film Corporation has completed its plans for the fall campaign. K. J. Hartman will cover a territory in Eastern Iowa. S. Goldflam will work in Western Iowa and W. H. Rosenbloom will work in the state of Nebraska. J. C. Fox will travel in Kansas. Western Missouri will be used as a trying-out place for new salesmen, as the representatives of this company must handle goods along specialized lines, and a month of preparation is necessary.

Bluebird Campaign Productive.

Kansas City, Mo.—The recent newspaper advertising campaign of the Bluebird Photoplay Corporation here has been very fruitful, for this company announces that it has had eight new contracts with Kansas City theaters within the last ten days, besides numerous others outside. The company has not accompanied this expensive advertising campaign with any increases in prices.

Monthly Sales Meetings at Pathe Office.

Kansas City, Mo.—The Kansas City Pathe office is now conducting monthly sales meetings to which all the road men are called in for the purpose of discussing trade conditions and methods of improving the service. These meetings are held toward the end of the month in order that the month's business can be analyzed and comparisons with previous months made.

Force at Pathe's Office Augmented.

Kansas City, Mo.—The Pathe Exchange, Incorporated, has added several new men to the force. Fred Stoner, one of the new men, will have headquarters in Oklahoma City, Oklahoma. Andrew Golitko, formerly booker at the Kansas City office, is now traveling in Kansas with Topeka, Kansas, as his headquarters. F. O. Fredrickson, formerly of the Vitagraph Company in Minneapolis, Minnesota, has been installed as head booker, and is assisted by another new man, Mr. Van Praag, formerly of the Pathe home office in New York.

Business Notes.

C. W. Young, manager of the local office of the Fox Film Corporation, is in New York City attending a convention of the managers of the different exchanges throughout the country.

William Warner, formerly with the Metro Pictures Service at Kansas City, is now with the Fox Film Corporation, and is traveling out of the Kansas City office.

Charles Knickerbocker, formerly with Bluebird Photoplay Corporation, is now working for the Kansas City Fox Film Corporation office.

Low Nathanson, manager of the Cozy theater, Topeka, Kansas, has taken over the Gem theater there, which was formerly managed by C. A. McGulgan.

Fred Mein, formerly assistant booker of the Pathe office here, has been made head of the poster, inspection, receiving, and shipping departments of that office.

V. A. Klingberg, Northern Missouri representative for the Universal Film and Supply Company, was a visitor at the local office last week. He reported a very successful trip and said that there has been a wonderful improvement in the business within the last year. He was formerly an exhibitor at Kirksville, Missouri, and is well known in the territory.

Minneapolis News Letter.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

Nothing Stirring in Minneapolis.

MINNEAPOLIS, Minn.—While awaiting the arrival of the new manager of the Triangle exchange and for developments from Mannie Gottlieb's leaving the Favorite Exchange, film circles here are as quiet as a graveyard. The failure of any other exchangemen to quit, get cut loose or be added to the ranks has so surprised the exhibitors that they, too, are quiet and puzzled. The rain and heat have alternated in helping to cut down theater patronage hereabouts the last few days and several Minneapolis houses have cut down their shows from seven nights a week to four and five, while one has thrown up the sponge for the summer at least. The Emerson and Elite theaters are reported as having cut down their number of show nights and the Oak is contemplating such a move. The Zone has closed. The downtown theaters have enjoyed a fair business, but their managers admit a slight falling off of attendance.

Keough Showing First Run Paramounts.

Minneapolis.—Manager James A. Keough of the Strand theater announced that he would display several first run Paramount features following the run of Mary Pickford in "The Little American," beginning Sunday, July 15. Pauline Frederick in "The Love that Lives" will be the initial Paramount offering at the Strand.

"Idle Wives" to Run a Week.

St. Paul, Minn.—The Blue Mouse theater has begun a week's run of "Idle Wives," the second of three features booked from the Saxe Exchange of Minneapolis. The Blue Mouse's action in booking three features from one state rights exchange for three consecutive weeks' showing is something new.

Recruiting Office Books War Picture.

St. Paul, Minn.—The British recruiting office here has rented "The Battle of the Somme" pictures from the Pathe exchange and will display them at the Metropolitan two days at a dollar a ticket. The Minneapolis Britshers have booked the features for two days also at the same admission prices.

Wells Resigns from K-E-S-E.

Minneapolis, Minn.—Charles E. Wells, for over a year road agent for the local K-E-S-E exchange, has resigned to become manager of the Isis theater at Cedar Rapids, Ia. Mr. Wells will be succeeded by R. L. White. Mr. Wells is the second K-E-S-E roadman to become an exhibitor within the last two months, William Cutter having taken over the reins at the Arcade theater, St. Paul, some time ago.

Saxe Exchange Handling "On Trial."

Minneapolis, Minn.—The Saxe exchange is preparing for the release of the first National Exhibitors' Circuit feature, "On Trial," produced by Essanay with James Young directing. Thomas Saxe, one of the owners of the local exchange, occupies one of the lofty positions in the circuit, and has given Manager E. C. Davies instructions to go the limit in boosting "On Trial."

Flickers from Filmiland.

Minneapolis, Minn.—William Albert Steffes of the Green & Steffes exchange here returned to his desk (also Mr. Green's) last week after a hurried business trip to New York, Washington and Chicago. Upon his return Mr. Steffes looked after the removing of the exchange from the sixth floor of the Produce Exchange building to the eighth. He will attend the Chicago convention and exposition, and incidentally keep his eye and pocketbook open for good, live feature pictures.

Picture Men to Fight Proposed Fire Measure

Contends Ordinance as Drafted Regulating Storage, Handling and Manufacture of Films Too Stringent—Building Commissioner Hilkene Calls Meeting of Film Men to Hear Their Views.

Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, Ind.—The moving picture men of Indianapolis are busy organizing their forces preparatory to staging a bitter fight against the passage of the new city ordinance regulating the storage, handling and manufacture of motion picture films, which was introduced before the city council for the first time last week. They contend the proposed measure is entirely too stringent and say they intend to fight it to a finish.

Jacob H. Hilkene, commissioner of public buildings, under whose supervision the new ordinance was drafted, has called a meeting of the owners of motion picture theaters and exchanges to be held the latter part of the week in his office at the City Hall, at which the motion picture men will be given an opportunity to protest against the provisions of the ordinance. Following this meeting, Mr. Hilkene said, the welfare committee of the city council will call a meeting at which the motion picture interests may submit their formal protests before the council.

Work on the preparation of the proposed ordinance began soon after the Colfax building fire in Indianapolis, April 9, in which six persons lost their lives and which was said to have resulted from a large quantity of motion picture films that were stored in the basement of the building. Prior to that time Indianapolis had no ordinance governing the storage, handling or manufacture of films. Mr. Hilkene was assisted in drafting the measure by H. H. Friedley, state fire marshal, insurance experts, and one or two representatives of the motion picture industry.

The proposed ordinance as it now stands provides for the appointment of a film inspector, who will receive a salary of \$90 a month. The inspector will be required to be on duty from 1 to 5 o'clock each afternoon and from 6:30 to 10 o'clock each evening. His duties include the inspection of all motion picture theaters and places in which films are stored in order to ascertain whether or not the provisions of the ordinance are being enforced.

The ordinance further provides that the handling, storage, keeping or use of motion picture films, including negatives, raw stock, finished products or discarded scrap or used films would be prohibited in a building, any part of which is used for a theater, dance hall, hotel, church, school, department store, public meeting place or any other place of public assembly, apartment tenement or residence building for more than one family.

It also prohibits the storing of films in any building, any part of which is situated within fifty feet of the nearest wall of another building, provided that when an unpierced brick wall not less than twelve inches thick encloses such building, the structure may be used for the storage of films. The ordinance compels the installation of a sprinkler system in all storage places, and prohibits the handling of scrap film in a building within the fire limits. No one would be permitted to handle films in such places without first receiving a license, for which a fee of \$10 would be charged.

The ordinance also provides for the construction of fireproof vaults in which films must be stored and handled, and provides that all films must be kept in special fireproof containers. The ordinance, according to Mr. Hilkene, is similar to ordinances now in effect in a number of eastern cities.

Fire Marshal Closes Three Theaters as Fire Traps.

Indianapolis, Ind.—H. H. Friedley, state fire marshal, has within the last two weeks stopped the operation of three mo-

tion picture shows in the state—one at Newcastle, one at Hagerstown and one at Frankfort—because of existing conditions which were said to be extremely dangerous to the safety of patrons.

The Theatorium at Newcastle, Ind., was found to be operated in a basement, where, in case of fire, it would be almost impossible for people to get out. Mr. Friedley ordered the showing of the pictures stopped and then sent a report to the State Industrial Board, suggesting that it take some action regarding the vaudeville acts which are shown in connection with the pictures.

The Bagford theater, at Hagerstown, Ind., was reported by one of Mr. Friedley's inspectors as a "veritable fire trap"—low ceiling, wooden booth, insufficient exits, and in general bad condition. At the Star theater at Frankfort it was found that the operator's machine was not enclosed in a booth. Mr. Friedley ordered both places closed until they comply with the necessary requirements.

Mr. Friedley says that inspections of motion picture show houses throughout the state have disclosed some conditions which, if permitted to remain, will sooner or later result seriously. He says a great many of the exhibitors do not seem to appreciate the necessity of keeping their booths in clean and first class condition at all times, as well as seeing to it that all loose films, hot carbons, scraps of films and other combustible materials are kept in metal boxes.

Authorities Try to Stop Establishment of Exchange.

Indianapolis, Ind.—Jacob Hilkene, commissioner of public buildings in Indianapolis, recently ordered Louis Haag, and the Century Realty Company, owners of a three-story brick building at Illinois and Maryland streets, to relinquish their plans for establishing a film exchange on the third floor of the building. Because of the fact that there is no city ordinance giving Mr. Hilkene the power to take such action, he asked H. H. Friedley, state fire marshal, to assist him in placing the order into effect.

The proposed ordinance, which was introduced before the council last week, provides that films may not be stored in any building where any part of the structure is used for public purposes. There is a restaurant on the second floor of the building owned by Mr. Haag and the Realty company, and it was pointed out that if the new ordinance is passed it would compel the men to move the exchange because of the restaurant.

To Build \$40,000 Picture House.

Marion, Ind.—This city will soon have another new and modern theater which will be symbolic of the city's onward march to future greatness. It was announced this week that the Royal-Grand Theater Company had secured an option on the colored church and property across from the Marion hotel on West Fifth street, and that a new theater building will soon be erected there. The work of tearing down the church building will begin immediately.

Miss Dolly Spurr, manager of the Royal-Grand theater, said that the new theater building will be capable of seating 1,000 persons and will cost nearly \$40,000. It will be so constructed that both vaudeville and motion pictures will be shown. She added that the Royal-Grand will continue to operate at its present location until the new theater is completed.

Adopts Resolution Endorsing Sunday Shows

Chattanooga Chamber of Commerce Sanctions Picture Exhibitions on Sabbath as Aid to U. S. Government in Providing Recreation for Soldiers.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

CHATTANOOGA, TENN.—At a recent meeting of the Board of Directors of the Chattanooga Chamber of Commerce, the question of recreation for the Government soldiers at this point was taken up with a view to assisting the Government to the greatest possible extent. Foremost among the topics under discussion was the question of Sunday moving pictures at the uptown houses, where thousands of men in khaki gather on their trips to the city. Following the discussion, a resolution was drafted favoring the Sunday opening movement, as shown below:

"BE IT RESOLVED, That in view of extraordinary local conditions, due to the presence of the soldiers, we believe that, if possible, it would be desirable to have the motion picture shows open on Sundays from 1:30 to 10:30 P. M., provided that the films be well censored before exhibition."

The resolution was adopted, it having been previously shown to members of the board that army officials were strongly in favor of running the moving picture houses on Sunday. The theaters opened again Sunday, without interference or molestation of any kind from city or county authorities, and it is the general belief in this section that those having power to act will offer no resistance to the Sunday opening plan, due to the fact that the United States Government favors the existing policy. Capacity houses were in evidence at all performances during the Sundays when the shows have been open.

Mushroom Town Near Military Camp.

Chattanooga, Tenn.—One of the so-called "mushroom" towns which spring up near the scene of activity incident to great industrial, prospecting or military booms, has been brought into prominence at the southwest corner of the Chickamauga military reservation, near Wilder Station and Wilder's monument. Investors and realty companies have taken all the land in that vicinity and amusements of every conceivable character have been included in the "town's" establishment, including a carnival and midway, together with a new theater costing \$10,000, electric light plant, etc. The theater was erected and will be under the direction of the Albert Amusement Company, a recently organized corporation with a capital stock of \$25,000. It will have a seating capacity of 3,500. Incorporators of the Albert company are as follows: Will Albert, O. F. Pennypacker, W. V. Turley, H. H. Miller and F. E. Stoops. It is proposed to make the town permanent, even after the troops are gone, as it will form an ideal picnic site. Moving pictures, of course, will come in for a full share of honors in the amusement line.

Memphis Sunday Appeals Passed.

Memphis, Tenn.—Appeals of moving picture theater managers who were recently fined in the City Court for running their houses on Sunday have been passed for the term in Circuit Court. A number of managers were repeatedly arrested several weeks ago for keeping open their theaters on Sunday and were fined by the City Judge, but all efforts to indict the proprietors failed. The agitation was the result of activities on the part of the Protestant Pastors' Union, but since it was agreed to turn the Sunday receipts over to charity, the theaters have been running without interference.

Orpheum May Substitute Female Help.

Memphis, Tenn.—Owing to the shortage of male help on account of army enlistment, and the still greater scarcity which will be in evidence after the conscription plans get to working, theaters on the Orpheum Circuit are being instructed to employ young women whenever possible to fill the places left vacant in clerical, box-office

and ushers' positions. Manager Arthur Lane of the local Orpheum interests, has under consideration plans to fill the vacancies by young women, as over a dozen of the male employees of military age have already left the Orpheum theater here for war service.

That the Orpheum Circuit contributed its bit to the Red Cross fund is demonstrated in a report recently received by Manager Arthur Lane from the general offices in New York, showing that over \$10,000 was contributed from the booking department alone, aside from individual subscriptions from employees. The Orpheum Circuit operates two houses in Memphis, both of which are showing feature films in connection with vaudeville.

"Tank" Pictures Run Strong.

Nashville, Tenn.—Official Government Pictures, Inc., releasing through Pathe, placed their war feature, "The Tanks at the Battle of the Ancre," in Nashville for a two days' run, at the Crescent theater, where the pictures made a profound impression. The Crescent Amusement Company increased the admission to 20 cents, and the newspapers carried extensive advertising for several days.

Manager Lane's Matinee Parties.

Memphis, Tenn.—Manager Lane of the Orpheum has brought an innovation to Memphis in the form of "matinee parties," at which time the patrons to his house are served with cold drinks in the lobby before seeing the show. On the occasion of its establishment, more than a dozen gallons of ice cold sherbert lemonade were dispensed from the huge cut glass punch bowl in the lobby which, incidentally, was beautifully decorated with large vases of cut flowers. It is the purpose of the management to continue this feature throughout the summer season, and its popularity has already been evidenced.

Tennessee News Items.

Chattanooga, Tenn.—Five-reel features are shown at the Officers' Reserve Training Camp, Fort Oglethorpe, on Saturday nights, for the benefit of the men encamped there. The pictures always prove one of the most popular entertainment features of the camp life.

Memphis, Tenn.—The Orpheum theater is furnishing free admission on Saturday afternoons to inmates of the various Memphis charitable institutions. Last week the orphans from the Wesley House were the guests.

Washington News Letter.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

K-E-S-E Salesman Joins Army.

WASHINGTON, D. C.—Washington's motion picture film colony has sprouted another hero, according to a telegram received by R. Berger, manager of the Kleine - Edison - Selig - Essanay exchange, tendering the resignation of Joseph L. Young, who laconically states that he has gone into the army. A short time ago he went to Pittsburgh, his home, on a personal business matter, and it was while there that he decided that he would like to see service abroad. Mr. Young has been connected with the local K-E-S-E office as salesman for the past fourteen months. Manager Barger has not as yet decided upon Mr. Young's successor.

Robb Stricken With Ptomaine.

Washington, D. C.—Arthur Robb, manager of the Tom Moore enterprises in this city, had a narrow escape from serious illness last week. Mr. Robb was stricken

with ptomaine poisoning after having eaten some sea food. His illness was such as to keep him confined to his home during the early part of last week, and caused him to observe shortened hours at the theater during the rest of the week.

Metro Will Handle Chaplin Films.

Washington, D. C.—It has just been learned on good authority that the distribution of the Charlie Chaplin films, to be turned out for the First National Exhibitors' Circuit, will be handled in Maryland, Delaware and the District of Columbia, through the Metro Film Service Company, of this city. L. M. Day is the president of the local Metro exchange, and it is understood that he is going to give considerable personal attention to the distribution of these films. The Washington member of this organization is Tom Moore, owner of the Garden, Strand and Plaza theaters and the builder of two more houses that will be ready for opening in the early fall. It is reported that he has closed the deal with the Metro Film Service Company, through President Day, as it will be Mr. Moore who will have the pictures for this territory. Chaplin films are prime favorites in this locality and it is expected that bookings will be very heavy and will start just as soon as a definite sales plan is announced.

Davis Joins Exhibitors' Film Exchange.

Washington, D. C.—Maurice Davis, in addition to his duties incident to the operation of the M Street theater and airdome, has joined A. Dresner in the management of the recently formed Exhibitors' Film Exchange, Inc., at 420 Ninth street, northwest. Mr. Dresner is managing this business in the interest of several exhibitors who have pooled their interests to secure control of various films under the state rights plan. He is now out on the road with "Beware of Strangers," Mr. Davis becoming assistant manager and remaining in charge of the exchange. The offices on Ninth street are those formerly occupied by Warner's Features.

It is announced that this exchange has just been designated as the distributor of the Robinson Crusoe films for Maryland and the District of Columbia. Other territory for these may later be acquired, it is said. The exchange intends covering Maryland, Virginia, northern North Carolina and the District of Columbia with state rights productions of a high grade.

Cunningham Visits Capital City.

Washington, D. C.—B. C. Cunningham, former manager of the Mutual Film Exchange here, who recently joined the Aircraft forces, was a visitor in Washington last week following his return from the Pacific Coast, where he had been stationed by the Aircraft company. Mr. Cunningham is now connected with the general offices of that concern in New York City.

High New K-E-S-E Salesman.

Washington, D. C.—Wallace High is the name of the new salesman who will call on the exhibitors in this section of the country on behalf of the Washington branch of the Kleine-Edison-Selig-Essanay. Mr. High, who comes from Baltimore, is breaking into the game now and meeting the different exhibitors and exchange managers. He succeeds to the position made vacant by the resignation of W. A. Busch, who has joined the sales force of the Paramount Pictures Corporation. Mr. Busch has been with the K-E-S-E office here for the past fourteen months.

Marientette Goes to Chicago Triangle

Atlanta, Ga.—Joseph Marientette, former manager of the Triangle Film Company in Atlanta, has accepted a position with the same company in Chicago and left this week to take charge.

Denver News Letters

By T. A. MacDonald, 729 Eighteenth St., Denver, Colo.

Screen Club Enjoys Big Outing.

DENVER, COLO.—At the weekly luncheon of the Rocky Mountain Screen Club it was planned to have its first semi-monthly outing on the heights of Lookout Mountain. T. Y. Henry, manager of the Paramount-Artcraft exchange, was the originator of the idea of making these trips, which are called "get-together outings." Following is the itinerary for the one held Sunday, July 8: All the members with cars met at a given point and picked up the boys who have no cars and proceeded to the summit of Lookout. A banquet was served at the hotel at Morrison on their arrival at that point. The rest of the afternoon was spent driving through beautiful Bear Creek Canon.

For the club's annual outing a trip to Cheyenne and the vicinity in a private car is planned. They will be gone three days and nights.

Rennie Leaves for Salt Lake City.

Denver, Colo.—A. Rennie, of the local Selznick office, left on the night of July 6 for Salt Lake City, where, in conjunction with Mr. Sullivan, of the same office, he will give trade showings to the exhibitors of Salt Lake and Ogden. Mr. Rennie expects to return to the city shortly.

Paris Theater Under New Management.

Denver, Colo.—The Paris theater, one of Curtis street's popular picture houses, has again reverted to the ownership of Roderick & Brown, who built the theater. William Binford, a pioneer picture man, has been made manager and only high-class pictures are being used. Mr. Harry Pyle, the popular organist, still presides at the organ.

Stern Goes on Business Trip.

Denver, Colo.—Mr. Stern, of Pathe, left the city on a business trip in the interests of his office. During his absence Jack Krum, the booker, formerly treasurer at the Empress theater here, is in charge of the office.

Triangle Picture Draws Big Crowds.

Denver, Colo.—At the Isis theater recently they were holding the crowds out for the showing of Triangle's star, Dorothy Dalton, in her picture, "The Flame of the Yukon." Manager Baxter claims that it is one of the best pictures he has ever seen, and from the crowds that stormed the Isis it is a good bet that picture fans were strong for it. Mr. Murtagh has returned from his vacation, and rendered fine music for the production.

NOTES FROM ILLINOIS.

Rockford, Ill.—Reorganization upon a new basis is planned by the Illiscope Motion Picture Corporation, which has moved its offices to 130 North Madison street.

Peoria, Ill.—"After the shows were over" the night of July 7 The Movie Boys, as the house attaches of Peoria theaters are known, set forth for the annual outing. The steamer Columbia set sail at 11:45 P. M., and once aboard the lugger an elaborate program of music, dancing and cabaret entertainment began.

Kewanee, Ill.—Chris Taylor, local photoplay impresario, has started a season of moving pictures on the water at Windmont Park, giving shows each Friday and Sunday evening.

Taylorville, Ill.—Manager Joseph McCarthy of the Empress theater turned his house over to the local Boy Scouts one night for the showing of a Boy Scout film.

Farmington, Ill.—The Princess theater will be operated only on Sunday, Tuesday, Thursday and Saturday nights this summer.

Philadelphia Film Trade Notes of Interest

Mastbaum Will Show Pictures of the Fighting of Our Men in France—Stanley Theater Contracts for Goldwyn Pictures—New Schedule of Express Companies Might Work Hardship With Exchanges—Other Items.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Mastbaum to Do His Bit.

PHILADELPHIA.—Stanley V. Mastbaum, managing director of the Stanley Company, has been selected by President Wilson as one of the men in the motion picture industry who will aid the United States Government in portraying in the film what the soldiers and sailors are doing in this war. "The campaign, in which Mr. Mastbaum will have an important part, calls for efficient camera men to accompany the United States forces in France. Many of their 'shots' will be for technical use in the War Department. Others will be distributed throughout the country to show the inspiration of heroic deeds, or the need of help for the boys in the trenches. The food administration is planning to produce a series of films showing the way to save food and the way to waste it."

Victoria's Orchestra Goes on Vacation.

Philadelphia.—Dessauer's Orchestra leaves the Victoria theater for the summer vacation of the members on next Saturday and will return to the Victoria for their third season Monday, August 13. The music at the Victoria during the absence of the Dessauer brothers will be taken care of by two of Philadelphia's best photoplay organists—Herbert Henderson and William Klaiss.

Mastbaum Signs for Goldwyn Pictures.

Philadelphia.—Stanley V. Mastbaum has signed for the entire year's output of Goldwyn pictures for his Stanley theater. It is reported that the booking of the Goldwyn production by Mr. Mastbaum practically means that Goldwyn pictures will be presented to the one hundred and six theaters under his direct control. Mr. Einstein, personal representative of Mr. Mastbaum, prophesies that the presentation of Goldwyn pictures at the Stanley and other high-class houses under their control will eventually popularize Goldwyn productions to an exceedingly high degree in this territory.

Arcade to Close During Alterations.

Philadelphia.—William B. Butler, proprietor of The Arcade Palace, 2926 Richmond street, after a most successful season, will close temporarily the first of August for alterations and redecorating. Mr. Butler states that he intends to make the Arcade Palace one of the prettiest and finest theaters in the city.

Bennethum to Open Another Theater.

Allentown.—George W. Bennethum, proprietor of a large chain of theaters in this state, has just bought the Item building, 608-10 Hamilton street, for \$97,000. The building holds a large photoplay theater, which Mr. Bennethum will thoroughly renovate at a considerable expense to have it conform with the very latest ideas of a modern up-to-date house. After the alterations are completed, it will be renamed the Hippodrome, this being a favorite name as he owns a Hippodrome theater in Pottstown and also in York, Pa. The typhoon fan ventilating system is used in all his theaters, eight fans having recently been installed in the York theater.

Glenn Called to Colors.

Philadelphia.—The present war has already taken its toll in this office. Allen S. Glenn, publicity man who recently enlisted in the Naval Coast Reserves, was called to the colors last Saturday and is

now serving as Chief Boatswain's Mate in the United States Navy. Mr. Glenn, although a newcomer to the Paramount organization, very soon made a host of friends. He has the good wishes of this office, as well as that of all exhibitors who knew him, for a safe return.

Fielding Directing "For Liberty."

Valley Forge, Pa.—Several sections of "For Liberty," Captain Edwin Bower Hesser's thrilling story of the American Legion of the Canadian Army, are being filmed near Valley Forge. Sham battles and other sensational developments of the story are being portrayed in the fields trod by the heroes of the Continental Army. The film is being directed by Romaine Fielding for the S-M Films Corporation of Philadelphia.

Chamberlain Building 1,800-Seat House.

Shamokin.—L. J. Chamberlain, who controls a chain of theaters throughout Pennsylvania, has an 1,800-seat photoplay house under construction in this town. When completed the new theater will be of the latest and most improved type and of fire proof construction. A balcony is being included in the plans to seat 600, and the main floor will seat 1,200. A magnificent organ will also be installed.

Takes Pictures of Atlantic City for Publicity.

Atlantic City, N. J.—First steps in a campaign of publicity for Atlantic City which the originators hope to make nation-wide, were taken Wednesday, July 4, when a complete motion picture panorama of the entire island was filmed from the roof of the St. Charles Hotel. W. H. Keates and F. W. Humphreys, local representatives of the Universal Motion Picture News, are in charge of this campaign, and the picture made on the Fourth was filmed under their direction and with the co-operation of J. P. A. Finnegan, of the St. Charles Hotel. It will be shown in the near future at the City Square theater. This unique form of publicity will be kept up throughout the entire season. Everything of note which occurs in Atlantic City will be photographed and the films shipped broadcast all over the country. The next picture will be a panorama taken from an airship.

Tolmas Reports Excellent Business.

Philadelphia.—B. R. Tolmas, manager of the Mutual exchange, recently returned from a tour which covered the coast along Atlantic City, Ocean City, Wildwood and Cape May. He found that the Mutual Service was in popular demand, especially so at the Regent theater in Wildwood, which was running a Mutual program exclusively. Mr. Tolmas was accompanied on his tour by P. F. Glenn. They both enjoyed the journey immensely. Mr. Tolmas's car was used for the purpose, which stood up well on its maiden trip.

New Express Schedule Alarms Exchanges.

Philadelphia, Pa.—The express companies located in this city have notified the exchanges that beginning Monday, July 23, there will be no collections made after 5 P. M. or before 9 A. M. Several of the exchange men are up in arms about this sudden change in the schedule of the express companies, believing that it may bring severe hardships.

Philadelphia.—Jack Delmar of the Stanley Booking Corporation secured the American theater in Pottsville, Pa., for his corporation, after having camped out there for seven weeks.

Majestic Institutes Campaign for Second Runs

Disregards Custom of Downtown Theaters Concerning Re-booking of Exclusive First Run Pictures—Begins by Showing Second Run Selznick Productions for Two Days.

By Dorothy Day, Tribune Register, Des Moines, Ia.

DES MOINES, IA.—The down town houses in this city, with the exception of the Family Theater, have been decidedly averse to exhibiting pictures that had been shown once before in another house. It has been impossible to book a picture second run only in very few cases, and the exhibitors have lost out on several mighty fine propositions as a result.

Manager O'Hare, who recently took hold of the Majestic theater, has at last set aside the hard and fast rule, and beginning the week of the 15th of July will show a second run of the Selznick pictures for two days each week. There is positively no doubt that all high class pictures can be shown again at lower prices to splendid advantage.

The Garden, which holds the first run right for Selznick productions, always charges from fifteen to twenty-five cents admission for the big features, and by charging ten cents the Majestic will catch all the unfortunates who did not see the first run, and many will grasp the opportunity to see their favorites a second time. Des Moines has been decidedly slow in taking up the second run policy, and one or two of the other houses could profit heavily on showing other pictures some time later, taking advantage of the first showing's heavy newspaper advertising and the even better word of mouth praise.

Darche Pays Visit to Des Moines.

Des Moines, Ia.—P. J. Darche, of Chicago, general auditor of the Laemmle Film Service, spent four days with D. B. Lederman, manager of the local Laemmle Exchange. Mr. Darche, accompanied by Mrs. Darche, came from Minneapolis, here. They left Monday, July 9, for Omaha. He reported business as being in fine shape in Des Moines and immediate vicinity.

Many Houses Closing for Summer.

Des Moines, Ia.—Many of the houses in the smaller towns over the state are closing during the hot weather. Others are cutting their service down to two to three days a week. Following is a few of the houses recently closed. The Odd Fellows, at Lytton, who have been operating a picture house in the I. O. O. F. Hall in Lytton; the Newell Amusement Company, of which C. J. Robinson is president, that has been running the Wonderland in Newell; the Commercial Club of Beaman, which has been operating the Opera House as a picture theater; M. J. Coleman, of the Opera House in Melrose, and H. H. Milang, of the Lyric, in Roland, have all closed down, and if war conditions continue to appear so dark it is not likely they will open for some time.

Heavy Bookings on New Pathe Serial.

Des Moines, Ia.—The local Pathe Exchange is jubilant over the success on the advance bookings on Pearl White's newest Pathe serial, "The Fatal Ring." L. A. Sheridan, manager of the Pathe, announces that they expect to duplicate the bookings on "The Iron Claw," which serial was shown in nearly every city in the state—big or little.

Garden Theater Redecorated.

Des Moines, Ia.—D. Damiani has just completed the re-decoration of the Garden theater. The Garden's walls are elaborately decorated in painted carvings and the color scheme has been changed from the old rose pink to a steel blue. Damiani has placed an elegant mural landscape in the back, and added new hangings in the exit doors over the orchestra. The work was done in the

early mornings and late into the night, and the house was not closed at any time.

U and I Theater Changes Hands.

Des Moines, Ia.—The U and I Theater on the South Side formerly operated by A. W. Nichols, who also formerly owned the University theater in Drake University, has been sold to Nick Disalvo. Disalvo's two daughters will operate the U and I, having arranged with the A. H. Blank offices for Selznick pictures. The Misses Disalvo are two splendid business women, and great success is predicted for their venture.

Blank to Distribute Selznick and National Circuit.

Des Moines, Ia.—A. B. Blank left for New York City to finish up the final arrangement for the releasing of the Charles Chaplin pictures in Iowa and surrounding territory. He will also arrange for the complete handling of Selznick and productions purchased by the First National Exhibitors Circuit in his Des Moines office in the Garden Theater building. Heretofore the Des Moines office has handled only the bookings of some paper, shipments being made out of Kansas City. John L. Shipley will have the management of the office here, and exhibitors in this territory can secure the

Selznick and Circuit pictures from this office.

Des Moines and Iowa News Notes.

B. J. Elbert, of Elbert and Getchell, managers of the Unique theater, a photograph house, the Empress, pictures and vaudeville, and the Princess and Berchel, legitimate houses, has gone to New York on business pertaining to his houses.

C. C. Mendenhall, one of the most popular film men in the state of Iowa, and salesman for Vitagraph out of the Omaha office through Iowa territory, is ill again in Des Moines.

Windelow and Clemmer, two students at Drake University, are arranging for service for the opening of their new house in University place, Des Moines. August 1 is the date for the opening if all plans can be carried out. Windelow and Clemmer formerly operated the Rex theater at Twentieth and Clark streets.

R. L. White, who was recently transferred to the Toronto offices of the K-E-S-E from Iowa, has been returned to Iowa with headquarters in Minneapolis.

A. Kahn, representative of the A. H. Blank enterprise in Iowa, has just returned from a most successful trip in the Eastern part of the state. He reports business great, a decided change from the earlier spring reports.

Standard to Handle West Comedies.

Des Moines, Ia.—Iowa and Nebraska exhibitors can begin booking Billy West comedies from the local Standard Exchange beginning either the 16th or the 23rd. Marty Williams attended the meeting of several Standard managers in Chicago last Sunday at which meeting the first three West comedies were exhibited.

Fowler Operating Three Successful Theaters

Starts in a Small Way Some Years Ago in St. Helena, Ore.—He Now Has Three Prosperous Houses to His Credit—Is Building a \$12,000 Structure in Montesano, Wash.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The most important qualification for the making of a successful exhibitor is persistence, according to Herman Fowler, owner of three motion picture theaters in Grays Harbor County, Washington. Throughout his career as an exhibitor Mr. Fowler has succeeded where others have failed by just sticking to the job. He has always had an assistant and partner in the business, Mrs. Fowler, whose encouragement has had a great deal to do with his success. In 1908 they started a theater in the small town of St. Helena, Ore., but in six weeks the opposition manager saw that he had a dangerous rival and bought them out at a good figure. They went immediately to Castle Rock, Wash., where they found a half burned shack, which had been the picture theater; but a fire which started in the projection room and burned up the two reels of film that composed the show had caused the manager to bolt. Such was the reputation that theater managers had gained in that town that on the first day Mr. and Mrs. Fowler heard their landlady telling some one over the 'phone that they probably would remain only a week or two.

They had the half burned shack fixed up into a decent looking theater and opened their first show with 15 cents in their pockets; but they cleared \$45 that first night. Mr. Fowler operated, and Mrs. Fowler sold tickets and sang the songs which were illustrated by colored slides. These slides and two reels of motion pictures composed the show. After two weeks Mrs. Fowler took pleasure in calling their landlady's attention to the fact that they were still there. Ten months later, however, they sold out at a good price and went to Elma, where they now live.

The Gem Theater in Elma was opened on August 13, 1909, and Mr. and Mrs. Fowler insist that 13 has always been

their lucky number. As it was first opened the Gem seated 190. It has been remodeled and the capacity enlarged to 275, and the Fowlers now own and operate a Gem in the neighboring town of Montesano, which seats 350, and one in McCleary, which seats 200, and a new Gem is being built in Montesano to seat 600. When this is finished the old house will be closed. This is to be a concrete building and will cost approximately \$12,000. Besides the theaters, the Fowlers also own a bill posting plant which does all the posting business in Grays Harbor County. Mrs. Fowler doesn't sell tickets any more, but she does all the clerical work of the business; and she makes it a point to keep in touch with the likes and dislikes of the patrons. She also reads the trade journals from cover to cover, and she motors up to Seattle with Mr. Fowler nearly every week to help him decide on features for booking.

Besides the population of the towns the Fowlers draw on a well settled community of thrifty farmers for their patronage, and they make good use of their bill boards in advertising their shows. Regular newspaper space is also contracted for in the town papers.

Goldwyn Opens Branch in Seattle.

Seattle, Wash.—C. F. Hill has established temporary headquarters for Goldwyn in Seattle at the corner of Fourth Avenue and Seneca Street. The new building at Third and Virginia Streets will be finished by the first of September, and the Goldwyn force will be ready for business by the ninth. The personnel of the force as it now stands consists of E. R. Simpson and A. B. Cleland, salesman; Miss F. E. Broadhead, stenographer; W. T. McCormick, booker; Miss Avis Jackson, inspector. The bookkeeper and several other members of the staff will be added later.

Goldburg Gives Showing of "God's Man."

Seattle, Wash.—Jesse J. Goldburg, special representative of the Frohman Amusement Corporation gave a trade showing of "God's Man" at the Orpheum theater on June 29.

Exchange Personals.

Seattle, Wash.—H. D. Naugle, coast division manager of Vitagraph, arrived in Seattle on July 6 on his regular tour of the territory. J. Harrington, formerly with the Seattle Mutual Office is in this city with "The Eyes of the World." This film is now being shown at the Metropolitan, a legitimate house. J. V. Lynn has turned over his duties on the Spectator, a local trade paper to Mrs. Hinsdale and is back at the Paramount office in his former capacity of publicity man. L. J. Schlaifer, president of L. J. Schlaifer Attractions, is on a tour of Montana. Guy Navarree, Artcraft road representative, has just returned from a trip to Spokane, where he reports a growing demand for Fairbanks pictures.

W. A. Mead, Fox road man, has charge of the Fox office during the absence of A. W. Eden in New York.

Detroit News Letter.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Two Detroit Exchanges Merge.

DETROIT.—The Harry I. Carson Productions, Inc., has taken over the Broadway Feature Film Company. Both concerns will do business from the address of 318 Woodward avenue. The taking over of the Broadway Feature Exchange includes such pictures as "The Battle Cry of Peace," "The Dumb Girl of Portici," "The Christian" and "The Witching Hour;" also Dittmars Living Book of Nature and the Educational Scenics. J. O. Kent will be manager of the merged exchanges.

Goldberg Managing Selznick Exchange.

Detroit.—Harry D. Goldberg, formerly with the World Film Corporation in Atlanta, and at one time manager of the Casino Feature Film Company, in Detroit, has been appointed Detroit agent for Lewis J. Selznick in place of D. Leo Dennison, who will be assigned other territory. Mr. Goldberg is making temporary headquarters at the Hotel Statler. An office will be opened after the legal entanglements between Selznick and Garson are definitely settled.

Butterfield Circuit Augmented.

Detroit.—Col. W. S. Butterfield announces a number of changes in his circuit. Frank J. O'Donnell, manager of the Majestic at Ann Arbor for two years, will go to the Majestic in Kalamazoo next season, while Will Marshall, formerly at the Majestic in Kalamazoo, will go to the Bijou in Battle Creek. It has not been settled as to who will cover Ann Arbor for Mr. Butterfield.

The erection of the new Palace theater in Flint, which will be devoted to vaudeville, means that the Majestic will play the big road attractions and the big film attractions. It will be the first time in two years that Flint will have had legitimate road attractions.

With his new theater in Flint, one in contemplation in Saginaw, and two more in Battle Creek, the Butterfield circuit will be augmented to nearly twenty playhouses.

Detroit Dots.

Dave Mundstock, of the Strand Features, 94 Griswold street, has purchased the Terry Human Interest reel; also a series of cartoon burlesque pictures made by the same concern.

"Doc" Owens is back managing the Knickerbocker theater, Detroit, succeeding Mr. Martin, who has been sent to Kansas City to manage an amusement park for Frederic Ingersoll, of Detroit.

Elect New Officers for Associated Exchanges

I. W. McMahan, a Pioneer in Business, Is President—All Officers Are Active Members of Organization and Leaders in Film Work.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, Ohio.

CINCINNATI, O.—The annual meeting of the Associated Film Exchanges of the Chamber of Commerce for the purpose of electing officers was held on Friday, July 6, at the organization's headquarters in the Chamber, and the following officers were elected: President, I. W. McMahan, of McMahan & Jackson; vice president, W. S. Wessling, Pathe Exchange; treasurer, Mr. Penrod, of the Cincinnati Buckeye Film Company; secretary, H. Serkovich, of the Chamber of Commerce. All the new officers are active members of the Associated Film Exchanges, and leaders in film work, and the new president, Mr. McMahan, is widely known as one of the pioneers of the moving picture business in this section. He has the unusual distinction of being not only a leading film man, as a member of the McMahan & Jackson Film Company, but a prominent exhibitor as well, as the firm controls several big houses, and he is thus closely in touch with both sides of the business.

Cox Interests Purchased by Theatrical Men.

Cincinnati, O.—Details of one of the most important theatrical transactions closed in this country in a long time were completed in Cincinnati a few days ago in the office of Ben L. Heidingsfeld, an attorney specializing in theatrical matters, whereby the interests of the late George B. Cox in large moving picture and theatrical enterprises were transferred by his widow to the Messrs. Lee and J. J. Shubert and Jos L. Rhinock. Properties located in Cincinnati, New York, Baltimore, Boston, Philadelphia, Kansas City, St. Louis, Denver, Indianapolis, Louisville, Chicago and other cities are involved in the transaction, as well as the Cox interests in the World Film Corporation and other producing and distributing companies. Mr. Cox was known to be one of the largest owners of theatrical properties in America at the time of his death, and these properties passed intact to his estate. The purchasers were personally present at the closing of the deal, and left at once for Indianapolis and Chicago to inspect some of the houses which passed to them. The sale is said to have involved an amount running well into the millions, but no figures were given out by any of the interested parties.

Universal Managers Entertain Miss Rodrigues.

Cincinnati, O.—"Universal Dora" arrived in Cincinnati a few days ago, on schedule on her walking tour of the country in the interest of recruiting service. A detail of regulars met her at Chester Park and escorted her to Fountain Square, in the heart of the city, and Miss Rodrigues then took up the program of daily talks in front of the Lyric Theater, to stimulate interest in recruiting. Local officers of the Universal entertained Miss Rodrigues during her stay in the city, and were immensely proud of her excellent work, which did much to enable the First Ohio, Cincinnati's home regiment, to secure the additional members necessary to bring it to war strength.

Urge Reappointment of Wilson on Censor Board.

Cincinnati, O.—Indicating a striking change from the feeling which existed when the Ohio Board of Censors was first appointed, when film men and exhibitors felt that the Board's activities would interfere with their business, the Motion Picture Exhibitors' League and the Associated Film Exchanges of the Cincinnati Chamber of Commerce have

sent letters to Governor Cox urging the reappointment of W. R. Wilson as a member of the Board. The letters express the high opinion of the two organizations of the ability of Mr. Wilson, and their satisfaction with his work on the Board, and declare that his services have been of great benefit to the public, as well as fair to the moving picture business. Exhibitors all over the State have been asked by the Cincinnati members of the trade to take similar action, and indications are that Mr. Wilson will be kept on the Board, as no opposition to his re-appointment is known.

McMahan & Jackson House to Cost \$75,000.

Cincinnati, O.—Some confusion arose by reason of the recent report of the starting of work on the new McMahan & Jackson house on Sixth street, to the effect that the work would cost \$22,000. This figure represents only the cost of the wrecking of the interior and the reconstruction necessary to put the building in shape for remodeling, and is only a fraction of the total cost of the new theater. The minimum figure set for the house complete is around \$75,000, and McMahan & Jackson are beginning to believe that this will be considerably exceeded before the theater is turned over to them complete. However, they are not stinting their requirements in any degree, as they desire to make the house one of the most attractive in the downtown district of Cincinnati, and will let the cost take care of itself.

Pershing Picture Shown at Opera House.

Cincinnati, O.—The first moving pictures showing the landing of General Pershing and the first contingent of American soldiers in France were shown recently at the Grand Opera House as a special added attraction, and were received enthusiastically.

Strand Theater Reopened.

Springfield, O.—The Strand theater, which has been completely remodeled, has been re-opened under the management of Philip Chakeres, manager of the Princess, and has made an excellent start under its new management. The house is in a section which has not heretofore had a first-class house, presenting current features, and Manager Chakeres looks for unequivocal success for it.

Cincinnati Notes.

At a meeting of the Cincinnati Screen League held a few days ago plans were discussed for a membership campaign designed to add greatly to the size of the organization. It promises to be a hummer.

Lou Foster, formerly in the film business in Cincinnati, now a member of the Famous Players' Staff in Detroit, was in the Queen City a short time ago on business, and reported flourishing conditions in the automobile town.

The fine work done by Cincinnati exhibitors in helping along the Liberty Loan issue, and especially the enterprise of the Cincinnatians in presenting Secretary McAdoo's message on the subject to the industry, were recognized by him in a letter of thanks received a short time ago by H. Serkovich, secretary of the Exhibitors' League.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Pennsylvania Censors Issue Drastic Edict

Prohibit Portrayal of Eliminated Portions of Pictures by Utterance or Other Methods of Communication.

Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—Exhibitors of this state have received notice from the Board of Censors of a new rule that prohibits the portrayal in any manner of eliminated portions of a film. The order is regarded as an extremely drastic one, and film men are of the opinion that it will be declared unconstitutional. This latest edict of the Censor Board is as follows:

"Rule Number 27. When an approval is issued following the agreement of the applicant to make eliminations suggested by the Board, it shall be issued subject to the condition that no exhibitor of the film shall, in exhibiting same, produce any eliminated portion thereof by act, publication, utterance, or other means of communication."

It appears that the order is directed against theaters which have enacted eliminated portions of film productions on the stage with living actors. This move on the part of the Board has aroused much discussion among the trade, and the opinion prevails generally that the ruling will not stand in the courts because it attacks free speech and free press. It is also pointed out that the censors' duties are confined to the elimination of objectionable films or portions of films, and that their jurisdiction ends when this has been carried out.

Free Admission for Soldiers, Sailors and Marines.

Pittsburgh.—True patriotism was evinced last week by H. B. Kester, manager of the East Liberty Cameraphone theater, Pittsburgh, when a sign was placed over the box-office, "United States Soldiers Admitted Free; Also Sailors and Marines." The offer called forth considerable praise, as it is a distinct encouragement to the boys in khaki. This gift to the boys of Uncle Sam began July Fourth, and, according to Manager Kester, will continue indefinitely. "Bully for this theater," said more than one soldier last week as his uniform gained him admittance and he went into the theater for an hour's recreation, which, had he been compelled to pay for, he might have foregone.

Cole Joins Leader Film Service.

Pittsburgh.—Al. Cole, formerly with the Pittsburgh Pathe exchange and the Liberty Film Renting Company, has been appointed manager of the Leader Film Service, 804 Penn avenue. Mr. Cole is a film man of broad experience and has a large acquaintance among exhibitors of this section. The Leader Film Service, which has been in existence only a few months, reports trade extremely active. Among other new contracts, the Victor theater, McKeesport, has arranged to show the Leader subjects.

Hippodrome Reopened by J. Mans.

Grafton, W. Va.—The Hippodrome theater, which has been dark for some time, was taken over recently and reopened by J. Mans. The house is an attractive one, seating 550, and is offering high-class films. Business has started off thrivingly under the able management of Mr. Mans, who is an experienced exhibitor.

Independent Discontinues Wheeling Branch.

Pittsburgh.—The Independent Film Service, Pittsburgh office of the Universal, has discontinued its branch at Wheeling, W. Va., and is handling West Virginia business direct from this city. Manager John McAleer announces that exhibitors of that state will receive the same careful attention as rendered when he was manager of the Wheeling branch.

Goldstein With Independent Exchange.

Pittsburgh.—Leonard Goldstein, formerly manager of the Arcadia theater, and for

some time on the road for Universal, has joined the forces of the Independent Exchange. Mr. Goldstein is acting as assistant to manager McAleer and will look after the city exhibitors.

Soissons Theater Showing Pictures.

Cornellsville, Pa.—The Soissons theater, West Main street, has inaugurated a policy of high-class films for the summer months. Mrs. Fred Robbins, proprietor and manager of the Soisson, reports that the new arrangement is meeting with much success. Universal pictures are used, including the serials.

Poster Company in New Quarters.

Pittsburgh.—The Poster Company, formerly at 804 Penn avenue, has removed to new and spacious quarters at the corner of Fourth avenue and Ferry street in old "film row." This concern, headed by H. C. Berger and T. J. Davidson, has enjoyed a rapid growth and found it necessary to expand in order to care for the large demand for its mounted paper on features and serials.

Barney Recovering from Operation.

McKeesport, Pa.—H. R. Barney, partner of P. L. Gorris, owners of the Globe theater, underwent an operation for appendi-

citis at the McKeesport Hospital recently. His many friends will be glad to know that he is recovering rapidly and expects to be "back on the job" soon.

Anton Theater, Remodeled, to Open Soon.

Monongahela, Pa.—The Anton theater, conducted by Anton Brothers, is preparing to reopen after undergoing an extensive remodeling during the past few months. The house has been newly equipped and presents a handsome appearance both inside and out. Feature pictures will be shown exclusively.

Stahler With Wolfberg Attractions.

Pittsburgh, Pa.—H. E. Stahler, formerly with the V-L-S-E in St. Louis and later representative of Essanay, is now with the Harris P. Wolfberg Attractions, Lyceum building, handling "The Crisis" and "The Deemster." Mr. Stahler has a large acquaintance in this territory, and is meeting many old friends among the exhibitors.

Crandall Transferred to Home Office.

Pittsburgh.—The Supreme Photoplay Productions, in the Seltzer Film building, Pittsburgh, has announced that Milton D. Crandall, formerly special representative of the company in western territory, has been transferred to the home office. Mr. Crandall has taken charge of the publicity department and is aiding exhibitors in putting over in a very effective manner the productions handled by the firm.

Canadian National Features, Ltd., Insolvent

Makes Assignment for Benefit of Creditors and Suspends Operations; Assets, \$79,633.96; Liabilities, \$61,496.67.

By William Gladish, 1263 Gerard St. East, Toronto, Canada.

TORONTO, ONTARIO. — The Canadian National Features, Limited, organized a few months ago for the purpose of producing moving pictures on a large scale in Canada, has made an assignment for the benefit of creditors to J. P. Langley, of Toronto. A meeting of creditors was held at Toronto on Tuesday, July 3. The conference was attended by Holbrook Blinn, Clifford Bruce, Bigelow Cooper, Mr. Brownridge, general manager of the insolvent company, W. H. Cooke, a Toronto broker, and others. A statement of affairs disclosed the fact that the sum of \$43,205.88 had been expended in the production of the first two pictures.

Liabilities according to this statement, amount to \$61,496.67, of which \$13,347 represents preferred claims for wages. Assets are figured at \$79,633.96, of which \$12,378.29 represents electrical and laboratory equipment. The same sum is put down as the value of the two pictures. The value of the films is subject, however, to a chattel mortgage for \$13,285.96, held by Rev. J. J. Connelly and Dr. F. J. Farley, both of Trenton.

The value of the studio buildings is placed at \$24,241.73, against which liens are held by W. H. Harvey and Harry Alexander, Inc., amounting to \$8,123.75. The banks advanced \$17,004.66, but hold as a security the notes of shareholders given on account of share subscription amounting to \$41,250.

The capital stock subscribed amounts to \$278,365, according to the company's books. The company has suspended operations and, in the meantime, Holbrook Blinn, Clifford Bruce and others are making their headquarters in Toronto, pending developments.

There is now only one company in Eastern Canada which is engaged in the production of dramatic subjects, the Atlas Films of Canada, Limited, Toronto, which has already produced a two-reel comedy.

Paramount and Monarch's Changes.

Toronto.—A number of important changes have been made at the headquarters of the Paramount Pictures Corporation, Toronto. Phil Kaufman, formerly manager of the Famous Players Film Service, has become general manager of the Monarch Film Company, Limited, which distributes the features of special stars in Canada. Sam Glazer, formerly a Monarch salesman, has become Toronto manager of the Monarch Company. Mr. I. Soskin, formerly with the Famous Players in St. John and Vancouver, has succeeded Mr. Kaufman as local manager of the Famous Players.

Pomeroy Now Manages Photodrome.

Toronto.—Harry Pomeroy, formerly manager of the Belmont Theater, Toronto, has become manager of the Photodrome, City Hall Square, one of the best downtown theaters of the city. Mr. Pomeroy has gone in for attractive lobby displays while an electric display sign has also been erected.

Regal Films Company Moves Offices.

Toronto.—The Toronto headquarters of the Regal Film Company, Limited, are being removed from 37 Yonge Street to 21 Adelaide Street West—a few doors East of the Regent Theater. The Regal people are handling World, Goldwyn, Educational, Douglas Fairbanks, Mutt and Jeff and other brands.

Travel Restrictions Help Picture Houses.

Toronto.—Since the placing of restrictions upon travel from Canada to the United States, the exhibitors of Niagara Falls, Ontario, have found an increase in patronage. A. A. Huttlemeyer, proprietor of the Queen's Theater, Niagara Falls, Ontario, reports splendid business there.

Hull Theaters Raise Prices.

Toronto.—The five theater managers of Hull have entered into an agreement to raise admission prices from 10c to 15c on account of the growing cost of theater operation. Each of the Hull theaters is living up to the agreement to the letter and there has been no falling off in attendance.

Theater Fined for Sunday Concert.

Toronto.—The management of the Russell Theater, Ottawa, was fined \$2, costs \$2 for holding a concert in the theater Sunday evening, July 24, under the auspices of the Ste. Jean Baptiste Societies, in contravention of the Lord's Day Act. The sentence was imposed by Magistrate Askwith who asked that other theater men take the nominal sentence as a warning.

Bottomley Now With Canadian Army.

Toronto.—Roland Bottomley, the Pathe star, has enlisted with the University of Toronto Training Company for services overseas with the Canadian Army. Bottomley, who brought several other men with him from New York to enlist, recently appeared in the Pathe serial, "The Neglected Wife."

Other Toronto Notes.

Toronto.—R. S. Marvin, Toronto, producer of the Canadian Topical Review, released through Vitagraph, is advertising on the screens of theaters around town for a young lady to appear in a series of scenic pictures which will be taken across Canada.

Carl Saunders, formerly with the Toronto office of the K-E-S-E, has joined Marvin's staff. Mr. Saunders was recently married to Miss Shepherd who was also on the local staff of the K-E-S-E.

Toronto.—D. E. Bissel, formerly Toronto salesman for the Vitagraph, has resigned to return to the Burroughs Adding Machine Company, Toronto.

Toronto.—A. J. Reddy, formerly Toronto manager of the General Film Company, has joined the staff of the K-E-S-E office here.

MICHIGAN NOTES.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Flint, Mich.—The city of Flint has gone over from Central time to Eastern time, and the theaters here will operate under the schedule.

Flint, Mich.—The Matt Photoplay Company has been incorporated with capital stock of \$115,000.

Saginaw, Mich.—The stockholders of the Franklin Theater Company elected the following board of directors: Egbert H. Patterson, Julius B. Kirby, Ernest A. Snow, Samuel Seitner and David Swinton. The board then elected the following officers: President, Julius B. Kirby; vice-president, Ernest A. Snow, and secretary-treasurer, David Swinton.

Lansing, Mich.—Claude E. Cady is now sole owner and manager of the Colonial theater, having purchased the interest of John S. Wilson, with whom he has been associated for two and one-half years. Wilson retires to devote his time to other business. No change will be made in the policy of the Colonial.

Niles, Mich.—Miss Mae Codd is now in charge of the Strand theater here, having resigned her position as manager of the Jefferson theater at Goshen, Ind.

Saginaw, Mich.—As a wartime offering the Mecca theater had films of the Thirty-third Regiment, Michigan National Guard, supplemented by an exhibition of Red Cross first aid work from the stage.

Bancroft, Mich.—The busy Red Cross Society here found a willing co-operator in Manager Wixsom of the Electric theater, who ran a five-reel feature and gave the receipts to the society.

Boston Houses Decorate for Elk Convention

Lavish Displays of Emblems and Banners Give Theaters Festive Appearance—Many Exhibitors Are Members of the Order.

By Joseph Saxe, c/o Boston Herald, Boston, Mass.

BOSTON.—In honor of the national convention of the Elks, which was held here last week, the managers of motion picture theaters "spread themselves" in decorating their houses and in presenting particularly attractive programs.

Down through the motion picture belt on Washington street, out to the corner of Boylston street and Massachusetts avenue, at Scollay Square, on Tremont street, at every point where motion picture theaters are located in groups there was a gay display of banners, ribbons and emblems. The welcome sign was in evidence everywhere. The visiting Elks were cordially received by the motion picture men, and as the delegates entered the theaters they were pleased with the display of Elk heads and other emblems of the order.

More than 35,000 Elks gathered for the convention. They were free spenders, and the motion picture men reaped their share of the harvest. Not the least among the out-of-town patrons during convention week were the ladies who accompanied the delegates to town. While their husbands were attending sessions of the convention the women scattered through the city, seeing the many big feature films which were shown here convention week. Active in the organization to entertain the delegates were scores of local exhibitors who are prominent members of the Boston lodge of Elks.

Muriel Ostriche at Park Theater.

Boston, Mass.—A novel souvenir was given to the patrons of the Park theater last Monday when Muriel Ostriche appeared in person on the stage. An ice cream plate bearing her picture was presented to each person who attended the performance. Many requests for these plates have been received by the management of the theater since Miss Ostriche's visit.

Campbell Appointed Goldwyn Manager.

Boston.—Harry Campbell, formerly manager of the Fox Film Exchange for New England, this week took up his duties as manager of the Goldwyn Pictures, Incorporated, with headquarters here. He is well known and very popular with all the New England exhibitors.

Vine Now Goldwyn's New England Representative.

Boston.—Frank H. Vine, formerly connected with the Pathe, the World exchanges and at one time manager of the International Film Exchange for the New England territory, has accepted a post as New England representative of the Goldwyn Pictures Corporation. Mr. Vine, a veteran in the film exchange business, has made an excellent record as exchange manager, and should prove a valuable asset to the new corporation.

Fendress Leaves Vitagraph.

Boston, Mass.—Of interest to exchange men and exhibitors is the news that W. W. Fendress is no longer connected with the Vitagraph Company of New England.

Business With Eastern Exchange Good.

Boston.—One of the most enterprising and progressive of the State Right exchanges is the Eastern Feature Film Company of 57 Church street, Boston, of which Herman Rifkin is the president and general manager. Ideally located in the very heart of the film colony, the Eastern Film Company has won the support and good will of practically every exhibitor throughout New England by their untiring efforts, courteous treatment and service beyond the film aid to the theater. Numbered among the successes now under the Eastern banner are "One Law for Both," the

latest Ivan special, as well as a host of other Ivan releases. The Eastern Feature Film Company is successfully distributing "The Woman and the Beast," "The Marriage Bond," "Are Passions Inherited?" "Glory," "The Web of Life," "Tweedledum Comedies," "The Terry" human interest cartoons and scenes, and many other proved box office attractions.

Maritime Province News

By Alice Fairweather, St. John, N. B., Can.

Imperial's Patriotic Display.

ST. JOHN, N. B.—The Imperial theater, always to the fore in patriotic endeavors, arranged a splendid window display in honor of the Fifty Years Celebration of Confederation. Across the door was a banner bearing the words: "Canada, God's Country, Fifty Years Old To-day." In the windows were busts and photographs of the Fathers of Confederation (Sir Leonard Tilley being a native of this city). Pictures of the city in the years 1869 and to-day were on view, and relics were loaned by Lady Tilley, by citizens and by the Natural History Society. Flags, maple leaves, and copies of a song, "My Own Canadian Home," were placed in the window. All day Sunday, July 1st, Canada's national holiday, and Monday, the day celebrated, streams of passers-by viewed with interest the fine collection, really a pictorial history of one of the greatest events in the life of the Nation.

Manager Golding received much credit both from the citizens and from the public press for his patriotism and energy in getting this exhibition together. The whole building of the theater was decked with flags and it looked very attractive.

Spencer Takes Over Another Theater.

St. John, N. B.—A new theater has been acquired by Fred G. Spencer, who is at the head of a large number of theaters throughout the Provinces. This is the Gem at Fredericton, until recently owned and managed by David Richards. Mr. Spencer has many plans for the improvement of the Gem, which include the enlarging of its seating capacity to several hundred more seats, new chairs to be installed and various other changes. The Empress theater in Amherst, owned by F. G. Spencer, is being rebuilt and will be ready for opening the first of September. Mr. Spencer has recently returned from a visit to New York in the interest of his different theaters.

Richards Retires from Show Business.

Fredericton, N. B.—The retirement from the theatrical business of "Uncle Dave Richards," the genial manager of the Gem theater, Fredericton, will be greatly regretted by his many friends. Ill health is the reason.

O'Loughlin Reports Excellent Business.

St. John, N. B.—J. P. O'Loughlin, the traveling representative of the Metro Corporation, reports splendid business for his firm all along the north shore of New Brunswick. He has booked his features at Newcastle, Campbellton, Chatham and a number of other places. "The Great Secret" will be seen in Campbellton, as it has been booked by W. Dimmock of the Opera House there.

Breadon Working Hard.

St. John, N. B.—J. E. Breadon, the new manager of the General Film Company in St. John, is out looking for business with great energy. He has just returned from a business visit to Montreal, and this week goes to Halifax, where he has the promise of several contracts.

Assails Work of Maryland's Censor Board

Miss Turnbull Favors Pictures as Form of Entertainment but Decries "Indecencies and Immoralities Allowed to Creep In"—Reformers Make Attempt to Prevent Re-appointment of Censor Harper.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—It seems that whenever the reformers who go about prying into other people's matters with an idea to a great moral uplift find a dull period on their hands, they invariably turn to the motion picture to amuse themselves. Of course, they may be in good faith with the action they are taking, but in view of the fact that a censor law has been passed, and the Governor of Maryland has appointed people of high standing to act on the Censor Board, it does not seem at all necessary that their work should be interfered with.

It has now come time for the re-appointment of Charles F. Harper, of Salisbury, Md., to the Censor Board. Governor Harrington was about to proceed with the formality when a small delegation appeared and requested that he be not re-appointed because the censored pictures have not been as pure as they (the committee) think they should have been. Miss Grace H. Turnbull, an artist of Baltimore, says "I am not opposed to motion pictures as a form of entertainment . . . for I recognize their place in supplying amusement and diversion to the masses of the people . . . What is objected to and what ought to be corrected immediately is the indecencies and immoralities that are allowed to creep in." She goes on to state that the board should not savor of politics and that the incumbents should give their entire time to the work and that eliminations should be made by the censors instead of merely recommending the eliminations. Miss Turnbull should read the law carefully; the eliminations are not recommended, they are ordered. Beside Mr. Harper, Mrs. Thomas B. Harrison and William F. Stone are members of the Censor Board and have been doing excellent work.

The petition, which was signed by men and women of prominence, follows, as it was mailed to the Governor: "In view of the fact that you are about to make a fresh appointment on the Board of Motion Picture Censors, and that the office is one dealing solely with moral questions, we, the undersigned, most respectfully and urgently request that the person thus appointed be one who has already in some substantial way shown his interest in the moral welfare of our community and will devote the whole of his time to this work, the importance of which can best be measured by the thousands in our city and State whose lives are so intimately affected by it for good or evil."

Among those who signed the petition are George L. Jones, secretary of the Henry Watson Children's Aid Society; U. P. Bradley, local Boy Scout executive; J. L. Cornell, of the Society for the Suppression of Vice and Eugene and Joshua Levering.

Lewy Conservation Film a Success.

Baltimore, Md.—"Fighting at Home" is the name of the Food Conservation film which has been produced by Harry Lewy, co-proprietor of the Great Wizard theater of Baltimore, and directed by J. A. Barry, formerly with the Triangle Fine Arts. This picture was given a premiere screening at Ford's Opera House on Friday, July 6, through the courtesy of John T. and Charles E. Ford, the owners, and it is understood that consensus of opinion was very favorable. National Food Director Hoover was invited to attend the initial performance, but could not be present. In this film are seen many of Baltimore's prominent social people. Mayor Preston and his entire family take a prominent part. The plot deals with two lads who go to enlist. One is accepted, while the other is turned down owing to physical unfitness. The soldier is at first considered the hero, but later the other wins laurels by directing food conservation and planting.

Pictures Aid Railroad Inspection.

Baltimore, Md.—Each day that goes by sees further development of the motion picture, not only in the amusement, educational or advertising line, but as an aid to the industrial leaders throughout the country. Recently at a staff meeting of the Baltimore and Ohio railroad officials at Deer Park, Md., a film of part of this system, which was taken from the observation end of a train, was shown and made a great impression. President Daniel Willard was present when the pictures were shown and the idea struck him that as the pictures show so clearly and accurately the condition of the track and the rolling stock, it would save the expense and trouble of inspection trips by having a cameraman take pictures of the road. It is expected that this road will shortly institute a special department to take care of this work.

Universal Film Exchange Burns.

Charlotte, N. C.—About two weeks ago a terrific fire took place in this city which caused the entire loss of one building and extensive damage to two others. In the destroyed building was located the offices and storage room of the Universal Film exchange, under the management of E. F. Dardine. At the time of the fire over 2,000 reels were stored in the vaults and when the destruction ended it was found that not one of them had been damaged at all. The estimated loss of the three buildings is about \$150,000.

Exchange Opened By Reddish.

Baltimore, Md.—Harry E. Reddish, who at one time managed the Pathe exchange in Baltimore and later became connected with the Metro company as salesman, has now opened an exchange in Room 33, Franklin building. It will be known as the H. E. Reddish Film Exchange and will handle large features.

New Ventilation at Wilson.

Baltimore, Md.—Guy L. Wonders, the progressive manager of the Wilson theater, 418 East Baltimore street, has just announced the completion of a huge ventilating system which has been installed in this house. A huge ventilator has been built on the roof, which will accommodate a 72-inch fan. This fan, when running full 94,000 cubic feet of cooled air down into power by an eight horsepower motor, drives the theater, which has 72,000 cubic feet of space.

Sterling Company Elects Officers.

Baltimore, Md.—Recently the following officers were elected as directors of the Sterling Film Manufacturing Company: H. C. Kohlerman, president; E. Serbacher, first vice-president; L. Frederick, second vice-president; F. Mitchell, secretary; N. Wyman, treasurer; F. Deadinger and H. Geldt. It is also understood that this company has arranged for the release of its output through the Cosmopolitan Corporation of New York City.

Hagerstown Theater Aids Red Cross.

Hagerstown, Md.—Through the courtesy of Ernest Westfall, manager of the Maryland theater in this city, a union service was held in this playhouse on Sunday night, July 7, in the interest of the Red Cross Fund. Practically all the churches in this city abandoned service on this night to aid this worthy cause.

Charles F. Warner Dies.

Baltimore, Md.—Charles F. Warner, former musical director at the Maryland theater in this city, died at his home on Monday, July 9. Mr. Warner was taken sick last September and was forced to retire

from active service as leader of the orchestra at this theater. For 30 years he had been connected with theatrical interests.

Crescent to Change Hands.

Baltimore, Me.—It is now announced that the Crescent theater, 1110-12 South Charles street, will shortly change managers. B. F. Seligman, who has piloted the affairs of this house for about a year with success, it is understood, will return to his home city, Philadelphia. It is not definite who will take charge of the house, but rumor has it that J. J. Hartlove, who formerly managed this theater for some time, will again take it over.

New Representative for K-E-S-E.

Baltimore, Md.—Manager Berger, of the Washington K-E-S-E Exchange, visited Baltimore one day last week and introduced to the theater managers Wallace High, who will now represent this company in Baltimore.

A Correction.

Baltimore, Md.—It was inadvertently stated by this writer in the July 14 issue of the Moving Picture World that E. R. Price would become Buffalo manager for Mutual. It should have read Triangle.

News From Spokane

By S. Clark Patchin, E1811 Eleventh Ave., Spokane, Wash.

Theaters Well Patronized on Fourth.

SPOKANE, WASH.—Independence Day drew large crowds to Spokane moving picture shows, and patriotic or war pictures predominated. Pictures of General Pershing and his troops landing in France arrived in time to be shown at the Clemmer, pictures of the British tanks in action and the battle of the Ancre attracted large audiences to the Auditorium theater where they are being shown for the week, and representative of submarine warfare were the pictures "Twenty Thousand Leagues Under the Sea," at the Casino. Other pictures which drew well during the week were Mary Pickford at the Liberty in "A Romance of The Redwoods," Charles Chaplin in "The Immigrant," at the Casino and Margaret Illington in "The Inner Shrine."

Clemmer to Build Wenatchee Theater.

Spokane, Wash.—Manager Howard S. Clemmer of the Clemmer theater, Spokane, and joint owner of the Clemmer interests in Seattle, has agreed to take charge of the Wenatchee theater, which will bear his name. The organization will be known as the Columbia Theater corporation and construction work on the proposed new theater is to begin at once.

Ruffner Makes Liberty More Attractive.

Spokane, Wash.—Ralph Ruffner, manager of the Liberty theater, has been keeping things moving recently in double time order. He admitted all G. A. R. veterans to the presentation of "The Girl Glory," free, and ran a double header from the Ince-Triangle studios June 27 to 30, presenting Miss Olive Thomas in "Madcap Madge" and William Desmond in "Paws of The Bear," aside from the weekly pictures and a comedy.

Additional to these Mr. Ruffner has started something new in lobby displays, at least for this section. The glaring one-sheets or three sheets and the frames of still pictures have been discarded for terra cotta pedestals surmounted by huge boxes of flowers in bloom. The pedestals are in cream and blue, giving a pretty effect. The attractions are announced on these pedestals. He has also provided a private projection room fully equipped with screen and machine where pictures may be shown him instead of the feature men having to run them off in the theater after hours or before hours.

News from New Jersey.

By Jacob J. Kalter, Newark, N. J.

Sunday Summer Shows in Newark.

NEWARK, N. J.—The moving picture theaters of Newark will not necessarily have to close on Sundays this summer. This has been decreed by Chief of Police Long. Although it has been an annual custom in the past that the playhouses close for the summer, the Chief of Police has allowed the exhibitors to express their individual opinions regarding the advisability of remaining open during the summer months. Since there happens to be a divided sentiment among the local exhibitors, Chief Long will this year allow those exhibitors who wish to open their houses on Sunday to do so.

Perth Amboy Theater Incorporates.

Perth Amboy, N. J.—The Raritan Theater Corporation filed its papers of incorporation July 3 with the Secretary of State at Trenton. Henry K. Golenbock of 175 Smith street is named as registered agent. The concern, which is authorized to operate moving picture theaters, is capitalized at \$125,000. The incorporators are David Snapper, Nathan Margaretten, and Jennie Snapper.

Ty Cobb at City Theater.

Newark, N. J.—The first appearance of Ty Cobb, the famous baseball star, in his picture "Somewhere in Georgia," produced by the Sunshine Film Corporation, took place July 10 at the City theater, Seventh and Orange streets. The play received considerable publicity and advertising. The Baltimore and Newark baseball teams were invited to occupy boxes at the evening performance. Leon O. Mumford, the managing director of the showhouse, is responsible for the affair.

Roseville, Newark, Closed.

Newark, N. J.—The Roseville theater, Orange and Sixth streets, is closed, and will remain so until the early part of September. The showhouse is owned by Henry A. Robrecht, who also owns the Royal theater, Broad street, opposite Bridge street.

Buy "Common-Sense Brackett."

Newark, N. J.—The state right firm of Messer and Summer, with offices at room 55, Proctor theater building, 116 Market street, have bought the rights to the state of New Jersey for "Common-Sense Brackett," a production of the Monarch Photoplay Company. The picture will have its local premiere at the Strand theater July 27, 28 and 29. The concern also control the rights of Frank Hall's production, "Her Fighting Chance." Mr. Summer reports exceptional bookings on this picture. He leaves July 16 for a trip through southern Jersey in the interests of the new acquisition. Mr. Messer has just returned from a pleasant vacation, and is now in tip-top shape to look after business.

L. S. Card Corp. to Operate Exchange.

Hoboken, N. J.—The L. S. Card Booking Corporation has been organized here with an authorized capital of \$125,000 to operate a moving picture exchange. The registered agent is Lynn S. Card, with offices at 53 Newark street. Papers of incorporation were filed July 2. The incorporators are Lynn S. Card, Frank G. Hall, and George A. Enright.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Louisville Theaters Boost Food Conservation

Prominent Speakers Deliver Four-Minute Talks in Local Picture Houses to Interest Patrons in National Economy Movement.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Through the co-operation of the managers of the local moving picture theaters, arrangements have been made with the result that the "Four Minute Speakers," a body of prominent men, have commenced delivering short talks, averaging about four minutes in length, for the purpose of stimulating patriotism and encouraging interest in food conservation and other things advocated by the national Government at the present time.

It is proposed to deliver these short addresses from the stages of the different picture houses, nightly, between the first and second shows if possible. This manner of enlisting the people in the nation-wide economy movement is in accordance with action of Herbert C. Hoover, working in conjunction with the Council of National Defense. Much interest is being manifested and gratifying results obtained. Those making the opening talks and the theaters to which they were assigned were: J. H. Richmond, Cherokee theater; Tampton Aubuchon, Majestic; Robert N. Miller, Strand; Donald McDonald, Jr., Crown; C. C. Smith, Rex; Keith L. Bullitt, Alamo; Leon Lewis, Keith's; N. H. Dosker, Orpheum; Charles W. Milner, Casino; Hite N. Huffaker, Walnut; A. C. Dick, Aristo; George Cary Tabb, Mary Anderson; Edward C. Roy, Broadway, and Lewis W. Johnson, Hippodrome.

Pictures for Army Cantonment.

Louisville, Ky.—K. A. Shumaker, of the National War Work Council of the Y. M. C. A., with headquarters in Chicago, was in Louisville last week and completed arrangements with Harlan P. Kelsey, city planner on the staff of Major Littell of the U. S. Regular Army, for seven Y. M. C. A. buildings and an auditorium to seat 3,500 men and to be erected inside the cantonment at Louisville. It is planned to put a picture theater in one of the buildings, and reserve the auditorium for stage attractions and big spectacular films and to have a number of secretaries and business executives, in charge of each building at the camp. Admission will be free to soldiers and members of the Y. M. C. A. This is made possible through the patriotism of some of the greatest artists and musicians in the country, who have agreed to visit the circuit of cantonments free of charge. The Fosdick committee has charge of the work.

Chaplin Comedies for Strand and Mary Anderson.

Louisville, Ky.—Colonel Fred Levy, head of the Big Feature Rights Corporation, of Louisville, and a member of the First National Exhibitors' Circuit, announces that the pictures made by the circuit, including Chaplin releases under the new million dollar contract, will be shown in Louisville at the Strand and Mary Anderson theaters, which are connected with the Keith interests. Col. Levy also stated that the first Chaplin picture would probably be released about September.

The Big Features Rights Corporation has been buying state rights in Kentucky and surrounding districts and now has a good assortment of features.

Mengel Box Co. Desires Service.

Louisville, Ky.—W. M. Kerrick, of the Mengel Box Company of Louisville, who places all contracts for film service, supplies, etc., for the company's theater at Mengelwood, Tenn., its big lumber camp, is anxious to hear from exchanges which can promise either regular service or a few good pictures now and then. The company had been getting service out of Memphis, but with the closing of the branch office at that place has been having trouble getting films. The theater is operated principally for the company's

employees, and specializes in western pictures, comedies and pictures showing much action.

Musselman Weds Miss Mildred Austin.

Louisville, Ky.—J. Johnson Musselman, manager of the Star theater, and also connected with the Princess Amusement Co. and the Majestic Amusement Co., recently joined the ranks of the Benedicts by marrying Miss Mildred Austin, a well-known local singer.

Star Theater Runs Popularity Contest.

Paducah, Ky.—Dave Desberger, of the Star theater, has offered a trip to Niagara Falls to the most popular woman of the city, a balloting contest taking place at the theater to ascertain the most popular candidate. One of the Nashville theaters and other theaters in Kentucky and Tennessee are making the same offer, the trip to be handled by William Kerrick, and known as the Kerrick Tour.

Photoplay Journal Incorporates.

Frankfort, Ky.—With a capital of \$10,000, the Photoplay Journal Publishing Company of Ft. Thomas, Ky., has been incorporated to do a publishing business, it being understood that the company will publish house organs for theaters. The incorporators are Otto Zimmerman, J. Robert Thomas and Ray Bernhardt.

Manager of Rex Theater Weds.

Louisville, Ky.—Charles N. Koch, manager of the Rex theater, formerly the Novelty, was recently married to Miss Lida B. West, of 1145 South Eighteenth street. Mr. Koch has been in charge of the Rex for about two years, having become manager about the time the house was taken over by the Broadway Amusement interests. Mr. Koch is also a good cameraman, and has made a number of local pictures for the chain of theaters, special advertising films, etc., handles news weekly film material, and also made pictures for the Jefferson Film Company, a local amateur organization which discontinued business recently.

Hedderich Leases Queens Theater—Will Give Sunday Shows.

Owensboro, Ky.—A. C. Hedderich, formerly in the moving picture business at Evansville and Howell, Ind., has leased the Queen theater, of Owensboro, Ky., from George A. Bleich, who operates two other houses in the city. A short time ago it was announced that Mr. Hedderich had arranged to come to Owensboro to manage the house, but leasing it was a later development.

Manager Hedderich announces that performances will be given every Sunday afternoon, closing at 7 o'clock, so as not to interfere with church services.

Commendable Advertising Scheme.

Louisville, Ky.—For more than a year now a special page in the Sunday Courier Journal has been devoted to the doings of the Mary Anderson and Strand theaters. Each week the photograph of some prominent screen artist is reproduced under the heading, "Our Gallery Stars," and a coupon is inserted in the paper each week, and the picture of whatever star proves most in demand is printed. The four center columns of the paper are given over to news of the players, plays, and answering various inquiries, while two columns to each side of the sheet are devoted to the theaters, the Strand occupying two columns and the Mary Anderson two columns. Here the bill for the week is given, and various comments on films to be shown later, etc.

Moore & Dean Open Big Theater in Berkeley

U. C. Photoplay House Has Many Distinctive Features—Seats 2,000 Persons, and All on One Floor—Equipped with \$25,000 Fotoplayer.

By T. A. Church, 1507 North street, Berkeley, Cal.

BERKELEY, Cal.—The U. C. Theater, University Avenue, near Shattuck, was opened on the evening of June 30 and has since been doing a volume of business that has been a pleasant surprise to the management. This new house, the seventh of its kind in the College City, is one of the largest in the east-bay unit of the Greater San Francisco, and in many ways marks a breaking away from the old accepted ideas of moving picture theater construction. Its most distinctive features are the seating arrangements, two thousand persons being accommodated on one floor, without a post to mar the view and the noticeable absence of gaudy decorations.

The auditorium of the new U. C. Theater is one of the largest in the country, being one hundred and forty-five by ninety-one and a half feet in size. This runs parallel to University Avenue, but is separated from that thoroughfare by a two story brick structure built separate from the theater, but corresponding to it in design, thus making it free from traffic disturbances. The foyer is twenty-five by ninety-one feet in size, carpeted in a fine grade of Wilton, as are also the aisles, potted plants and oil paintings of distinctive merit lending it an unusual charm. At the end of the foyer is the rest room for women, furnished with rich carpets, upholstered reed furniture and fine draperies, the color scheme being in blue and gold, the colors of the State University, a scheme, by the way, that is followed throughout the house. The main vestibule of the house is fifteen by thirty-five feet in size and the lobby is twenty by thirty-five feet, both being a study in marble, potted plants and cages of canaries being freely employed to add to their charm.

The marquee is one of the interesting features of the exterior and extends the full width of the house to the outer edge of the sidewalk. It is supported by pillars with a monogram formed of the letters "U. C." cast in them. Above it is a large round house sign that can be seen for a long distance, and the entire front is brilliantly illuminated. The facade is of tapestry brick, relieved by tiling. The manager's office is off the lobby, near the front, and here is also a smoking room for men.

While a ticket office has been provided the pay-as-you-enter system is being used, the equipment having been furnished by the American Coin Register Company. The operating room on the mezzanine floor would be a source of pleasure to any moving picture operator, being exceptionally large and airy, with splendid facilities for ventilation. Two Powers Cameragraphs No. 6B are installed here, with a double stereopticon, and all the latest ideas in regard to controls, film storage and rewinding. In a separate room is located the Westinghouse motor-generator set, while adjoining this is a wash room for the use of the operator. The screen is of local manufacture.

Music is furnished by a \$25,000 Fotoplayer, the largest ever built by the American Photo Player Company, the instrument occupying two organ chambers thirty-five by fifty in size. The sound comes through two Grecian grills of attractive design located on each side of the stage. Frank Van Derzee is the head organist and rendered the Schubert Overture, arranged by Suppe, as the opening offering.

The seats in the U. C. Theater are wide and roomy and are of the spring edge variety, these having been furnished by C. F. Weber & Co. The end seat standards carry out the college spirit, being cast with a football and the college monogram. The ventilating system is an especially efficient one, the air being forced in and drawn out without any possibility

of a draft. The heating plant is located in a separate building. The lighting system is an indirect one throughout the house, the main auditorium securing its illumination from ten attractive boxes on the upper side walls which cast a warm glow on the attractive ceiling.

The house is furnished with nine exits and there is an eight foot runway on three sides, enabling it to be emptied on short notice. That it can also be filled quickly was demonstrated on the opening evening when every seat was occupied within twenty-three minutes after the doors were opened.

The U. C. Theater is being conducted by Moore & Dean, under the direct management of A. H. Moore, who is well known here through his former connection with local houses. Late in July Manager Moore will present "Joan the Woman," with Geraldine Farrar, for three days at a Red Cross benefit.

Paramount Paragraphs.

San Francisco, Cal.—The West Coast offices of the Progressive Motion Picture Company has added Idaho and a portion of Montana to its territory, this field having formerly been served through Salt Lake City.

Herman Wobber, manager of the Progressive Motion Picture Company, is making a trip to Seattle and the Northwest. Plans are being made to open a new office at Portland at an early date.

Louis W. Thompson, who was with the Los Angeles branch for several years, and who enjoys an enviable reputation as a salesman, is now working out of the local office.

J. Van Sant, Jr., of Eureka, Cal., paid the local office a visit recently to arrange his bookings under the new selective star system.

Paramount and Arcraft pictures have been booked over the entire Turner & Dahnken Circuit, with the exception of the Tivoli, in this city.

Turner & Dahnken Sells House.

San Francisco, Cal.—The Reno, Nev. house of the Turner & Dahnken Circuit has been sold to Hurst Bros., who conduct the Grand Theater in that city. The transfer was made by the local concern on account of the price offered, the limited size of the field and the fact that it was so far away. The operations of this firm are now being confined to California, where nine houses are conducted.

Sells Several Houses.

San Francisco, Cal.—Fred Frisk, who conducts the United Theater Exchange, has effected a number of transfers of late, having sold the Unique and the Empire Theaters of Napa, Cal., to Ernest Rosenthal, the Varsity Theater, Berkeley Cal., to Roeder & Lange, and the Empire Theater of San Jose to E. Jones.

Whitaker Sees "The Planter."

San Francisco, Cal.—Herman Whittaker, the novelist, motored to Reno, Nev., recently to witness the premier presentation of "The Planter" at the Grand Theater. This was shown in Nevada first on account of the fact that it was made by the Nevada Motion Picture Company, backed by Reno capital. The production met with a very flattering reception.

Pioneer House Sold.

San Francisco, Cal.—The Grand Theater, one of the oldest in this city, having been built before the fire of 1906, has been sold

by C. Floodberg to Taubner Goethe, who was formerly in the real estate business at Sacramento. Mr. Floodberg is shortly to be married to an attractive heiress of this city.

Abolishes Charge Accounts.

San Francisco, Cal.—The Western Poster Company has inaugurated a rule that in future charge accounts will be done away with, owing to the expense and labor entailed in bookkeeping, and that cash must be paid for all slides, posters and supplies.

Goldberg Visits San Francisco.

San Francisco, Cal.—Jesse Goldberg, representing the Frohman interests, is here from New York and is looking for some one to handle the Frohman pictures.

M. & R. Exchange Get Motoy Comedies.

San Francisco, Cal.—The M. & R. Feature Film Exchange has completed arrangements to handle Motoy Comedies and already booked there at the Tivoli Opera House. Both Mr. Mayer and Mr. Rosenthal made a hurried business trip to Los Angeles and moved the branch maintained there to 730 South Olive street.

Moore Winning Deserved Success.

San Francisco.—Among the young men in the film world of the Far West whose work during recent years has been such as to attract the attention of the leaders in the business is Vernon R. Moore, director of publicity for the Progressive Motion Picture Company, of San Francisco. Although but little past his majority, Mr. Moore has made the most of his advantages and his association with progressive business men for years, together with a special training along

the lines he is following, gives him an experience not enjoyed by many much older.

He first became interested in moving picture work while filling a position with the Post-Intelligencer, a leading paper of Seattle, Wash., and resolved to get into the distributing end of the business. He came to San Francisco in 1913 and entered the employ of



Vernon R. Moore.

the California Film Exchange in a minor capacity. Advancement was rapid and he was later sent to Los Angeles as chief booker and assistant manager for this firm, returning late in the Exposition year to the local office. Leaving this concern in the spring of 1916 he became connected with the sales promotion department of the Progressive Motion Picture Company, a position he had had his eye on for some time, and when the publicity department was created last October he was placed in charge.

Since his association with this concern he has assisted in some of the biggest booking campaigns and his frequent trips on the road have acquainted him with the needs of exhibitors and the local conditions that must be met at different places. The work that he has done in assisting exhibitors to secure desirable publicity has attracted wide attention and many of his suggestions have been adopted as a part of the established policy of a number of houses. He is a member of the One Hundred Per Cent. Club of San Francisco, an organization of live salesman, and is doing his best to deliver the maximum in efficiency.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg.,
Cleveland, Ohio.

Cleveland Exchanges Centralize.

CLEVELAND, O.—With the opening of three exchanges in the Standard theater building, this city will have all of its film exchanges and supply houses centered within one street—Prospect avenue.

The Standard theater building is just across the street from the Belmont building and the little Flatiron building, wherein are housed the Victor and Bluebird film exchanges, the Mutual, World, Fox, Pathe and other companies.

On the third floor of the Standard theater building the Famous Players film service will open an exchange, while on other floors will be located the new Goldwyn company's branch and the General Film company. The latter will move from its present location at 1022 Superior avenue, N. E.

The Oliver Moving Picture Supply company also will move the week of July 16 from its location near the General Film company's present location to the Corona theater building, Fifth floor. This building is next to the Standard theater building, and opposite the Belmont building.

All of the new exchanges or removals will be completed by the latter part of August, according to the present indications.

The other buildings housing film folks are the Sincere, two blocks east of the Belmont and Standard theater buildings, and the Columbia building, one block east of the Sincere.

This, therefore, will save exhibitors from both Cleveland and out of town many steps and a huge amount of time. They will be able to start at Ontario or East Ninth streets and make all their stops without leaving Prospect avenue. The film district will thus be brought into a compass of four blocks.

Screen Club's Executive Committee.

Cleveland, O.—The executive committee of the Cleveland Screen Club, as announced last week by President Emory N. Downs, is composed of the following: E. A. Eschmann, branch manager for the World Film Corp.; H. A. Bandy, branch manager for Goldwyn; George Cole, Cleveland Leader; M. A. Lebensburger, of the Selznick Enterprises, and M. A. Malaney, correspondent of the Moving Picture World.

Phelos Retires from Publishing Venture.

Elyria, O.—Milton Phelos, formerly a theater manager of Columbus, O., and who recently started a local trade paper, has retired from the publishing venture, and is now managing the Strand theater here, formerly known as the People's.

Great Time at Screen Club Affair.

Cleveland, O.—The Cleveland Screen club held its first picnic of 1917, Wednesday, July 4, at Brett's Lake, near Akron, O. There was a large attendance and everyone had a "big" time.

A long stream of autos assembled at East 55th street and Euclid avenue at 10 a. m. for the trip of 40 miles to the picnic grounds.

On the grounds there was a ball game between the exhibitor members and the exchange members, but it was impossible to keep track of the score, due to a duplication of umpires, of which there were plenty, all of whom made it their business to give the worst decisions possible. The theater men claimed the game 49 to 8 while the exchange men were more modest and said the score was 16 to 14 in their favor.

After an afternoon of games, swimming, fishing and other amusements, there was a fine fish and chicken dinner at Young's Hotel, at the lake, and then the procession started back home, reaching Cleveland just before dark.

Bison City Seething With Patriotic Fervor

Theater Men Co-operating With Hoover in Food Conservation Plan—Manager Michaels of Academy Assists in Stimulating Recruiting—E. C. Winegar Arranges Flag Raising Program at His Central Park Theater.

By Joseph A. McGuire, 152 N. Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—An unmistakable martial note pervades the screen in this city these days. For instance, the Buffalo Theatrical Managers Association is co-operating in the food conservation movement promoted by Herbert C. Hoover, national food administrator. This subject is outlined by prominent speakers in four-minute speeches at all the theaters. These straight-from-the-shoulder talks are being well received by the audiences. Edward H. Butler, proprietor of the Buffalo Evening News, has rounded up the speakers.

J. H. Michaels, manager of the Academy theater, Buffalo, not only featured the food talks, but he went one better by providing twenty chorus girls, who appeared at La Fayette Square to stimulate recruiting. The Academy press agent got busy and spread the word that "these ravishing, rollicking beauties will conduct a rally." The young women appeared in cowboy costumes and sang "The Star Spangled Banner." Army and navy recruiting officers acted as stage hands and Old Glory and the sky furnished the scenery. The Academy orchestra supplied the music. As a result several young men decided to escape the selective draft law by joining the colors.

Patriotic pictures and patriotic music were featured in some of the Buffalo theaters on Sunday, July 15, the day on which the State National Guard forces were called into the Federal service by direction of President Wilson. The day was solemnly observed, being proclaimed by Governor Whitman a special time of patriotic prayer "for the welfare of our gallant young manhood."

An impressive flag raising recently took place at the Central Park theater, Buffalo. The program, arranged by E. C. Winegar, manager of the house, was in charge of Ray Baldwin, scoutmaster of Troop 12, this city. Several hundred boys, girls and grownups witnessed the ceremonies. As the flag was given to the breeze, a drum and bugle corps, under the direction of Henry Gaise, bandmaster of the Boy Scouts, played "The Star Spangled Banner" and a salute of twenty-one aerial bombs was given. George C. Diehl spoke on the historical significance of the flag and some of the issues of the war.

Eddie Carr Appears at Shea's.

Buffalo, N. Y.—Henry Carr, manager of Shea's theater, Buffalo, where high-class vaudeville and moving pictures are featured, had on his bill this week his brother, Eddie Carr, who appeared in a rattling good sketch. Back in the Pan-American Exposition days Eddie was associated with Michael Shea, proprietor of this house, in moving picture and other theatrical enterprises. Years ago the present vaudevillian used to take tickets at Shea's old Garden theater, one of the first Buffalo houses to show pictures. Eddie showed plenty of latent talent for the stage at that time and has been steadily developing it ever since.

Buffalo, N. Y.—"The Little American," featuring Mary Pickford, was cordially received at the Strand theater, Buffalo, this week. Earl Crabb, manager of the house, was delighted with the reception accorded the film, overflowing audiences being the rule during the entire engagement.

Wedding Bells.

Buffalo, N. Y.—Valentine O'Grady, legal representative and secretary of the Buffalo Theatrical Managers' Association, was recently married to Miss Agnes F. Judge of this city.

Buffalo, N. Y.—The wedding bells have also been ringing for Lous Green, manager of the K-E-S-E, Buffalo, who married a young woman of Boston, the bridegroom's former home. Mr. and Mrs. Green have returned from their honeymoon.

K-E-S-E Taking More Space.

Buffalo, N. Y.—The K-E-S-E offices, Buffalo, are being enlarged. Louis Green, manager, is taking the entire third floor of the Palace theater building.

"This is now an independent office and our business is steadily improving," said Mr. Green. "The improvement will mean better accommodations and quicker service for our patrons."

Mr. Green was recently visited by Harry Scott of Chicago, Eastern division manager of the K-E-S-E.

Sliter to Manage Albany Mutual Office.

Albany, N. Y.—F. G. Sliter has been appointed manager of the Mutual office in this city to succeed Mr. W. F. Holdermann. Mr. Sliter has been covering the State for the Mutual for the past two years as traveling representative. His promotion is in line with the Mutual's policy of selecting branch managers from the ranks of their representatives who have shown unusual ability.

Mr. Sliter has a host of friends in the territory who wish him success in his new venture.

Aiken Wins First Prize.

Buffalo, N. Y.—Julius Aiken, of the Fillmore theater, Buffalo, had the honor of being the winner of the first prize in the contest being conducted by the World Film, Buffalo. The keeping of the company's films in first-class condition is the purpose of the contest. Mr. Aiken was the winner for June. He had many competitors, the territory covered extending from Buffalo to points north and west of Albany. The contest will be continued.

Buffalo Brief News Items.

W. L. Sherry and D. J. Savage, manager of the William L. Sherry Features, Buffalo, returned to this city from Albany and the Adirondacks this week. Mr. Sherry later motored to New York, visiting the principal cities on the way.

The Arcadia moving picture theater in William street, Buffalo, owned by the Arcadia Theater Company, has been leased by A. B. Coryell of Moncton, N. B.

The Olympic Theater Company is erecting a large electric sign, which, according to plans filed with the bureau of building, Buffalo, will cost \$1,000.

E. R. Price has been appointed manager of the Triangle Film, Buffalo. His new staff will be given next week.

Manager Baird has leased the Gowanda, N. Y., opera house to Mr. Schradt of that town. Mr. Baird has gone South on account of ill health.

Miss Leona Miney, secretary of the Unicorn, Buffalo, is receiving the sympathy of her friends on account of the recent death of her brother, Willis A. Miney. The young man drowned while canoeing in Lake Cayuga, near Ithaca.

A. S. Aronson, representing the Regal Film, Limited, Toronto, Ont., called at the World office, Buffalo.

Frank Leonard has been appointed road representative of the Victor Film, Buffalo.

Homer Howard, formerly with the McClure Pictures, is now road representative of the William L. Sherry Features, Buffalo.

Calendar of Daily Program Releases

Releases for Weeks Ending July 28 and August 4

(For Extended Table of Current Releases See Pages 700, 702, 704, 706.)

Universal Film Mfg. Company

RELEASES WEEK OF JULY 23, 1917.

BUTTERFLY—"The Double Standard" (Five Parts—Drama)	02575
GOLD SEAL—"A Soldier of the Legion" (Three Parts—Drama)	02576
NESTOR—"Seeing Things" (Comedy).....	02577
L-KO—"The Sign of the Cucumber" (Two parts—Comedy)	02578
UNIVERSAL ANIMATED WEEKLY—Weekly No. 82 (Topical)	02579
STAR FEATURETTE—"The Beautiful Imposter" (Two Parts—Society Drama).....	02580
JOKER—"Canning the Cannibal King" (Comedy)..	02581
VICTOR—"Caught in the Act" (Two Parts—Comedy-Drama)	02582
UNIVERSAL SCREEN MAGAZINE—Issue No. 29 (Educational)	02583
UNIVERSAL CURRENT EVENTS—Issue No. 11....	02584
JOKER—"The Soubrette" (Comedy).....	02585
POWERS—"Hammon Egg's Reminiscences" (Comedy Cartoon) and "In the Land of Light and Gloom" (Dorsey Educational) (split reel)....	02586
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 5). "Plunder" (Two parts).....	02587

RELEASES WEEK OF JULY 30, 1917.

BUTTERFLY—"A Wife On Trial" (Five Parts—Drama)	02588
GOLD SEAL—"Right Of Way Casey" (Three Parts—Western Comedy)	02589
NESTOR—"Married By Accident" (Comedy).....	02590
L-KO—"Blackboard and Blackmail" (Two Parts—Comedy)	02591
UNIVERSAL ANIMATED WEEKLY—Weekly No. 83	02592
STAR FEATURETTE—"The Woman Who Would Not Pay" (Two Parts—Society Drama).....	02593
JOKER—"The Battling Bellboy" (Comedy).....	02594
VICTOR—"Where Are My Trousers" (Two Parts—Comedy)	02595
UNIVERSAL SCREEN MAGAZINE—Issue No. 30..	02596
UNIVERSAL CURRENT EVENTS—Issue No. 12..	02597
JOKER—"The Stinger Stung" (Comedy).....	02598
POWERS—"The Good Liar" (Comedy Cartoon), and "In Monkey Land" (Ditmar's Educational) (Split Reel)	02599
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 6), title not decided (Two Parts).....	02600

Mutual Film Corporation

MONDAY, JULY 23, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 1, "The Gypsy's Trust"—Four parts—Drama)	05672-73-74-75
MUTUAL STAR PRODUCTION—Melissa of the Hills (American—Five Parts—Drama)....	05676-77-78-79-80

TUESDAY, JULY 24, 1917.

LA SALLE—A Match in Quarantine (Comedy)....	05681
GAUMONT—Tours Around the World, No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairawan, Sacred City of Tunisia; In "The Dauphinea" Southeastern France (Travel)....	05682

WEDNESDAY, JULY 25, 1917.

MUTUAL—Mutual Weekly No. 134 (Topical).....	05683
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THURSDAY, JULY 26, 1917.

CUB—The Red, White and Blew (Comedy).....	05684
GAUMONT—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; The National Sylvan Theater (First Government-Owned Theater in America); Animated Drawings from "Life"—The New Collar, Thou Shalt Not Steal, One Reason Why (Mutual Film Magazine).....	05685

MONDAY, JULY 30, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 2, "Fate and the Child") (Four parts—Drama)	05686-87-88-89
MUTUAL STAR PRODUCTION—Pride and the Man (American—Five parts—Drama).....	05690-91-92-93-94

TUESDAY, JULY 31, 1917.

LA SALLE—Man Proposes —? (Comedy).....	05695
GAUMONT—Tours Around the World No. 39. (Subjects on Reel: Marken, an Island in the Zuider Zee, Holland; La Grande Chartreuse, the Monastery and Convent; A Trip to Majorca, an Island in the Mediterranean) (Scenic).....	05696

WEDNESDAY, AUGUST 1, 1917.

MUTUAL—Mutual Weekly No. 135 (Topical).....	05697
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THURSDAY, AUGUST 2, 1917.

CUB—Jerry's Big Stunt (Comedy).....	05698
GAUMONT—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life" Preparedness; The Baby and the Button Hook) (Mutual Film Magazine)	05699

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Stories of the Films

General Film Company, Inc.

ESSANAY.

SEVENTY AND SEVEN (A Black Cat Feature—Two Parts).—The cast: Buddie (Ellis Paul); Hiram Beatty (Julien Barton); Si Scroggs (Patrick Calhoun); Jane (Helen Ferguson); John (Mark Elliston).

Hiram Beatty, an impoverished civil war veteran, and his grandson, Buddie, are ejected from their little home by Si Scroggs, a tight fisted farmer, for non-payment of rent. Beatty is the holder of some mining stock which he thinks is worthless. The farmer, however, learns it is of great value and seeks to steal it. In this he is frustrated by Buddie, who, armed with a musket, guards the stock and his grandfather. Jane and John, hired by Scroggs, learn the truth about the stock and inform Beatty. The sale of the stock brings happiness to all four, and the downfall of the miserly farmer.

BROADWAY STAR FEATURE.

A LITTLE SPECK IN GARNERED FRUIT (One of the O. Henry Series—Two Parts).—The cast: Kid McGarry (Carlton King); His Bride (Nellie Spencer). Directed by Martin Justice.

The bride breathes a wish. "Precious," she lisps, "I think I would like a peach." The husband, Kid McGarry, champion welterweight of the world, solemnly rises to his lady's bidding. Forth like a knight he fares into the wintry streets, and then realizes the apparent hopelessness of wresting a peach from those chill February streets and shops. Everywhere it is the same—millions of oranges but no peaches. The kid knows of one place where lavishness is the order in the entertainment—that is Denver Dick's gambling place. Willing to go to any extreme, even a violation of the code of the sport, to gain the peach for his bride, the Kid goes to the police station and offers to lead a raid on the gambling joint. He does so, has a hot fight with Denver Dick, gets battered—but gains a peach, having the happy fortune to find one lonely beauty that has escaped the epicurean jaws of the followers of chance. He hurries home with it. Into the lap of his bride he places it. "Naughty boy," she says fondly. "Did I say a peach? I think I would much rather have an orange!"

THE GIFTS OF THE MAGI (Two Parts).—The cast: Mr. James Dillingham Young (Mr. William Dunn); Mrs. Dillingham Young (Miss Patsy De Forest); Hair Dresser (Claire McCormick). Story by O. Henry. Directed by Brinsley Shaw.

"Life is made up of sobs, sniffles and smiles," Della sobbed the day before Christmas when

she counted pennies, nickels and dimes she had dropped into the little bank for Jim's gift. A twenty dollar a week salary doesn't leave much surplus. One dollar and eighty cents was all the bank would yield.

The powder followed after the cry and the mirror gave the inspiration. Her hair fell below her waist—fine and heavy. It would bring money. To a hairdresser Delia hurried. The hairdresser offers \$20. Shorn of her hair, Delia spends the afternoon looking for a watch chain worthy of Jim's watch, left him by his father. Before Jim gets home Delia curls her short hair into little rings. Supper ready, she sits waiting, the chain in her hand to keep her courage up. When she hears him she whispers a prayer, "Please God, make him think I am still pretty." Jim comes in and looks at her, with a stupefied expression of not understanding. She explains, but he looks about the room as if expecting to see her hair somewhere. She gives him the chain with a charming expression of love and Jim wakes up enough to express his thanks and to present his gift—a pair of long-coveted jeweled side combs bought with the price of his only treasure—the watch. The little "singed cat" and an adoring husband put their gifts of the magi away, but the spirit of them made happiness.

KALEM.

AN EYE FOR AN EYE (Episode of "The Further Adventures of Stingaree").—The cast: Stingaree (True Boardman); Howie (Hal Clements); "Gypsy Prince" (Frank M. Clark); Nellie Stearns (Edythe Sterling); Tom Banks (Jack Lott).

When John Stearns refuses to allow his daughter, Nellie, to marry Tom Banks because the latter's mother owes him money on her homestead in Australia, Tom decides to try his luck. Nellie promises to wait for him.

Stingaree and Howie find a stray lamb which has broken its leg, and carry it to the shack of "Gypsy Prince," a gambler, despite the latter's protestations. When "Gypsy" proposes a "game," Stingaree insists upon using his own dice. But "Gypsy" exchanges the dice unnoticed by Stingaree, who is consequently a heavy loser.

Returning to camp, Stingaree finds the dice were loaded. In answer to Howie's proposal of an immediate revenge, Stingaree says: "No, Howie, leave him to me. Some day my chance will come." Later, while holding up a stage, he finds "Gypsy" a passenger, and relieves him of his valuables. Tom Banks is also a passenger. He tells Stingaree he is penniless, and confesses he was on his way home with a thousand pounds when "Gypsy" won his money. He rides away, leaving word for Tom to clear out.

Stingaree sends a telegram to Nellie to come on the next stage. He signs it "Tom." Then he rides to "Gypsy's" shack and holds up the

gambler. "Gypsy's" partner comes to his assistance, but Stingaree gets the better of the two and leaves with the thousand pounds.

Tom loses his way. Stingaree, following, fills Tom's canteen with water while Tom is asleep, pins a note indicating the way to the stage. He then holds up the stage, forces the driver to take a package and a note for delivery to "Tom Banks, whom you'll meet down the road."

Following Stingaree's directions, Tom reaches the road and hails the stage. He is astounded to find Nellie. The driver delivers the packages. One contains the thousand pounds, and the other a message: "Good luck. Stingaree." From a nearby hill Stingaree watches Nellie and Tom embrace.

JAXON FILM CORP.

PLOUGHING THE CLOUDS ("Pokes and Jabs Comedy").—Jabs is an aviation instructor. Pokes loves fluffily haired Jennie Buchdough. Her parents think Pokes is just about right. She does not return his affection. Life holds no further charms and he seeks the river, but finds the water too cold. He decides to join the army and die on the battlefield. That will melt her heart. But the physical examination is too strenuous. He finally arrives in front of Jabs aviation field, and Jabs takes him for a fight. While they are in the air Jennie and her parents arrive at the field. When the aeroplane lands Pokes is too woefully to leave the machine. Jabs hurries to Jennie's side and she gives him a rose and her photograph. He tells her of his new pupil, does not mention Pokes' name, and says, "Watch me loop the loop."

He and Pokes ascend. Jabs loops the loop and does other stunts. Pokes says he'd rather get out and walk. Jabs takes Jennie's photo and kisses it. Pokes sees it and learns Jabs is his rival. He grabs Jabs and they fight. Jabs is thrown out and lands at Jennie's feet unhurt. Pokes has a terrible time alone. They beg Jabs to save him. Jabs agrees, loads the aero-torpedo cannon and shoots. The machine is blown to atoms, but Pokes floats gracefully down with his umbrella, through the skylight into the laboratory. The rest run out, but Jennie remains. Pokes recognizes her and folding her in his arms remarks, "Jabs is a good shot, but I win the prize."

RAY COMEDIES.

A PEACEFUL FLAT—Casey, janitor of an apartment house, pestered by the children of Mrs. Little, a tenant, finally administers a spanking to them. Mrs. Little views the occurrence and, after an argument, throws a vase at Casey, hitting him on the head. Mrs. Casey hears the commotion and dashes to the rescue, to find Casey prostrate on the ground. Full of fight, she invades Mrs. Little's flat, but Mrs. Little easily disposes of Mrs. Casey, who retires badly damaged.

Casey meets Mr. Little and, after an argument, is again walloped. He finds a letter for Mr. Little and discovers that it is from a young lady saying she will call him on the phone. Casey sees a chance for revenge, but a cake of ice thrown by the local ice man knocks him off his feet and carries him along the street. When the ice melts Casey returns home and tells his wife of his plan of revenge. Casey phones Mr. Little and, disguising his voice, tells Little he will meet him in the park.

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Little believes it is the girl and tells his wife he has joined the Home Defenders and must go to drill. Meanwhile, Casey, in female attire, departs. Mrs. Casey tells Mrs. Little her husband has gone to keep an engagement with a woman. Mrs. Little takes a whip and, with Mrs. Casey, goes in search of her husband. They discover Mr. Little making love to a girl, and Mrs. Little belabors him. Panic stricken, Little flees, pursued by his wife, while the supposed female removes a wig, revealing the face of Casey the janitor.

SELIG.

SELIG WORLD LIBRARY NO. 8.

Historic New Orleans.—An American city teeming with historical lore and romantic associations. The New Orleans mint was built in 1838 at a cost of \$3,000,000.

St. Louis Cathedral.—The St. Louis cathedral was first built in 1795. Under each of the blocks forming the ancient cathedral floor rests a corpse.

St. Roch's Chapel.—The St. Roch's chapel was built in 1871 by Father Thevis to fulfill a vow made during the plague in 1866. The chapel is entirely of the Father's own handiwork.

The King of Beasts.—The lion is one of the largest and strongest of the cat family. At six or seven years of age, Leo is full grown. He is a native of Africa, and parts of central Asia, and prowls chiefly at night for food. The voice of the lion is a mighty roar and the loudest call among animals. By nature, the lion is cowardly and disinclined to attack man, but when angered, or driven by hunger, it becomes ferocious.

The Lumber Industry.—The lumber industry constitutes one of the most important as well as extensive industries of the world. The leading lumber producing countries are the United States, Canada, Sweden, Russia, Germany and France. In most of the United States lumber regions timber cutting is carried on during winter months because of economical transportation.

From Forest to Mill.—Here rafts of logs are floated many miles down river to the mills. Arriving at the mills the bark is stripped and the logs are cut into planks. The planing mill. Railroad ties awaiting shipment. Steamship transportation is largely used for distribution.

SELIG WORLD LIBRARY NO. 9.

Historic Washington, D. C.—St. John's Church, built in 1816. One of its pews is set apart for the President of the United States. This church is sometimes called the Church of State. Ford's theater, where Abraham Lincoln was assassinated while attending a performance the evening of Good Friday, April 14, 1865. The house where Lincoln died; now known as the Lincoln Museum. Famous Octagon House, erected in 1798, occupied by President Madison after the burning of the White House in 1814. During his occupancy here, the Treaty of Ghent was signed closing our second war with England. The Old James Creek Lock House, in which George Washington and citizens of this city received their food supplies during the Revolution.

Own a Poultry Farm.—Poultry should have spacious house, with a yard attached. The house must be moderately warm, absolutely sanitary and perfectly dry. Plymouth Rocks are good egg producers and of excellent food value. White-crested Polts most beautiful of all fowl.

The Floating Dwellings of Canton, China.—The estimated population of Canton, China, is about 900,000, of which many thousands dwell in boats in the Canton or Pearl River. The inhabitants are called Tankia, or boat-people. The family boats of the better sort are from 30 to 60 feet long and about 15 feet wide. Large numbers of poultry are reared on these boats.

Goats Milk the Best.—Goats are valued for their hair, milk and the flesh as food. The skin is used for a variety of purposes and yields the leather known as morocco. The comparative food value of a goat's and cow's milk is that goat's milk has less mineral content and a larger percentage of fat. Goats rarely have tuberculosis and their raw milk is safer for children.

THE MAGIC OF MOTIVE POWER (Two Parts).—(The evolution of transportation from the coming of Columbus to the modern submarine.)

Aladdin rubbed his wonderful lamp and by magic transported palaces, but Aladdin's magic is no more amazing than "The Magic of Motive Power" that has been developed along the American continent. Columbus depended upon the trade winds to bring him to the discovery of a new continent. The Indians then invented the drag-pole method of transportation for

long journeys. Then in the pioneer days came the stage coach and the prairie schooner which transported the path-finders across the Western plains. Then came the horse car, later the trolley car, then the trolleyless car and the elevated trains to transport the inhabitants of our larger cities and today steam locomotives pull veritable palaces across the continent as if by magic. Then came the hydro-aeroplane and the submarine. Later the various epochs are presented in this film.

LOVE'S VICTORY (One Reel).—The cast: Wm. Johnson, a young physician (Robyn Adair); his mother (Eugenie Forde); his wife (Virginia Kirtley). Written and directed by Burton A. King.

Wm. Johnson, a young and struggling physician, is idolized by his mother. She forgives the woman who wins Johnson's love and becomes his wife. Like some mothers she pleads that her son should not divide his affection between a mother and wife. As the days went on and the young couple were happy together, the mother permitting baser feelings to predominate endeavors to come between the young physician and his wife. She nearly succeeds in her endeavor, for unhappiness comes, the young physician almost loses his mind through a series of unhappy and unfortunate circumstances.

In the nick of time the mother finally appreciates that there is room enough in her heart for the love of both her son and his wife, and with this realization comes happiness to all of them.

Universal Film Mfg. Co.

GOLD SEAL.

A SOLDIER OF THE LEGION (Three Parts—Week of July 23).—The cast: McTavish and commandant (George Pearce); "Spike" and Lieut. Delnay (Leo Pierson); Celeste and the landlady (Irene Hunt); Celeste's mother (Grace Marvin); Jones and Shorhall (Noble Johnson); Moorish woman (Violet Shramm). Story by Maude Springer Nelson and E. J. Clawson. Produced by Ruth Ann Baldwin.

McTavish, nicknamed "Squash," one of the army of literary fluffers, and "Spike," his best friend, are broke. They get an idea for a story, but the gas goes out. Celeste, the maid of all work, is induced to lend them a quarter for the meter, and in return they make her the heroine of an Algerian love story. Squash is the villain and Spike the hero, while the landlady is Celeste's mother, and Jones, the Algerian orderly of the commandant. They call the tale "A Soldier of the Legion."

Lieutenant Delnay is aide to the commandant, a man of bad character. Celeste goes shopping in the bazaar with her mother, and is captured by Shorhall, the native orderly of the commandant. Delnay sees Shorhall with a veiled female figure. She lets her veil fall, and he is horrified to recognize Celeste. She makes a gesture of entreaty. He strikes down the orderly, snatches up Celeste, and flees to the mountains with her.

They are pursued by native troops. At last he runs out of ammunition. After days of traveling and great privations, they reach a travelled road and meet some tourists, who assist them. They take passage for America, and Delnay is glad to take the position of waiter in a restaurant. Celeste has withered, and dies just as he returns home.

Here the story ends, but Spike declares that the public will not stand for a sad ending, and they decide to change it to the birth of a son and heir. Then Squash finds two nickels, and the two go out to celebrate. Meanwhile the landlady has discovered the slavey asleep before their door, and sent her in to clean their room. She finds the scattered pages of the masterpiece, and crams them into the stove, setting a match to her chance for fame as the picture fades.

VICTOR.

CAUGHT IN THE ACT (Two parts—Week of July 23).—The cast: Tom Worth (Herbert Rawlinson); Billy (Willard Wayne); Banzai, the Jap (Frank Tokonaga); George (Dick Ryan); Jack (Billy Human); Effie Jane Page (Neva Gerber). Written by Eugene B. Lewis. Produced by T. N. Heffron.

Tom Worth is unable to remember anything that happened the night before. Jack informs him that what he did is worse than burglary or murder. Tom imagines the headlines in the newspaper proclaiming him a desperate criminal, guilty of triple murder.

Effie Jane Page, Tom's sweetheart, phones him that she is going home and asks if he will accompany her. He is to meet her at the station. As Tom is hastening in an auto to the station a detective and a policeman chase him

Tom jumps out of the machine and runs into a store, the men after him. He is caught and handcuffed. The detective forces him to get on a train at the railroad station, telling him that they are going to the scenes of the crime. Effie, Jane and Tom and the detective are in the same train. Tom tries in every way not to be seen by her. He covers the handcuffs with a newspaper and introduces the detective as Count de Marmalade, a friend of his. But she sees that his hand is fastened to that of the detective's. Tom tells her that it is a bet.

Tom is mistaken for "Curley, the Fox." He is put in a cell. The phone rings and the chief is told that a man positively identified as "Curley, the Fox" has been caught and that they are on their way to the station with him.

The chief sends for Tom. The detectives arrive with "Curley, the Fox," who is an exact duplicate of Tom, and along with him are Tom's friends, Jack, Billy and George.

They laughingly tell him that his "crime" was signing the pledge. Tom laughs, but when he suggests that they all have a drink, Effie Jane remonstrates.

L-KO.

THE SIGN OF THE CUCUMBER (Two Parts—Week of July 23).—The cast: Red Nose Pete (Tom Delmar); The Sheriff (Bob McKenzie); Red Nose's pal (Bob McKenzie); Lovely Eva (Eva Novak); the Sheriff's Assistant (Chester Ryckman). Directed by Dick Smith; supervised by J. G. Blystone.

Red Nose Pete arrives in town with his pal, planning to rob the bank. Eva, the daughter of the Justice of the Peace, is in love with Bob Hardboil, the sheriff. He has a cucumber birthmark on his arm. He receives a letter saying that Red Nose and his pal are on the way and sees in the enclosed photograph that the pal is his double. But he thinks that his birth mark will protect him.

Red Nose gets into the safe and finds four dollars. The sheriff calls a posse. Red Nose and his pal fasten a slice of cucumber on the pal's arm. They hold up the sheriff, tie him to a tree, take his clothes, return to the town and are received with joy. The pal looks Red Nose in jail, intending to return and let him out later, when he has safely captured the ten thousand dollars reward. Eva receives the man who she thinks is her hero.

When the sheriff appears in town he is taken for Red Nose, and is put in jail. Red Nose begins to fear that his pal is not straight with him so he writes a note and sends it to the sheriff. It says that he can prove that the sheriff is what he claims to be if he will help him to escape. They escape by butting down the wall with a negro's head.

In the meantime the false sheriff is being married to Eva. The real one comes in. The false one discovers that he has lost his cucumber. There is general shooting. The house blows up and the false sheriff with it. The real lovers are united.

STAR FEATURETTE.

THE BEAUTIFUL IMPOSTOR (Two Parts—Rel. Week. of July 26).—The cast: Isabel Whitlock (Mary Fuller); Countess (Clara Beyers); Mrs. Grayson-Dodge (Nellie Slattery); Bob Hathaway (Johnnie Walker). Written by Catherine Carr. Produced by Lucius Henderson.

Isabel Whitlock finds that the loss of her ancestral home is threatened, unless she has money to continue to fight for it. She takes a position as manikin in a dressmaking establishment.

Mrs. Grayson-Dodge, a climber, has made the acquaintance of the Countess de Mobre, a celebrated French beauty. She invites the noblewoman to her home, but the countess telephones that she cannot accept her invitation. Mrs. Dodge, in despair, goes in person to appeal to her guest. She arrives as Isabel is exhibiting gowns. Both women are struck by the beauty of the model, and the countess suggests that the girl take her place at the house party. Mrs. Dodge catches at the idea, and it is arranged. The countess gives the girl the gowns she has ordered to wear. Isabel sees a chance to earn enough to save her old home.

She arrives at the Dodge home as the countess. Bob Hathaway, a young broker, falls deeply in love with her. She returns his love, but realizes that it is impossible for her to disclose her false position.

The house party over, she returns to her position as manikin. One day Bob's sister persuades him to go with her to the dressmaker, and he is astonished to recognize Isabel. After his sister has gone, he returns to the shop and learns that the "countess" is only a manikin.

Isabel receives a letter from her lawyer, saying that they have won their suit and that the house and property are hers. She explains to Hathaway the part she played, and her motive for doing it. Hathaway declares his love, and she tells him that she returns it.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode Five—Two Reels—Rel. Week of July 23).—Marco has gone to headquarters to try to trace his employer, Wade Hildreth, who has disappeared. Jerry Tyrone, the detective who has lost his job for believing that there is such a person as the Gray Ghost, goes to the hospital to interview the waiter Jacques, who was hurt in the fight at Bishop's. He finds that it will be some time before the man can speak, and does not know where to turn for a clue.

Arabin, the jeweler, returns from his trip and enters his private office, where his secretary, Williams, is waiting for him. The jeweler opens the safe. Williams strikes him down, takes the necklace, and then props Arabin up in a chair. Outside the store, in the meantime, two auto trucks have driven up, and the drivers are examining their engines, apparently for engine trouble.

Inside the store are several of the Ghost's men buying and looking at goods, and strolling about looking at the cases. At exactly ten o'clock, the secretary, Williams, sends the stenographer out. The office boy comes in with a card from a Detective agency. Williams says that the men are to be taken to the vault, and shown everything. They are the Ghost's men in reality. The boy takes them to the vault. Then Williams tells the boy to bring all the store detectives to Mr. Arabin's office as he wants to see them all. They appear, and Williams holds them up with a gun, and backs them into the private office. They discover the body of Arabin in the chair, and try to telephone, but find that they are trapped.

The Gray Ghost leaves the actual robbery of the store to his lieutenants, while he embarks in a launch for his yacht. On board are Hildreth and Morn Light. She is in a faint. Hildreth is impotent, and the Ghost triumphant. He says, as he looks at his watch, "Well, my boy, I think the two million dollar necklace will very soon belong to me."

THE SOUL HERDER (Three Parts).—The cast: Harry (Harry Carey); John Marks (Jean Hersboltz); Jane (Fritzi Ridgway); Child (Elizabeth Janes). Scenario by George Hively. Produced by Jack Ford.

Harry is in jail and is miserable. When the sheriff lets him out Harry asks what he was put in for. The sheriff tells him about his shooting up the town the night before and orders him out of the town.

Indians on the war path meet John Marks, the minister, with his three-year-old daughter. John hides the baby and tries to parley with them. One shoots him. Harry sees the act and arrives after the Indians have left. The baby begins to cry. Harry is startled. She doesn't like his clothes and asks him to dress like her father, which Harry does. In a pocket he finds a letter to John from Jane, his sister-in-law, urging him to come to Buckhorn.

Harry arrives with the baby. Jane kisses him and he is embarrassed. He finds his new surroundings pleasant. But the next day trouble begins, when he and Jane meet Bill Young, one of his henchmen. Harry fights and Jane informs him he can't be her brother-in-law, for he would never have done such a thing; that he is unfit to touch his child again. Harry tries to explain.

Suffering from the effects of the trip, little Elizabeth falls ill and constantly cries for daddy. The doctor urges Harry to go to the child and Jane is glad to have him quiet the restless baby. He tells Jane though he isn't much on preaching, he will see if he can't make Christians out of some of these coyotes. On the following Sunday the doors of the church are thrown open. The populace only laugh and continue their revelry. On the fourth Sunday Harry goes to the saloon and tells the crowd he has come to coax them to church. Some start to argue, but become silent when Harry fires and forces them to pass out the door, after depositing their guns. At church he informs them that, having missed preaching to them for three Sundays, they will have a four-hour session. When three hours are up and a man has fallen asleep Harry fires near him, and tells him that they are not to take the place for a rooming house, or they will find there is truth in what he is preaching about fire and brimstone. A hat is passed, but only a dime is given, so Harry stands at the door and makes everyone donate. All blame Jane, and the following night Bill, Vester and several Mexicans break into Jane's cottage and carry her away. The baby, missing Jane, goes to tell Harry Jane has gone. Harry follows the gang. Bill and Vester are shot and Harry rescues Jane.

The next day Harry enters the saloon to tell its habitués Bill is dead and the place is closed. Harry divides the money he has taken from the safe among the girls and tells them to go straight. Later, putting his arms about Jane, he assures her that since Buckhorn "hit" the trail it won't be such an awful place after all.

BUTTERFLY PICTURES.

THE PLOW WOMAN (Five Parts—July 2).—The cast: Mary MacTavish (Mary MacLaren) Andy MacTavish (H. C. de More); Ruth MacTavish (Marie Hazelton); Lieut. Jack Fraser (Kingsley Benedict); Buck Mathews (Hector V. Sarno); Bill Mathews (Eddie Polo); Mary, as a child (Clara Horton); Jack, as a child (George Hupp); Trooper (Tommy Burns). Scenario written by J. Grubb Alexander. Produced by Charles Swickard.

Andy MacTavish, a stern Scotchman, held that women were slaves and needed no education. He was power supreme over his daughter, Mary, and his wife, whose failure to present him with a son damned her in his eyes. When she gave birth to another girl Andy became so violent that the frightened woman passed away.

Womanhood found Mary a willing slave to the sister whom she mothered. Lieutenant Fraser was like a brother to Mary and Ruth. Seeing the look of love in Ruth's eyes, Jack confessed his love. They forgot to tell Mary.

The railroad was planning to build through this country, and the squatters urged to protect their land by filing claims. MacTavish found Buck Mathews and his brother Bill, "badmen," had already jumped his claim. Buck went to the cabin, where he found Mary and Ruth alone. Mary attempted to protect her sister, and aroused the admiration of Buck. Fraser entered in time to force the half-breed to leave. MacTavish returned and accused Jack of stealing his claim, but Mary told her father that he had saved it.

A cyclone arose and Andy read from the Bible. Ruth furtively read from a book given her by Fraser. Her father demanded the book, and the girl refusing, he snatched up his whip. Mary and Ruth backed to the cabin door. A flash of lightning struck MacTavish, paralyzing him.

Buck determined to get Mary. One day he appeared as she was plowing the fields. She raised her whip and struck him.

Mary sent Ruth to school. Some months later she received a letter from the matron that her sister was not a proper associate for the other girls. Mary found Ruth was the mother of a baby boy. When MacTavish saw the child he promptly thought it Mary's, and ordered her from the house.

Fraser later tried to arrest Buck and a battle ensued, during which the building caught fire. Fraser was rescued by a troop of soldiers. Buck escaped and wrought up the Indians, who started to sweep over the prairie. They met Mary fleeing with the baby, and were about to murder her, when Buck saw the child. His white blood aroused, he fought, keeping Mary behind him, until rescued by Fraser and his troop. Buck, fatally wounded, died after being forgiven by Mary.

Fraser went to MacTavish's cabin and was surprised to find Ruth. MacTavish, believing

him the betrayer of Mary, grappled with Jack and was about to strike him with a knife, when Ruth told her father she was Jack's wife and it was their baby Mary took away. MacTavish was pacified, and Jack set out to find the girl. Re-united, Mary took up her mission of service to the others.

POWERS.

HAMMON EGGS REMINISCENCES (Cartoon Comedy—Rel. Week of July 23).—Hammon Eggs is a retired actor, and he cannot do anything but act. He has a lovely time on the farm acting for the cows and hens. He wanders out and meets a lot of animals, who laugh at his recitations and his dance to Mendelssohn's Spring Song. The cow proves she can do better herself and proceeds to prove it. He sings an ode to the birds of spring, "Oh beautiful fish, oh birds of the sea, why do you always bite bites out of me?" One of the cows asks a hen for an egg, and then throws it at Hammon, whose recitations come to an abrupt end.

IN THE LAND OF LIGHT AND GLOOM (Dorsey Educational—On Same Reel as Foregoing).—India is the land of light and gloom. On the one side we see the luxury of the Rajahs, and on the other the grinding poverty of the people. All classes are very religious, and adhere strictly to caste and never intermarry. We see the Maharajah leaving his palace; he is the descendant of a line which has ruled the same land for twenty-two centuries. The Nizam of Hyderabad owns more elephants than all the circuses in America, and they are always hungry. They are used for processions, parades, tiger hunting, clearing the jungle and building purposes. We see the original "Gunga Din," watering the elephants. Kipling has immortalized him, and this is a perfect specimen of the type of watercarrier. The elephants love their bath. In the background we see a tomb. Whenever we see one in India we know that it denotes the grave of a Mohammedan, as the Hindus always cremate their dead.

NESTOR.

SEEING THINGS (Rel. Week of July 23).—The cast: Eddie Edwards (Eddie Lyons); Gabe Lincoln (Lee Moran); Edith Pretty (Edith Roberts); Fred Krook (Fred Gamble); Harry Chin (Harry Nolan). Written by Fred Palmer. Produced by Roy Clements.

Eddie and Edith quarrel and he goes home, gets his valet to pack his things and leaves to sulk at Lonesome Lodge.

Eddie and his valet arrive, and the latter is disturbed by strange happenings that convince him that the place is haunted. These manifestations are caused by the two counterfeits who have taken possession of the cellar of the lodge for their illegal operations.

After a series of experiences that scare the colored valet nearly white, Edith and a girl friend arrive, Edith having made up her mind to make up the quarrel. The counterfeits lock her in a room, but she is rescued by Eddie, and he sends for a minister and a policeman, the former for a little ceremony that he and Edith agree upon, and the latter for the crooks, who are now captured and bound.

JOKER.

CANNING THE CANNIBAL KING (Rel. Week of July 23).—The cast: Inbad the Sailor (William Franey); LooptheLoop (Lillian Peacock); Priscilla Potts (Za Su Pitts); Snagtooth (Milburn Moranti). Scenario by C. B. Hoadley. Produced by W. W. Beaudine.

Inbad is shipwrecked on a cannibal island, and meets Priscilla Potts, the missionary, and her native servant, Snagtooth. She falls in love with him at once, but he is scared of her and runs away directly into the presence of LooptheLoop, the cannibal queen. Her bodyguard seize him and he fully expects to be boiled in their great pot. LooptheLoop becomes jealous of Priscilla, and Inbad prefers boiling to life with the missionary. LooptheLoop, however, saves him and takes him to her hut. Snagtooth then enters furtively and forces the sailor to accompany him to Priscilla, for she has promised him a plug hat if he could corral the sailor for her. Inbad escapes and is pursued by everybody. At last he jumps into the ocean and swims out of sight.

THE SOUBRETTE (Rel. Week of July 23).—The cast: Lizzie (Gale Henry); Zeke (Milton Sims); Cafe Owner (Charles Haefli); City Vamp (Grace Marvin). Written by Tom Gibson. Produced by Allen Curtis.

Lizzie has a sweetheart, down on the farm, and one day a city vamp arrives, and she fears that he will be taken from her. In her

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thoughts she sees him elope with the vamp, sees him enter a cafe, and the vamp set a trap for her innocent youth. In her thoughts she follows them and gets a job in the cafe as entertainer. She fares badly at the hands of the audience, but succeeds in getting Zeke away from the woman, who, however, stabs her in the ribs. Lizzie comes to, and finds that she has had a day-dream, as she sees the vamp driving away in a wagon with a large family of kids.

UNIVERSAL CURRENT EVENTS.

Students in Summer Military Camp Are Rounding Into Form.—Princeton University boys, not yet fully equipped, waste no time in waiting for rifles.—Princeton, N. J. Subtitle: "Assembly!" Three hundred brainy, brawny nephews of Uncle Sam. Physical culture that helps.

Friendship fiesta brings Mexico and America together.—Reception and military display for Governor of Lower California timely and picturesque—San Diego, Cal. Subtitles: Soldiers and Marines give martial air to celebration. Distinguished visitors review troops. Governor Estaban Cantu, of Lower California, and his wife. "There's more in friendship than in quarrels."

President's daughter urges community centers as war aids.—In speech to thousands of junior police, naval and marine scouts at City Hall, Miss Margaret Wilson tells them to mobilize—New York City. Subtitles: Junior policeman presents young America's compliments. Police Commissioner Woods addresses his youthful 'cops.' Miss Margaret Wilson—Democracy's daughter—arrives.

Mobs slay and burn in Mid West riots.—Frenzied throngs defy militia and apply torch in Nation's most terrible race clash—East St. Louis, Ill.

Welcome home.—Abram I. Elkus, Ambassador to Turkey returns, fully restored to health, after terrible illness—New York City.

Fifteen meet death in odd lakes crash.—Steamer "Christopher Columbus" smashed into pier, demolishing huge water tank which crashes down on vessel—Milwaukee, Wis. Subtitle: Messrs. Barrson and Weber, survivors, aid in search for victims.

France's idol, the divine Sarah, gives 20,000 real thrill.—Brooklyn, N. Y.—Hears 20,000 people cheer, when, despite the advice of her doctors, she motored to make an address at a great open air demonstration. Subtitle: "America in Khaki—I greet you!"

Motorcycle races show that we have great war dispatch riders.—Eastern championship meet brings out fleet of rubber tired "Mercurys" from all over America—Sheephead Bay Speedway, N. Y. One hundred miles in 1 hour, 17 minutes 15-25 seconds was the speed made by Otto Walker of Denver, in the motorcycle speedway races here.

World's champion aids Red Cross.—Benny Leonard, in City College Stadium, spurs for splendid cause—New York City. Subtitles: Benny Leonard. Three American champions, Benny, Army and Navy.

90,000 Pennsylvanians in monster parade are ready for foreign service.—Cities within hundred miles radius take part in great demonstration to show readiness for call—Pittsburg, Pa. More than 90,000 men passed in review equipped and ready for foreign service. Seven hours were required to pass a given point. Subtitles: Like the rattlesnake in our famous nag, this column suggests, "Don't tread on me."

5,000 cheer Teddy as he tells exactly what Americanism is.—In ringing speech he flays moral traitors and half baked Americans—Forest Hills, New York. Subtitles: "There can be no half and half attitude in this war!" "Either a man is American and nothing else, or he is not American at all!" "We can have no 'fifty-fifty' allegiance in this country." "We must fight with steadfast endurance until we win the peace of overwhelming victory for righteousness." Roosevelt reviews the troops.

World's metropolis greets Russian Mission.—Headed by Ambassador Boris Bakhmetieff, group of famous Russians is welcomed by Mayor and troops—New York City. Subtitles: Arriving at the Battery, Ambassador Boris Bakhmetieff. Through skyscraper lane. At City Hall. Our troops impress them. Up Fifth Avenue.

UNIVERSAL SCREEN MAGAZINE.

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dustry near Charleston, S. C., have shown marked progress. Subtitles: A year old garden. Weeding a full grown patch. Pruning the plants. Old methods of picking. The new method. Tea grown under shelter. Weighing the pickings. Culling the dried leaves. Packing for shipment.

Comedy.—Things that happen in the movies. Rubie layseed of Sludgeville. Indiana, bearing some wonderful stories of New York, decides to visit it. Subtitles: Gee whizz! This burg sure does hum around. What d'ya know about that? By golly! A battleship on dry land! I guess I'm safer in Sludgeville.

New Inventions.—How to make money last. Uncle Sam's laundry makes old bills new. Government's method of washing soiled paper money saves printing new bills. Subtitles: Eating up money. Ready for the bath. Into the washer. The ironer at work. Clean and crisp.

Preparedness.—Submarine chasers. The fate of Democracy may rest upon these. Hundreds are being built by Uncle Sam to scour the ocean and put an end to prying enemy submarines. They are built for speed, durability and seaworthiness. Subtitles: Sawing ribs from great oak timbers. Joining up ribs of the frame. Frames are lined with steamed oak to take up stress. First steps in erecting the skeleton. Placing the ribs on the keel. Putting in the bed for the engines. Planking of the ship is begun. Planing the hull. Caulking the seams with oakum. Erecting the wheel-house or shelter. Bow view. This sharp, graceful out-water enables the boat to develop tremendous speed. Stern view, showing rudder and two propellers. Launching. Completed wheel-house or steering shelter—the brains of the boat. Speed test. Small high power wireless outfit with a communication radius of 100 miles. Engine room equipped with two four hundred horse power (heavy duty engines) capable of developing speed of 35 knots.

Screen Oddities.—The latest in shoes. If leather keeps on mounting in price, shoes will soon be a luxury. Snakes are still plentiful in sections of the West and several enterprising manufacturers are making shoes from their skins.

Art.—Study in clay by Willie Hopkins, world's renowned sculptor.

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RED, WHITE AND BLEW (July 26).—The cast: Jerry (George Ovey); father (Louis FitzRoy); professor (George George); girl (Claire Alexander). Written and produced by Milton H. Fahrney.

The old professor, accompanied by his daughter and the young professor, arrive home from a trip, bringing with them a full blooded young Indian, upon whom the old professor intends making certain experiments. Jerry has been informed of their intended home coming and is at the train to meet them, but receives anything but cordial greeting from the old professor, who intends marrying his daughter to the young professor.

Jerry and the girl, however, are not discouraged and try to plan a method of meeting. Chance favors Jerry by placing him in possession of the Indian's "other clothes" and the girl, supplying the paint from a box of water colors, he is soon the actual duplicate of the real Indian. They then inveigle the Indian into the wine cellar and taking advantage of his taste for "fire water," soon have him enjoying what he believes is his "happy hunting grounds." The only trouble with the plan is that he does not remain where they put him and "leaves the reservation." Then things happen and keep on happening, every one, including even the girl, taking Jerry for the Indian, or the Indian for Jerry, until the aid of the law is called upon to straighten out the tangle, and then even the law gets tangled.

GAUMONT.

TOURS AROUND THE WORLD. NO. 38 (July 24).—There is so much talk of nations after the war being made up of races rather than mere geographical divisions that pictures

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of Prague, Bohemia, are extremely timely. These are shown in this issue. Prague is the ancient city of Bohemia, now having 400,000 Bohemian and 100,000 German inhabitants. The Charles Bridge over the Moldau River dates from 1357. Of the thirty statues on the parapets, the most famous is that of the nation's patron saint, John of Nepomuc, who was thrown from the bridge in 1383. Other views include the old Hussite Church, the Altemuschule Synagogue, San Salvatore Church, the old Council Hall, and a fountain named after Franz I of Austria. There is a pretty picture of the gorges of Edmudsklamm.

The second section of the reel is devoted to the Tunisian town of Kairawan. It is a sacred city. The Mosque of the Three Gates was erected in the ninth century. It is interesting to note that this is the only Tunisian town in which the mosques are open to Christians. The Great Mosque, which contains many of the tombs of rulers of Tunis, is a beautiful structure. In it are 439 Roman and Byzantine columns, the spoils of the sack of many cities about the Mediterranean. The Mosque of the Companion is especially sacred, as three hairs of Mahomet's beard are buried here in the tomb of one of his companions.

"The Dauphines," a beauty spot of south-eastern France, completes the reel. It lies at the foot of the Alps, and is a remarkably entertaining series of views.

REEL LIFE, NO. 65 (July 26).—When Gaumont releases this number of "Reel Life" several important motion pictures will be given to the screen. First, perhaps, comes views of the first government owned theater in America, the Sylvan theater at Washington, D. C. The pictures show the spectacular pageant with which it was recently opened, "The Drama Triumphant." The first dramatic efforts of man are seen in "The Dawn of the Drama." This is interpreted by the Noyes' Dancers. In order follow Serge Ourainsky of the Chicago Grand Opera Company, Mme. Tamaki Miura, Japanese prima donna, and a procession of goddesses and muses. Many prominent artists of the opera and stage who assisted in making the occasion a success are shown on the screen.

Madame Schumann-Heink has a model poultry farm in the El Cajon Valley, Cal. Here she raises chickens for the market, which she also supplies with eggs. It is a beautiful sight to see two or three thousand chickens of the same age, all of them white, let out of their pen for a run in a field. The various operations necessary for the constant vigilance to keep the farm on a successful basis are pictured. It is a most illuminating section for all who have never seen a poultry farm.

"A Dangerous Eagle Hunt" pictures the daring and successful effort to secure specimens of the young Golden Eagle for the Oakland (Cal.) Public Museum. The camera caught the men while making a venturesome hunt among the high cliffs of the coast range. The young birds, 60 days old, had a wing spread of five feet. The reel also has pictures of "Juvenile Craftsmen," rich children working in a Polytechnic Elementary school at Pasadena, Cal. The reel concludes with the customary "Leaves from Life."

LA SALLE.

A MATCH IN QUARANTINE (July 24).—Otto and Aunt Zasu live side by side and conduct their quarrels over the line hedge. Otto's niece, Mattie, and Aunt Zasu's nephew, John, fall in love and are threatened with disinheritance by their kin unless they stay away from each other. John paints "Let's Elope" on Mattie's dog and they get away from their watchful relatives.

On the way to the minister they notify the health department that there is smallpox at Otto's house and the inspectors arrive as Aunt Zasu is searching Otto's house for her nephew.

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The elopers steal the health department fiver and are arrested for speeding. After a night in jail, with Otto and Aunt Zasu spending the night in quarantine, they secure freedom through the efforts of their friend, the judge, who marries them outside the cell door. They bribe the health officers to lift the quarantine, and upon announcing their marriage are ordered from the house. The judge goes back to plead for them and Aunt Zasu orders him to marry her to Otto.

AMERICAN.

THE GREAT STANLEY SECRET (Chapter 1, "The Gypsy's Trust"—Four Parts—July 23).—The cast: Blair Stanley (William Russell); Vivian Stanley (Charlotte Burton); Quabba (William Tedmarsh); Louise Grafton (Rhea Mitchell); DeVaux (Ward McAllister); Watchman (George Ahern). Directed by Edward S. Sloman.

Arthur Stanley and his wife, Esther, are killed in a railroad wreck and their little son, Arthur, around whose neck is tied the Stanley jewel, survives, injured. DeVaux, friend and accomplice of Stanley's renegade cousin, Blair Stanley, who covets the jewel and the Stanley earldom, is on the wrecked train and discovers the boy.

Nearby with his camp of gypsies is Quabba, friend of Arthur Stanley. He discovers that DeVaux has substituted a dead boy beside the Stanleys and has carried Arthur Stanley to the hospital as an unidentified survivor. DeVaux cables Blair Stanley about the wreck and he starts from London for America to gain possession of the jewel, which DeVaux has stolen from the injured boy. DeVaux, fearing identification of the boy, steals him from the hospital. He is shadowed by Quabba. When DeVaux lays down the lad, wrapped in blankets, to dodge the watchman, Quabba substitutes a log and takes the child to his camp. DeVaux huris the log into the ocean.

Quabba takes the boy to Stanley Hall, Va., the Stanley home. DeVaux sees the child. Blair Stanley arrives and the jewel passes into his possession as Quabba watches the transfer. The gypsy steals into the room and there ensues a fight in which Quabba, in temporary possession of the prized gem, huris it out the window. Quabba, ignorant that DeVaux knows that the boy is alive, turns him over to Louise Grafton, old friend of the Arthur Blairs.

MUTUAL STAR PRODUCTION.

MELISSA OF THE HILLS (American—Five Parts—July 23).—The cast: Melissa Stark (Mary Miles Minter); Jethro Stark (Spottiswood Aiken); Tom Williams (Allan Forrest); Cyrus Kimball (George Periolat); Dr. Brand (Perry Banks); Cutler Sanders (Harvey Clark); Sam Allison (Frank Thompson); Larry Watts (John Gough); Mrs. Sanders (Gertrude Lebrandt); Mrs. Watts (Emma Kluge); Sally Smith (Ann Schaefer). Directed by James Kirkwood.

Jethro Stark lives in Crabtree Valley in the hills of Tennessee with his daughter, "Melissa of the Hills." Stark is a circuit rider, a simple preacher of the gospel with a mission to save souls and minister to the sick.

Stark's self denial is unappreciated by the feudist families of the mountain, chief among these being the Allison and Watts clans, perpetually at war. Sam Allison, deputy sheriff and leader of the Allisons, has killed a Watts from ambush. The Watts gang swears to wipe out the Allisons.

Tom Williams, a struggling young lawyer practicing in Crabtree, is in love with Melissa. The latter reciprocates with childish affection. Cyrus Kimball, the village miser, a crabbed octogenarian, is fond of Melissa and unbends only to her.

The Allison faction of feudists becomes convinced that Preacher Stark is favoring the Watts faction because he nurses Watts children through an epidemic. Sheriff Allison dis-

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covers that Stark is an ex-bank cashier and that he was once accused of embezzlement. He plans to arrest Stark, despite evidence that the preacher was innocent and that the guilty man confessed.

The Allison-Watts factions engage in a battle which the circuit rider tries to quell. He is shot and killed by a stray bullet. Kimball, the old miser, dies and leaves Melissa his fortune. She marries lawyer Tom.

MUTUAL.

MUTUAL WEEKLY 133 (July 18).

Somewhere in France.—The first regiment of American troops reach the French front. Sub-titles: Hoisting the Star and Stripes side by side with the tri-color of France. Testing their gas masks before going into the trenches.

Somewhere in France.—Carrier pigeons at the front. These swift birds are tireless and reliable messengers.

Venice, Cal.—Tourists swarm to the beach resorts. Former European travelers give coast resorts unprecedented prosperity. Subtitles: Extreme styles are de rigueur at all the beaches with patriotic colors predominating.

New York City.—Fire department stages fire-fighting thrills. Russian War Envoys are city's guests and see Mayor Mitchel pin medals on honor men.

Minneapolis, Minn.—This city now head of river navigation. First steamer through new locks and dam on the headwaters of the Mississippi. Subtitle: At Seattle another great commercial waterway is opened connecting Lake Union with Lake Washington.

Franco-Russian Troops Occupy Mt. Athos.—Rifles and ammunition are found in a Bulgarian convent.

San Jose, Cal.—Yip! Yip! Yip! Let 'er buck. Frontier days revived—cowboys hold annual Rodeo.

New York City.—New army ready for 8th Coast Defense, N. G., N. Y. Col. Elmer F. Austin leads his command into the biggest army in the world.

San Francisco, Cal.—Largest American flag. Patriotic citizens carry monster flag to stimulate recruiting.

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HEARST-PATHE NEWS NO. 55 (July 7).

San Diego, Cal.—Mexican officials cross the boundary to attend a Friendship Fiesta, given to foster good will between the nations. Sub-titles: Marines parade in honor of the event. Symbolizing the union of Mexico and the United States in their common cause.

New York City.—Young America comes into its own. Its military organizations are honored by a visit of Miss Margaret Wilson. Subtitle: The junior warriors present a bouquet of flowers to their distinguished guest.

Charlestown, Mass.—The value of undersea power is recognized by Chili, whose sailors commission a fleet of submarines built for the navy. Sub-titles: Six powerful submarines will soon safeguard the waters of the South American Republic. Admiral Gomez (right), of the Chilean Navy, and Commandant Rush of the local Navy Yard.

New London, Conn.—The one hundred and forty-first year of Independence finds the nation's warriors prepared to battle for its preservation and security. Sub-titles: And the industries of the country are ready to turn out the weapons of modern warfare. Colonel Roosevelt appeals once more for a united nation at Oyster Bay's celebration. Mme. Sarah Bernhardt voices the message of France to thousands of people at a gathering in Brooklyn's Prospect Park.

Washington, D. C.—Republicans and Democrats battle again, with President Wilson a spectator, for this time it is a baseball tussle. Sub-titles: The Democrats win, but the game is close, and except for 46 errors would rival a world series contest. The President and Mrs. Wilson congratulate both winners and losers impartially. Speaker Champ Clark and his soldier son are among the "fans."

New York City.—Ambassador Abram Elkus, recalled American envoy to Turkey, is welcomed home on his return from the East.

San Francisco, Cal.—Army officers bring the "war" to Golden Gate Park with a spectacular sham battle to boom voluntary enlistments. Sub-titles: Mines, bombs and barbed wire en-

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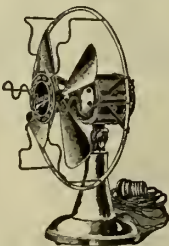
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tauglements cannot halt the armored monster. Brick fortifications meet the same fate.

War Section.—With the Stars and Stripes abroad.—Sub-titles: General Pershing is in France. The world is electrified by the sudden and safe arrival of the first contingent of America's expeditionary forces overseas. All France rejoices, a new spirit animates her, for she fights once more side by side with the U. S. for the liberation of humanity. Huge throngs greet General Pershing on his way through Paris. A grateful populace acclaims him when he appears in the Place de la Concorde—the hope of democracy's hold defenders. General Pershing and his staff. And how it was accomplished. Not a man fell victim to lurking U-boats. The American Navy nobly upholds its traditions.

HEARST-PATHE NEWS NO. 56 (July 11).

New York City.—Cosmopolitan New York greets free Russia, and welcomes the members of her War Mission upon their visit here. Sub-titles: At the City Hall. Ambassador Bakhmeteff speaks at the Mall, of Free Russia's fervent hopes and grim determination to protect her liberty. The envoys attend the annual exhibition of the city's fire fighters in the Stadium.

Spaulding, Cal.—The needs of war hasten the construction of Emigrant Gap Dam, that will reclaim twenty thousand acres of arid land. Sub-title: An emergency spillway is used in the meantime.

Washington, D. C.—Militant suffragettes who seek to promote their cause by rioting at the White House are suppressed by the police. Sub-title: Six of the suffrage "martyrs."

New York City.—Miss Pearl White, Pathe's popular star, helps to attract volunteers by posing for a recruiting poster designed by Howard Chandler Christy. Subtitle: "You enlist now!"

Liverpool, England.—Their Majesties King George and Queen Mary pay a visit to Britain's silent army in the northern industrial centers. Sub-titles: They greet the men who have toiled tirelessly to supply all the needs of the soldiers. At the Royal Naval Hospital to meet the wounded heroes. Queen Mary is especially interested in the country's future.

On the Atlantic.—Jacky's recreation midst his arduous wartime duties is not forgotten, and sailors are given shore leave when possible. Sub-titles: Off for the pleasure grounds "somewhere on the coast." The Navy League has provided an athletic field for Uncle Sam's boys.

East St. Louis, Ill.—Thirty-seven negroes and hundreds of homes are sacrificed in one of the worst race riots in the country's history. Sub-titles: Refugees flee with their few worldly possessions across the Eads bridge into Missouri. Many escape on auto trucks to the haven offered by the Red Cross depot.

Washington, D. C.—President Wilson, as head of the American Red Cross, accepts a sanitary corps, organized by government workers.

With the Stars and Stripes Abroad.—Pictures taken by the Cinematograph Division of the French army.

Paris, France.—General Pershing and his staff visit the Hotel des Invalides to pay tribute to the memory of the great Napoleon. Sub-titles: Viewing the flags captured by Napoleon in his many battles. The American officers are then taken by General Pelletier for a visit to a French aviation camp near the capital. They eagerly watch the manoeuvres of the daring aviators. General Pershing is shown one of the latest types of shells used.

THE FATAL RING (No. 2, "The Crushing Walls"—Two Parts—July 15).—The cast: Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gsell).

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Pearl received the warning sent by the Secret Order of the Violet God. Fifteen days were allotted her to return the diamond. She is deep in thought when Knox is announced. He informs her he has but five days left and now that she has the setting they must work together. Feeling confident Carslake has the diamond, Pearl and Knox visit his home. They see a queer little man entering. Stealing in they conceal themselves behind the curtain. The man tells Carslake he wants the diamond or he will tell what he knows about it. Pretending he is going to give it to him, Carslake opens his safe, turns around, fires and kills him. Knox rushes in and demands the diamond. Carslake presses a button, the safe doors close and he disappears. Pearl discovers a steel shutter has been slammed down on the window. Carslake sets fire to the house.

Tom Carlton is sent to report the fire. Carslake sees the Priestess and two Arabs enter the house. He hears Carslake tell one of his men after this fire he will be rid of all followers. The Priestess enters a room. Carslake locks the doors and pulls a lever; the walls begin to close in. Accidentally Knox touches a small protuberance in the moulding, the floor beneath gives away and Pearl and Knox fall into the room of the closing walls. Carslake throws himself upon Tom and knocks him unconscious. The walls have closed so they are crushing their occupants.

THE FATAL RING (No. 3, "Borrowed Identity"—Two Parts—July 22).—Suddenly Tom regained his senses and, staggering towards the lever, drew it back. The walls receded and all were saved. Knox, eager to escape, grasped Pearl and pulled her back, but Tom knocks him to the floor and carries Pearl out. Knox advises Pearl not to have anything to do with him, as he is after the diamond. Pearl warns Knox he has but three days left, while she has thirteen.

The next evening, Knox calls Pearl's attention to a girl who seems to be in distress. Pearl learns her brother has to have \$5,000 by that night or otherwise he will do away with himself. Pearl consents to lend the girl the money, but to save his life they must leave at once, as he is on his employer's yacht. Accompanied by Knox, Pearl boards the yacht. She discovers the brother is Carslake. Securing the setting from Knox, he has him locked up, while the girl locks Pearl in her room. Carslake and the girl take a motor boat to shore. Speeding along, Carslake is astonished to see Pearl pointing a revolver at him. She secures the setting and the diamond. Bending to tie her shoe-string, Carslake plunges into the water.

Tom Carlton hears a shot, jumps into a launch and goes in search. Pearl, accompanied by the police, arrive at the yacht and find Knox in a struggle. Pearl is about to be cast into the water when Tom saves her. Pearl gave the diamond to Knox. "Now that everything is cleared, I want to know why our lives were to be forfeit."

THE LAST OF THE CARNABYS (Five parts—Astra—July 22).—The cast: Lucy Carnaby (Gladys Hulette); Gordon Carnaby (William Parke, Jr.); Lucy's Mother (Eugenie Woodward); Charles Etheredge (Paul Everton); John Rand (Harry Benham). Directed by William Parke.

Lucy's mother intrusts to her care the watching of Gordon, her younger brother. The name of Carnaby was held with great honor and reverence. Through generations it had never received the slightest stain and Lucy and Gordon, now the only survivors, it remains to them to uphold this priceless honor.

After the death of her mother, Lucy learned the home was heavily mortgaged and that they were on the verge of being penniless. Gordon seemed not to realize this and he went on night after night accumulating large bills. Lucy reprimanded him. John Rand, a wealthy broker, asked Lucy to marry him. Thinking of the circumstances she was in, she refused.

Gordon became indebted through gambling to Charles Etheredge, a crook, who had forced his way in society by his large fortune. Etheredge remembered that Gordon had a beautiful dog and, wishing to make some friend a present, agreed to accept the dog in payment. Gordon steals the dog; the dog escapes and returns. In search of the dog Etheredge comes to see Gordon, but meets Lucy. Immediately he becomes infatuated with her and asks her to marry him. Gordon enters and sees Ether-

edge trying to force his attentions upon Lucy. Drawing a revolver, he kills him. With one thought that Gordon might reform and save the family name, Lucy makes him escape while she takes the blame.

THE NEGLECTED WIFE (No. 11, "A Reckless Indiscretion"—Two Parts—July 22).—Having rescued Margaret, Mary warns her to give up her husband. "Although you have saved my life, do not take my only happiness away," she says, and Margaret promises to try.

Kennedy, anxious over Margaret's safety, calls to see her. Finding her packing her trunk, he questions her. "I am going out of your life," Kennedy convinces her she belongs to him and Margaret submits to his embrace.

Doyle sends one of his gangsters, Wilkins, to secure a job as hall boy in Margaret's apartment. Wilkins enters Margaret's room and, searching for the letters from Kennedy, becomes alarmed by Margaret's entrance. Saying he smelled smoke, he excuses himself. Having secured the letters, he rushes to Doyle.

Kennedy is nominated for congressman. Mary receives a note from the veiled woman, saying briefly, "Remember he ruined my life, I am going to punish him."

Discovering she has lost her letters, Margaret rushes to Norwood, telling him she has lost valuable papers. Norwood agrees to aid her. Margaret, noticing Wilkins, follows him to Doyle's hut. Through the window Margaret sees Doyle with the letters. Wilkins disputes the price he is to receive and a fight ensues. Norwood draws a revolver and commands Doyle to return the letters. The gun goes off, striking the lamp. A fire starts. Norwood is struck on the head, and left unconscious. Margaret runs for assistance.

THE LITTLE BOY SCOUT (Five Parts—June 28).—The cast: Justina Howland (Ann Pennington); Thomas Morton (Owen Moore); Miguel Alvarez (Fraunie Fraunholtz); Elizabeth Howland (Marcia Harris); Luis Alvarez (George Burton); Sergeant Jones (Harry Lee).

Justina Howland lives in Mexico near the U. S. border with her uncle Miguel and his son, Luis Alvarez. The uncle plans to have Justina marry Luis in order to get the money which she will inherit. Matters come to a climax when Miguel sends for a priest and announces the marriage will take place at once. Justina escapes on the mule that brought the padre to marry her and crosses the border, where she is given shelter by the soldiers, under command of Lieutenant Morton. In the morning she tells her plan to get to her Aunt Betty in Lowell, Mass. The soldiers discover she can dance and get her to dance for them, taking up a collection to take her safely to her aunt.

Justina arrives safely and all goes well until Uncle Miguel makes the discovery of Aunt Betty's address on a photograph and comes to Lowell, bringing Luis with him. The two Mexicans arrive at about the same time as Lieutenant Morton's regiment. Betty is delighted to see her rescuer again, and when she learns that he is the local Boy Scout Master, she envies the boy scouts and decides to become one of their number.

Miguel hunts up the local sheriff and brings him to Aunt Betty's home to capture the runaway. Miguel asserts that he is the girl's lawful guardian and will force her to marry Luis. One of the scouts has been hurt and brought to Aunt Betty's home, so Justina decides to put on his uniform and gets away through the window, while Aunt Betty holds off the searching party.

A long chase follows until Justina finds herself unable to go a step farther and breaks down. The pursuers catch up, and at the same time Lieutenant Morton, warned of Justina's fate, appears. The girl is leaning against a large stone (the state boundary mark) and she unconsciously moves to the other side of it, putting herself across the boundary of New Hampshire. For that reason the uncle is unable to take his ward until he secures a New Hampshire sheriff.

While this is being accomplished Morton secures the services of a minister and the little party is turned into a wedding procession, the Boy Scouts forming a lane of honor through which the latest recruit, plucky little Justina, and her new husband, walk.

THE GOLDEN IDIOT (Essanay—Four Parts—July 23).—The cast: Barry Owen (Bryant Washburn); Faith Fanshawe (Virginia Vail); Jeffery Jarvis (Arthur Metcalfe). Directed by Arthur Berthelet.

Uncle Woolwich, an eccentric millionaire, wills that his fortune shall be divided between his nephews, Barry Owen and Walter Woolwich, in proportion to the amount each shall have saved at the time of his death. Barry, a reporter, is penniless; Walter, a broker, is prospering. With his three-legged dog, Pod, Barry starts out as a "knight of the road" to get acquainted with Fortune. She meets him in the person of Faith Fanshawe, whose automobile is broken down. Faith gives Barry a fifty-cent piece for repairing her machine. He keeps the money in remembrance of the beautiful girl.

Next Barry meets Jeffery Jarvis, a writer, who becomes interested in Pod and gives both shelter. Barry tells the writer his story and the latter introduces him at the country club. Here Barry again meets Faith and rescues her from drowning. Their friendship grows into mutual love, but Barry is too poor to aspire to her heart and hand. Uncle Woolwich dies at a time when Walter is swamped by the market and half a million dollars in debt. By the will's term, the uncle's fortune goes to Barry, who, thus enriched, marries Faith.

THE UNEVEN ROAD (One of the "Do Children Count?" Series—Two Parts—July 25).—The cast: Agnes Carlson (Mary McAlister); Milton Douglass (Ernest Maupain); Dan Carlson (John Cosser); Mrs. Carlson (Jane Thomas).

Ruin faces Dan Carlson. He has lost his all on "war hides." Worse still, his child, Agnes, is going blind for lack of an operation. Milton Douglass is infatuated with Mrs. Carlson. He discovers Dan's plight and seeks to force his attentions on the latter's wife by offering her money to save her child's eyes. Mrs. Carlson is on the eve of selling herself to Douglass for little Agnes' sake. Carlson is planning suicide. He suddenly meets an old friend, however, who is looking for a factory site and selects a plot of land on which Carlson had an old option. With the money in his hand, Carlson races home, arriving just in time to save his wife from her sacrifice.

ONE TOUCH OF NATURE (Edison—Five Parts—July 30).—The cast: William Vanderboor Cosgrove (John Drew Bennett); Sam Heegan (Edward Lawrence); Madame de Montignon (Viola Cain); Muggsy McGraw (John J. McGraw); Shamus O'Brien (Edward O'Connor); Old Man Cosgrove (George Henry); William's Mother (Helen Strickland). By Peter B. Kyne.

William Cosgrove, son of a wealthy pork packer, is the crack player of the Yale team. Heegan, a scout for the Glants, certain that he has discovered a new baseball star, rushes to McGraw.

Meanwhile, a stray ball has hit one of the dogs of "Madame de Montignon," a vaudeville star. "Big Bill" Cosgrove rushes to her with an apology. The lady proves tractable and hands Bill her card.

Bill misses his afternoon class and repairs to the theater. However, there seems to be a cloud on the horizon of his love, for he is confronted by a Frenchman who, from the wings, is sending a kiss to "Madame de Montignon." Bill learns that the beautiful Madame is not married.

Madame accompanies Bill to a restaurant. Bill learns Madame's real name is Leonora O'Brien and she is the daughter of a Chicago plumber. But Bill proposes, and is accepted.

Meanwhile, the act is supposed to go on in a few minutes. No Madame. The manager is nervous. The Frenchman suddenly has an idea and puts it into execution. Madame's maid can go through the act. She appears and makes a greater hit than her mistress.

Suddenly Leonora rushes to the theater in time to see her maid secure the audience's approval. Bill calls on his father and explains that he is in love. Father nearly collapses. Mother proves odorous. Father calls on Leonora and tries to bribe her. Bill marries Leonora. Father promises to cut his son out of the last cent.

When they reach home a letter signed McGraw is awaiting Bill. He is offered a job with the Glants which he accepts. Father approves the news. Mother is shocked. She forces father to call on McGraw and proffer a sum

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to the team manager to break Bill's contract. McGraw refuses.

Later, the world's championship is played. Bill is making good. Father rushes to the field to see the game. Bill waves to him. Father will not recognize him. Bill, discouraged, begins to play very badly, until his father, realizing that he is the cause of his son's poor play, shouts encouragement. Bill wins. That night at the Vandervoer Cosgrove home a happy family is united.

FOX FILM CORP.

TO HONOR AND OBEY (Five Parts—July 14.)—The cast: Lorrie Hollis (Gladys Brockwell); Richard Hallam (Bertram Grassby); Marc Patton (Charles Clary); James Hollis (Joseph Swickard); Alphonse Kronin (Willard Louis); Rose Delvane (Jewel Carmen). Story by Olga Printzlau. Directed by Otis Turner.

Richard Hallam, a flashy, disgruntled individual who curses fate for his own shortcomings, proposes to Lorrie Hollis, and is accepted. Marc Patton, a wealthy broker, also loves the cabaret girl whom Hallam has won. Married life goes well with Lorrie and Richard until the latter loses his money in the stock market.

Part of Hallam's losses has been money which he embezzled. He is desperate, and persuades Lorrie to visit Patton and induce him to manipulate the market so that he, Richard, will be reimbursed. Patton consents and Hallam is made wealthy.

Later, however, Lorrie's husband hates her because of the price he thinks she paid for Patton's action. With riches, too, he loses his love for his bride of humbler days and forms an attachment for Rose Delvane. Domestic affairs become steadily worse. The crisis comes when Patton's former secretary, Barker, cries out in a restaurant where Hallam and Rose are dining that Hallam got his fortune on a tip "his wife bought from Patton."

Hallam drives Lorrie from the house. Patton seethes under Hallam's unjust treatment of Lorrie. At last, affairs in Great Western, the chief stock in which both men are interested, narrow down to a fight for supremacy between Hallam and Patton. The latter outmanoeuvres his rival and crushes him.

Rose promptly says good-night to Hallam when she finds his wealth gone, and Hallam ends his life by suicide.

Finally, Patton and Lorrie, together, find happiness.

CHRISTIE FILM COMPANY.

DOWN BY THE SEA (July 16.)—The cast: The Girl (Betty Compson); Her Father (Harry Rattenberry); The Boy (Harry Ham); The Other Girl (Ethel Lynne); The Tough Lover (Eddie Gribbon). Story by Epes Winthrop Sargent. Directed by Al. E. Christie.

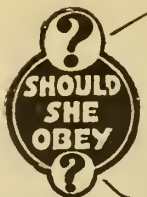
Flirtatious Harry, in a soda parlor with his sweetheart Betty, sees Ethel and returns her smiles. Betty indignantly leads him from the place, but his promise not to repeat the offense smooths her temper, and they become engaged. They take a trip to the beach with Betty's father, and Betty sees Harry in the company of a bevy of mermaids who have been diving and disporting on the sands. Harry explains the girls forcibly took possession of him. "I couldn't beat them off with a club, could I?" he asks with an injured air.

Betty agrees and leaves with the announcement that she has an engagement. While Harry returns to the bathing girls, she hurries to an employment agency and engages three lovers, who appear on the beach attired in bathing suits. While Betty thrums her ukulele the first sits at her feet and attracts the attention of Harry, who fears to object. When the third appears on the scene, however, he can restrain himself no longer. Engaging the swains in regular order, he places two of them *hors de combat*, only to be on the point of being himself exterminated by a touch when Betty saves Harry by planting a well-directed blow with her ukulele on the head of the other man. Harry resolves never to skid again.

WORLD PICTURES.

WHEN TRUE LOVE DAWNS (A Brady-International—Five Parts).—The cast: Susan Breville (Susan Grandaise); Robert Breville (Brenton Marchville); George Destray (Albert Signer); Paul Lancy (Paul Guide); Duchess of Breville (Marie Jalabert). Directed by Louis Mercanton.

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while his chum, Paul, an artist, earns a meager living. Although deeply in love with Susan, Paul dares not aspire to her hand. Robert is warned that he is deeply in debt. When Paul hesitates to speak Susan tells him she has enough money for both. They become engaged. Robert stakes his all on Ajax, the favorite. The horse is beaten and Robert loses everything. He and Susan realize the estate must go to meet Robert's debts. Paul promises to work doubly for the happiness of Susan.

A few weeks later Destray, a disappointed suitor, returning, finds that the estate is for sale. On the day of the sale Destray buys the estate. He shows Robert the deed, explaining he did it because he loves Susan. Robert tells the Duchess. Susan overhears and rejects Destray's offer of marriage, because she does not love him. The Duchess must return Destray's gift. But realizing how her grandmother suffers, Susan tears up the letter of rejection and accepts his offer of marriage. She writes Paul, pleading she makes this sacrifice because of her grandmother.

Two years later the Destrays are living in Paris. Susan feels neglected. Destray has little time to devote to his wife. Susan reads of Paul's success, goes to the exhibit and sees the painting of the ruined arch which he had made during his stay at the Breville estate. Paul becomes a frequent visitor at the Destray home. One day she visits Paul's studio. Destray calls on Paul to paint panels for his banquet hall, and finds Susan's glove. Susan writes Paul not to follow her to Breville, where they are going. Destray is surprised to learn that she is eager to leave Paris. Paul takes a cottage near the Breville home. Destray and Robert go to the quarries, and when they return Paul is with Susan and the Duchess. Destray believes he knows why Susan refused to accompany them.

Destray finds it hard to conceal his jealousy. He comes upon Susan locking papers into a drawer. Later Destray reads the letters and finds a picture of Paul and a diary in which Susan had written that, though she makes the sacrifice of her love for her grandmother, not all the kindness of her future husband will make her forget Paul. Destray realizes he is an obstacle to her happiness, and that she has tried to fight down her love for Paul, but it is getting too strong. Touched by her effort to do right, he replaces everything.

Susan tells Paul she cannot live a life of falsehood—she will go away with him. The following day Destray is shown where the blasting at the quarries is to be done. Paul notifies Susan all is ready for their flight. Destray watches Susan meet Paul. He overhears them say that they will be all in all to each other tomorrow. Susan returns and begins to pack.

At the quarries Destray connects the wires with a second charge, to produce a seemingly accidental explosion. Saying good-night, he kisses Susan's hand. His actions strike her as peculiar. During the night, apprehensive, she comes on him arranging the affairs of his estate. When she asks an explanation he reassures her.

Before leaving the next morning Destray hands a packet to the attorney. He tells Susan he is going to the quarries. He does not permit her to accompany him. Susan sets out for the quarry. Rushing she learns that Destray is on a nearby hill. She goes to him, but when he realizes that at any moment they will both be blown to pieces, he pleads with her to leave. She refuses, demanding an explanation. In despair, he is obliged to carry her off. A moment later an avalanche of stone and sand descends where they have left. She realizes her husband had tried to end his life. They return together. She cannot bring herself to ask his forgiveness, but she writes—"Forgive, I love you." He reassures her. She realizes only the path of duty leads to true happiness.

SELF MADE WIDOW (Five Parts—July 23).—The cast: Sylvia Smith (Alice Brady); Fitzhugh Castleton (John Bowers); Bobs (Curtis Cooksey); Semphronia Benson (Justine Cutting); Butts (Richard Clarke); Lydia Van Dusen (Henrietta Simpson); Crosby (Herbert Barrington); Della (Lila Chester). Directed by Travers Vale.

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LOS ANGELES, CALIFORNIA

try, she accompanies a city fellow to New York.

Fitzhugh Castleton, wealthy, is tired of his lot. His fiancée, Lydia Van Dusen, loves sports more than she does Fitzhugh. The night before their wedding Fitzhugh is insulted by Bobs, a sailor, and, his manhood aroused, proceeds to wipe up the street with him. With new respect Bobs extends his hand and a friendship springs up between the two.

To avoid a loveless marriage, Fitzhugh goes away with Bobs. On the pier he leaves his coat, in which is a letter asking the finder to notify his attorney of his death.

In New York, Sylvia is astonished when a brood of children and a wife come to greet her Romeo. Unwilling to acknowledge defeat, she wanders about and reaches the pier. Finding Castleton's coat she formulates a plan. She asks Crosby, whom she finds on a park bench, to marry her under the name of Fitzhugh Castleton. Showing him the signature of Fitzhugh Castleton, Sylvia has his assurance he can forge that handwriting to perfection. Sylvia presents herself to Castleton's attorney.

Crosby is arrested on an old forgery charge. After verifying her claims, Fitzhugh's attorney advises Sylvia she may draw on him for necessary funds until her late husband's will is to be opened. Later, established in the Castleton home, Sylvia is happy. Returning from Australia, Castleton and Bobs go to the Castleton home and, peering through the window, see a beautiful girl. After convincing the butler he is Fitzhugh Castleton, he asks who the lady is. He is told she is Fitzhugh's wife. Fitzhugh swears the butler to secrecy, and becomes the gardener. Fitzhugh has learned to love Sylvia, but finds it difficult to reveal his identity without branding her as an impostor.

Sylvia insists on riding a certain spirited horse, though the groom warns her that only the master could ride him. He runs to tell Fitzhugh, who follows. She is stunned by a fall and finds herself in Fitzhugh's arms. Crosby, released from prison, reads of the entertainment given by the widow of Fitzhugh Castleton and recalls his marriage to Sylvia. He calls and she is obliged to give him money. Sylvia realizes the falseness of her position. Though believing Fitzhugh a gardener, she would be willing to marry him, but cannot bring herself to confess her duplicity.

Fitzhugh realizes unless he obtains his will from the safe he will be compelled to reveal his identity to save his estate from his aunts, who are the beneficiaries. Sylvia comes upon him tampering with the safe and, believing him a thief, is heartbroken. But loving him, she forgives. Crosby comes for more money. When Fitzhugh interferes, Crosby announces that Sylvia is his wife. Put out of the house, Crosby threatens to return. Hoping to be freed of the complications that have arisen, Sylvia returns to Lone Meadows. The attorney, coming to arrange the settlement of the will, is startled to find Fitzhugh alive. Crosby threatens to start a scandal unless he is paid for his silence. Della, his wife, believing he loves Sylvia, follows him and tells Fitzhugh Sylvia had given Crosby money to marry her under the name of Fitzhugh Castleton. The shadow of doubt concerning Sylvia's marriage cleared away, Fitzhugh resumes his position and goes to Lone Meadows. Despite his changed appearance, Sylvia recognizes him and rushes into his arms.

PARAMOUNT PICTURES CORP.

THE COOK OF CANYON CAMP (Morosco—Five Parts—July 19).—The cast: Jean, the cook (George Beban); "Silent Jack" (Monroe Salisbury); Mrs. Jack (Florence Vidor); Marie (Helen Eddy); Marie's father (John Burton).

Jean, a French Canadian, presides over the kitchen in the lumber camp near Quebec. He is the life of the camp and as soon as his work is done in the morning he runs down to the beach with his mirror to signal Marie, his sweetheart, who lives across the lake with her father, and every night he paddles over to call, always pacifying the father with a plug of tobacco.

A new man comes to the camp to work as a logger, and because he does not have anything to do with the other men he is dubbed "Silent

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Jack." One night Jean discovers Jack in the woods crying. The sympathy shown by the French cook compels Jack to tell that his sorrow is caused by having caught his wife in the arms of another and hearing her confess her love for the other man and how he had left the house without word. Jean tells Jack that he has suffered a similar misfortune and induces Jack to write a letter for him, supposedly to Jean's wife.

Marie's father hears Jean tell Jack that he has a wife and tells Marie, who is heartbroken. Jean, with the letter, which bears no names, ransacks Jack's baggage the next day and discovers his address in Quebec. He takes the stage to the city and gives the letter to Jack's wife as if it had come direct from her husband.

The wife returns with Jean to the camp and, through means of Jack's little boy, a reconciliation is effected and in gratitude Jack gives Jean a check for a thousand dollars. Armed with this he calls on Marie only to be rebuffed until he shows her the letter proving that he has no wife. The two are married and with the money Jean goes to the city and opens the "flapjack" palace of which he has dreamed.

THE LOVE THAT LIVES (Famous Players—Five Parts—July 19).—The cast: Molly McGill (Pauline Frederick); Harvey Brooks (John Salnopolis); Jimmy (older fellow) (Pat O'Mally); Jimmy (boy) (Joseph Carroll); Dora Palmer (Violet Palmer); Pete McGill (Frank Evans); Little Molly (Eldene Stewart).

Molly, scrubwoman, resolves that her little children shall have all the sweetness and joy of life that have been denied to herself, and bends all her efforts to getting them out of the terrible slums that have held herself, her mother and her husband down.

Her baby daughter is run over and killed and her boy, lonely in his mother's and sister's absence, begins to form bad associations—so Molly, at bay, is driven to remind herself of an offer of one of the brokers at the office where she works—and she accepts his offer for the sake of her child.

Keeping her altered life a secret from the boy, she has him placed in a vocational school where he meets fine boys and begins to learn a trade. During all his schooling days, Molly keeps up her terrible sacrifice for her boy until he graduates, when she returns to the life of scrubbing floors, doubly hard after the luxury to which she has grown accustomed.

One day she reads in the paper of an heroic act of her boy who has become a fireman, and, unable to resist the temptation to see him once more, she creeps past the station where he is and sees him, happy, among his comrades and talking to a winsome young girl, quite evidently his sweetheart.

This girl later seeks employment as a stenographer in the broker's office where Molly is again working and the broker seems to be attracted by her much as he had been by Molly. Molly keeps a watchful eye on the girl and when, one night, she is asked to work late, Molly hides in the closet of the broker's private office.

Just as she springs out to rescue the girl and a struggle ensues between the two women and the furious man, a fire breaks out in the building and even, as the man throws the keys out of the window to the street, ten stories below, the smoke penetrates into the private office and they realize their terrible predicament.

Molly kills the broker in self-defense just as her son, the fireman, appears at the window, having risked his life for his sweetheart, whom he knew to be in the building. When he recognizes his mother in the crouching figure of Molly, he is unable to decide which one to save as he knows that there is time for but one.

Molly forces him to take the half-fainting girl, and, as he carries her down the ladder to safety and happiness, the mother's face shines, transfigured by a great happiness, that her sacrifice has not been in vain.

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(For Daily Calendar of Program Releases See Page 686.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).
A Service of Love (One of the O. Henry Series—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy-Drama).
No Story (One of the O. Henry Series—Two parts—Comedy-Drama).
The Love Philtre of Ikey Schoenstein (One of the O. Henry Series—Two parts—Comedy-Drama).
Strickly Business (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).
A Little Speck in Garnered Fruit (One of the O. Henry Series—Two parts—Comedy-Dr.).

ESSANAY.

Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegroom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Would You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).
Two Laughs (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.

The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).
The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Seaside Romeos (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Arrayed With the Enemy (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
An Eye for an Eye (An episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Double Deception (An Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
The Poisoned Cup (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
A Model Marauder (An episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Boot and the Loot (Ham and Bud Comedy).
The Ghost of the Desert (An episode of "The American Girl"—Two parts—Drama).

GEORGE KLEINE.

Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
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Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

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Military Madness.
Pearls of Pauline.
Ploughing the Clouds.

SELIG.

Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).
Selig World Library No. 6 (Educational).
The Right of Might (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).
Selig World Library No. 8 (Topical).
In the African Jungle (Two parts—Drama).
Checkmate (Drama).
Selig-World Library No. 9 (Educational).
The Magic of Motive Power (Two parts—Edu.).
Love Victory (One Reel—Drama).

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A Night of Enchantment.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 1.

The Woman in White (Thanhouser—Six parts—Drama).
The Neglected Wife (Episode No. 8.—"A Relentless Fate"—Two parts—Drama—Balboa).
Know America No. 14—"Here and There in Texas" (Scenic—Combitone).
Max, the Heart Breaker (Two parts—Comedy—Pathe).
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).
Happy Hooligan—The Great Offensive (Cartoon Comedy) and Training Police Horses (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 8.

The Cigarette Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 9—"Deepening Degradation"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).
Know America No. 15—"Through Central Texas" (Scenic—Combitone).
Katzman Kids, "Der Captain Discovers the North Pole (Cartoon Comedy); and Nippon's Natural Glories (Scenic) (International Split Reel).
Hearst-Pathe News No. 56 (Topical).
Hearst-Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 15.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).
Stop! Luke! Listen! (Two parts—Comedy—Rolin).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).
Sweden's Waterways (Scenic—Sveafilms), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic) (International).
Hearst-Pathe News No. 58 (Topical).
Hearst-Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 22.

The Last of the Carnabys (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 11, "A Reckless Indiscretion"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 3, "Borrowed Identity"—Two parts—Drama—Astra).
Know America No. 16 ("Southeastern Texas"—Combitone—Scenic).
Hearst-Pathe News No. 60 (Topical).
Hearst-Pathe News No. 61 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.
June 25—Auto Intoxication.

FAMOUS PLAYERS.

June 28—The Little Boy Scout (Five parts—Drama).
July 2.—At First Sight (Five parts—Drama).
July 9—The Love That Lives (Five parts—Drama).
July 23—The Long Trail (Five parts—Drama).

KLEVER KOMEDY.

June 4—Bungalowing (Comedy).
June 18—Commuting.
July 2.—Oh Pop!

LASKY.

May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).
July 12—Forbidden Paths (Five parts—Dr.).
July 16—What Money Can't Buy (Five parts—Drama).
July 26—The Squaw Man's Son (Five parts—Drama).
July 30—The Crystal Gazer (Five parts—Dr.).

MOROSCO AND PALLAS.

June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Helm of the Ages (Pallas—Five parts—Drama).
July 5.—Big Timber (Five parts—Drama—Morosco).
July 19—Cook of Canyon Camp (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

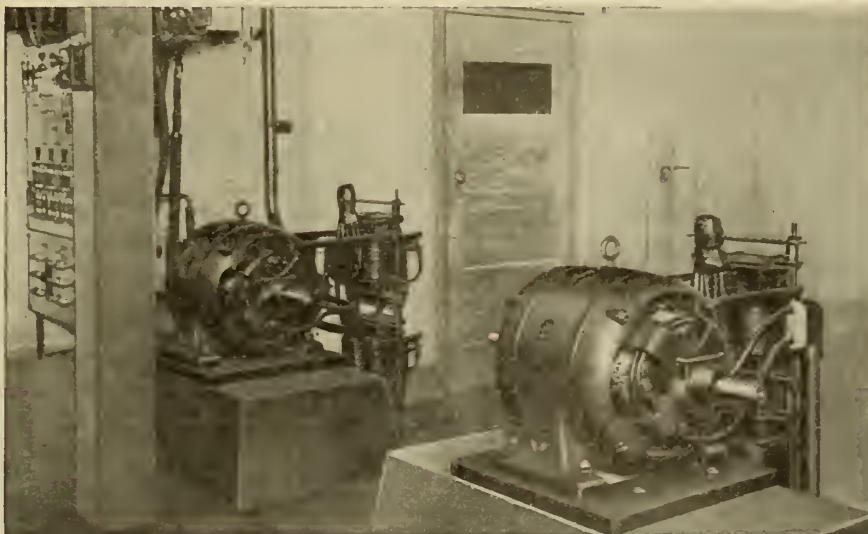
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).
July 2.—How California Harvests Wheat (Educational).
July 9.—In the High Sierras (Scenic).
July 16—An Oregonian Niagara (Scenic).
July 23—Catching and Canning Oregon Salmon (Industrial).
July 30—To the Summit of Mt. Hood.

PARAMOUNT BRAY PICTOGRAPHS.

June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

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Saint Louis, Missouri

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 686.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 27—Number 78 (Topical).
July 4—Number 79 (Topical).
July 11—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).

BIG U.

June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

BISON.

June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9—Double Suspicion (Two parts—Drama).

GOLD SEAL.

June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).

IMP.

June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9—Hatton of Headquarters (Drama).

JOKER.

June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).
July 9—Kitchenella (Comedy).
July 16—He Had 'Em Buffaloed (Comedy).
July 23—Canning the Cannibal King (Comedy).
July 23—The Soubrette.
July 30—The Battling Bellboy (Comedy).
July 30—The Stinger Stung (Comedy).

LAEMMLE.

May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Cbe-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy).
July 9—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—The Sign of the Cucumber (Two parts—Comedy).
July 30—Blackbeard and Blackmail (Two parts—Comedy).

NESTOR.

June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).

July 2—Five Little Widows (Two parts—Comedy).
July 9—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).
July 23—Seeing Things.
July 30—Married by Accident (Comedy).

POWERS.

June 18—Young Nick Carter, Detectiff (Comedy—Cartoon) and China's Wonderland (Dorsey—Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travel-augh).
July 9—Monkey Love (Cartoon Comedy) and In the Rocks of India (Dorsey Educational).
July 16—Box Car Bill Falls in Luck (Cartoon Comedy) and In the Heart of India (Educational).
July 23—Hammon Egg's Reminiscences (Cartoon Comedy) and In the Land of Light and Gloom (Dorsey Edu.).
July 30—The Good Liar (Cartoon) and "In Monkey Land" (Ditmar's Edu.).

REX.

June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).
STAR FEATURETTE.
July 16—The Web (Two parts—Drama).
July 23—The Beautiful Imposter (Two parts—Drama).
July 30—The Woman Who Would Not Pay (Two parts—Society—Drama).

VICTOR.

June 25—Damaged Goodness (Comedy).
June 25—Her City Beau (Comedy—Drama).
June 25—Swede Hearts (Two parts—Comedy—Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).
July 9—Meet My Wife (Comedy).
July 9—The Paper Hanger's Revenge (Comedy).
July 9—Kicked Out (Two parts—Comedy—Drama).
July 16—One Bride Too Many (Two parts—Comedy—Drama).
July 30—Where Are My Trousers? (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.

June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).

UNIVERSAL SPECIAL FEATURE.

June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).
July 15—The Gray Ghost (Episode No. 3, "The Warning"—Two parts—Drama).
July 22—The Gray Ghost (Episode No. 4, "The Fight"—Two parts—Drama).
July 29—The Gray Ghost (Episode No. 5, "Plunder"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical).
July 7—Issue No. 8 (Topical).
July 14—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).
July 2—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy, the Will o' the Wisp (Five parts—Drama).
July 30—Miss Robinson Crusoe (Five parts—Drama).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr.).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

METRO COMEDIES.

June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochondriac (Drew).
July 2—The Matchmakers (Drew).
July 9—Lest We Forget (Drew).
July 16—Blood Will Tell (Rolma).

Triangle Film Corporation.

TRIANGLE PRODUCTION.

June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).
July 1—The Flame of the Yukon (Five parts—Drama).
July 1—Hater of Men (Five parts—Drama).
July 1—Her Excellency, the Governor (Five parts—Drama).
July 8—A Strange Transgression (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Mother Instinct (Five parts—Dr.).
July 22—A Successful Failure (Five parts—Drama).
July 22—Sudden Jim (Five parts—Drama).

TRIANGLE KOMEDY.

June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.
July 1—A Janitor's Vengeance.
July 1—Alred in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 15—His Sudden Rival.
July 15—The House of Scandal.
July 22—His Fatal Move.
July 22—An Innocent Villain.

KEYSTONE.

May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Whose Baby (Two parts).
July 8—Dangers of a Bride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

TO THE THEATRE MANAGER

Your attention is directed to the following list of books. They are the most accurate, most instructive and most helpful publications in their class.

MOTION PICTURE HANDBOOK

For Managers and Operators
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The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon setting, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations. \$4.00, Postage paid.

PICTURE THEATRE ADVERTISING

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A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages \$2.00, Postage paid.

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MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D. C. and A. C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 280 pages, illustrated. \$2.50, Postage paid.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 686.)

Mutual Film Corp.

CUB.

June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 29—Jerry's Hopeless Tangle (Comedy).
July 5—Jerry's Gentle Nursing (Comedy).
July 12—Jerry at the Waldorf (Comedy).
July 19—Jerry's Star Bout (Comedy).
July 26—The Red, White and Blew (Comedy).

GAUMONT.

July 3.—Tours Around the World No. 35.—Subjects: Bizerta, Tunis; Sydney, Australia (Scenic).
July 5.—Reel Life No. 62.—Subjects on Reel: Making Jewelry at Home; Berry Pickers of the South; Toys of War-time; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine).
July 10.—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt; Algues Mortes, France (Scenic).
July 12.—Reel Life No. 63 (Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—A Hasty Pudding; Professional Etiquette) (Mutual Film Magazine).
July 17.—Tours Around the World No. 37 (Subjects on Reel: Avignon, France; Ruined Palace of Tiberius; Timbuktu, the Mysterious, a City of the Sudan (Scenic).
July 19.—Reel Life No. 64 (Subjects on Reel: Incandescent Light; A Novel Bicycle Race; The Coconut; The Boy Scout Signal Corps; Animated Drawings from "Life").
July 24.—Tours Around the World No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairwan, Sacred City of Tunisia; In "The Dauphina," a Beauty Spot of Southeastern France (Scenic).
July 26.—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; National Sylvan Theater; Animated Drawings from "Life" (Mutual Film Magazine).

LA SALLE.

June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).
July 3—The Girl in the Frame (Comedy).
July 10—When Lula Danced the Hula (Com.).
July 17—The Kissing Butterfly.
July 24—A Match in Quarantine.

MUTUAL WEEKLY

June 20—Number 129 (Topical).
June 27—Number 130 (Topical).
July 4—Number 131 (Topical).
July 11—Number 132 (Topical).
July 18—Number 133 (Topical).
July 25—Number 134 (Topical).

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

MONMOUTH.

June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias the Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias the Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).
July 6.—Jimmy Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).
July 2.—The Masked Heart (American—Five parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.).

MUTUAL SPECIAL.

July 23—The Great Stanley Secret (Chapter No. 1, The Gipsy's Trust—Four parts—Drama—North American).

SIGNAL PRODUCING CO.

June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).
July 2.—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No. 14—"The Trap"—Two parts—Dr.).
July 16—The Railroad Raiders (Chapter No. 15, "The Mystery of the Counterfeit Tickets"—Two parts—Drama).

STRAND.

May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

Feature Releases

ART DRAMAS, INC.

July 2—The Peddler (U. S. Amusement Co.—Five parts—Drama).
July 9—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo—Five parts—Drama).
July 23—The Millstone (Erbograph—Five parts—Drama).

ARTCRAFT PICTURES CORP.

July 2.—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

July 2.—Fires of Rebellion (Five parts—Drama).
July 9.—The Car of Chance (Five parts—Dr.).
July 16—The Greater Law (Five parts—Dr.).
July 23—The Rescue (Five parts—Drama).
July 30—The Little Terror (Five parts—Dr.).

BUTTERFLY PICTURES.

June 25—Man and Beast (Five parts—Drama).
July 2—The Plow Woman (Five parts—Dr.).
July 9—The Reed Case (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23—The Double Standard (Five parts—Drama).
July 30—A Wife on Trial (Five parts—Dr.).

CINEMA WAR NEWS SYNDICATE.

June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No. 10 (Topical).

EDUCATIONAL FILM CORP.

June 6—Alaska Wonders in Motion No. 1 (Scenic).
June 25—Living Book of Nature Series (Babies of the Farm—Educational).
June 27—Alaska Wonders in Motion No. 2 (Scenic).
July 2—Living Book of Nature Series (The Pigmy Circus—Educational).

July 4—Florida to Louisiana (Scenic).
July 9—Living Book of Nature Series (Biography of a Stag—Educational).
July 11—China and the Chinese No. 3.

FOX FILM CORP.

July 1.—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama).
July 15—To Honor and Obey? (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.).
Special Release—Jack and the Beanstalk (Ten parts—Drama).
July 29—Wife Number Two (Five Parts—Dr.).

FOXFILM COMEDIES.

June 11—Six Cylinder Love (Two parts).
June 25—His Final Blow Out (Two parts).
July 9—Bing! Bang! (Two parts).

GREATER VITAGRAPH (V-L-S-E).

June 25—A Son of the Hills (Five parts—Dr.).
July 2.—Caste (Five parts—Drama).
July 9—The Message of the Mouse (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Dr.).
July 23—Richard, the Brazen (Five parts—Dr.).
July 30—By Right of Possession (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 4.—A Place in the Sun (One of the "Do Children Count?" Series—Two parts—Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where Is My Mother? (One of the "Do Children Count?" Series—Two parts—Drama).
July 14—Conquest Program No. 1 (Subjects: Chris and the Wonderful Lamp—Four parts; Luck of Roaring Camp and Skylarking on Skis—Two parts; He Couldn't Get Up in the Morning and Captains of Tomorrow—One part).
July 16—Range Boss (Five parts—Drama).
July 18—When Sorrows Weep (One of the "Do Children Count?" Series (Two parts—Drama).
July 21—Conquest Program No. 2 (Subjects: Knights of the Square Table (Four parts); Farmer Alfalfa and His Wayward Pup and Your Flag and My Flag (split reel); Making of 100-Ton Guns and What Form Means to an Athlete (split reel); The Story of the Willow Plate).
July 23—A Runaway Colt (Two parts—Hoyt Comedy).
July 23—The Golden Idiot (Five parts—Drama—Essanay).
July 25—The Uneven Road (Episode of "Do Children Count? (Two parts—Dr.).

INTER-ALLIED FILMS.

July 14—Cine Topics No. 1 (War Topical).
July 21—Cine Topics No. 2 (War Topical).

SELZNICK PICTURES.

May —The Lone Wolf (Drama).
June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).
The Moth—(Drama).

WORLD PICTURES.

June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Divorce Game (Five parts—Dr.).
June 25—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).
July 9—The Brand of Satan (Five parts—Drama).
July 16—The Beloved Adventuress (Five parts—Drama).
July 16—When True Love Dawns (Brady-International—Five parts—Drama).
July 23—A Self-Made Widow (Five parts—Dr.).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 686.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn. No. 3, Odd Fishing Methods. No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japa at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.

June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.

May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.

May—Balloonsatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).

CHRISTIE FILM CO.

June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.

April—Spirit of '76 (Twelve parts—Drama).

CORONET FILM CORP.

Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.

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EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.

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FACTS FILM CO.

April—The Big Question (Drama).
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April—The Honor System (Ten parts—Dr.).

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FRIEDER FILM CORP.

June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

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April—How Uncle Sam Prepares (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
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April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.

June.—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.

Apr. —One Law for Both (8 parts—Drama).

GOLDIN FEATURES.

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KLOTZ & STREIMER.

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June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.

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Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doings").
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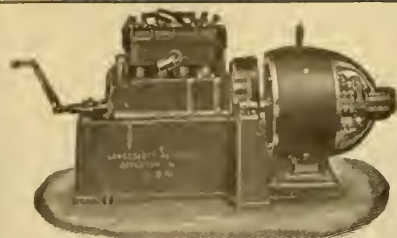
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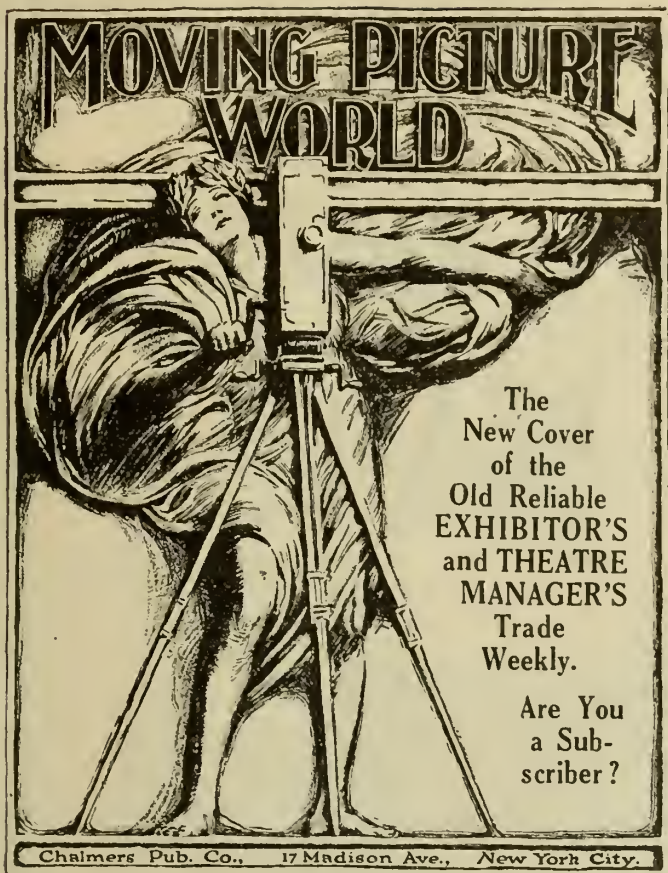
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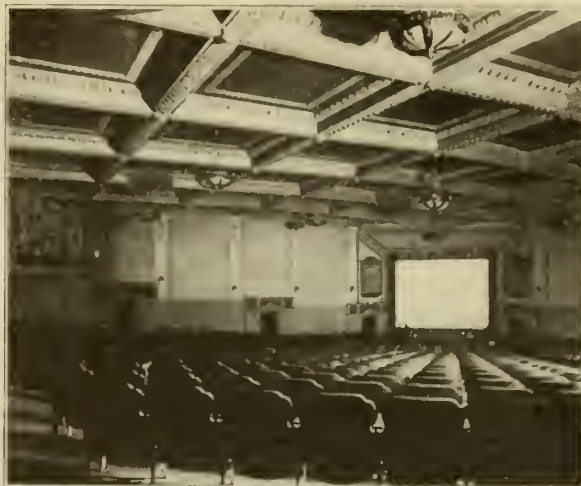
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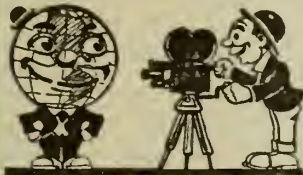
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